

## NEWS COMIC CALL

Stephen K Amos announced as host of Music Week Awards



## NEWS HOLE WORLD ORDER

Max Hole promoted to chief operating officer as Universal shapes global vision



## FEATURES WORTHY CONTENDER

With his star rising as a producer Paul Epworth still finds time to pursue a solo career

Charles Allen steps into Elio Leoni-Sceti's shoes at EMI with a vow to move the major forward

# 'No quick sale' of EMI affirms Allen

**Labels**  
By Ben Cardew and Gordon Masson

**CHARLES ALLEN, THE NEW EXECUTIVE CHAIRMAN OF EMI MUSIC,** says he has "absolutely not" been brought in to engineer a quick sale of the major's recorded music operations to Warner.

Allen, a former ITV chief executive and Granada executive chairman who became non-executive chairman of EMI in January 2009, also explains that he will continue working on a business strategy to bring in new investment to the major following the shock departure of EMI Music CEO Elio Leoni-Sceti.

Leoni-Sceti, who joined the company in September 2008, had been tasked by Terra Firma chairman Guy Hands with drawing up a plan to bring investment into the major's recorded music business. EMI needs to secure £120m of new investment by June 14 or it risks losing control of the company to Citigroup, the bank that loaned Terra Firma £2.5bn to buy EMI in 2007.

That looming deadline – as well as the fact that Leoni-Sceti is not being directly replaced, with Allen instead taking on his responsibilities – has led many in the industry to speculate that a quick sale of EMI



Taking the business to the next stage: Charles Allen refutes suggestions of an EMI sale

Music to Warner is in the offing.

However, Allen, who was pivotal to the merger of Granada and Carlton, says it is "absolutely not the case" that he has been brought in to speed through a sale.

"I have come in to take this business to the next stage," Allen says. "I intend to put a plan together to encourage equity to come in and allow us to move forward. The team here has done a great job. We are seeing top-line growth."

Of the strategy for new investment, Allen explains, "I have been working on that plan since December. That is the plan that the team are continuing to work on. It is about developing new music, breaking more acts and really understanding what fans want. It is



about building relationships with the talent and their management. It is about building those relationships and smoothing the business."

Far from smoothing the business, however, Allen's appointment comes at an eventful time for EMI: on the one hand the major is experiencing significant chart success with acts including Tinie Tempah – the first Parlophone act to open their career with a number one debut since Baz Luhrmann in 1999 – Gorillaz and Lady Antebellum; on the other, several of its key catalogue acts, including Pink Floyd, Paul McCartney and Queen are in discussions about their EMI deals, with the added complication of Pink Floyd last week winning a court case with the major over digital royalties and the right to unbundle album tracks for sale as downloads.

Such disturbances might be expected to unsettle both prospective and current EMI acts. However, Allen says this is not the case.

"The positive thing is that the

artists have relationships with individuals, with our A&R teams in the UK. Those people are in place," he says. "I have been here for 14 months. I have met a large number of the management and the talent."

Surprisingly, perhaps, the managers of many EMI acts agree.

"We have a great deal of respect for Charles Allen – he is open and easy to deal with and he listens. What more could you ask for?" says IE Management managing director Tim Clark, who represents Robbie Williams.

"Charles Allen is a safe pair of hands and he's helped turn EMI around. They've made some much-needed changes and are very forward thinking, but what really needs to be done now is for the financing to be sorted so that the operational side can get on with the job."

Of Leoni-Sceti, Clark adds, "He had a very difficult gig but he made a very good fist of it and he should be commended for the job he has done. However, I can fully understand why he believes he has taken the company as far as he could."

Corinne Bailey Rae manager Bob Miller agrees. "Elio did a very good job in very difficult circumstances – he's done the job that every single record company around the world is going to have to do, but he has

also connected to the artists.

"EMI has kept us apprised of the situation throughout the ongoing company restructuring and Charles Allen is a good man to step in – he understands media and appreciates particularly the role that TV and radio can play in promoting music."

Miller adds, "I think there is probably more restructuring to be done, but Elio has been making the cuts to reduce the overheads while Charles has been putting together a team for the future to put the flesh back on the bones."

For his part, Allen insists that despite the executive upheaval at EMI, it is still business as normal at the major.

"My plan for EMI is very much a continuation of what we have been doing," he says. "The key was getting the right team in place. We have strengthened our senior team and put strong people in. We are in good shape there."

"It is about continuing to drive the strategy we have put in place, which is all about music. You can over-complicate these things. We are getting the business into a shape where we understand what fans want and how to keep the talent happy."

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## New tracks readied for Stateside assault as Taio cruises to US success

**TAIO CRUZ IS TO ENTER THE STUDIO** with renowned producer and songwriter Dr Luke this week to work on additional tracks for the US release of his Rokstarr album, after topping the Billboard Hot

100 chart with Break Your Heart.

The track leapt from number 53 to one on the Billboard Hot 100 last week, setting a record for the largest jump to number one on the Hot 100 by an act with its first charting single and selling 310,000 units on the way.

It is the second US chart topper by a UK urban act in the last six months, following Jay Sean going to number one with his track Down in October 2009.

Rokstarr is now set for release in the US in May. Island co-president

Darcus Beese explains, "The plan, as for any artist that has a big success on their first single, is making sure that we sell albums and he becomes an album artist. Talking to the US, they still have a lot of work to do, as I do here."

Beese says that a couple of tracks from the sessions with Dr Luke will be added to Rokstarr for its US release. The new tracks will also form part of a UK re-release of the album, which has already sold more than 50,000 copies on this side of the Atlantic.

"We are ramping things back up here," says Beese, who explains that Island UK has had to scale back its efforts on Cruz recently as a result of his US success. Leading the plot in the UK will be the release of the single Dirty Picture featuring Ke\$ha on April 26. A remix of the track featuring US rapper Drake will be made available shortly.

Beese explains that the US number one also gives the international team at Universal a firm base to build from. "Our head of international now has a story when he goes and talks to the French or the Scandinavians," he says.



# News

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

## The Playlist



**MGMT**  
**Congratulations**  
Columbia

A musically ambitious, at times Beatles-esque return by the duo whose penchant for psychedelia-charged pop remains well and truly intact. (album, April 12)



**PENDULUM**  
**Watercolour**  
Warner Bros

Debuted by Zane Lowe on Radio 1 last week, *Watercolour* sees the group refining their sound to be more digestible for mainstream audiences. (single, May 3)



**VARIOUS**  
**Moshi Moshi: Singles Club Vol. 2**  
Moshi Moshi

Summer Camp, Signals, Bless Beats, Kindness and Florence + The Machine are among artists featured courtesy of the much-loved indie. (album, May tbc)



**ALAN POWNALL**  
**Take Me**  
Mercury

A firm highlight with radio appeal from the young Londoner's forthcoming debut, this Eliot James co-write bears the hallmarks of Jack Johnson. (single, tbc)



**PANTHA DU PRINCE FEAT. PANDA BEAR**  
**Stick To My Side (Four Tet remix)**  
Rough Trade

Four Tet puts the former Hype Machine chart topper through the studio mincer for its commercial release, with glorious results. (single, out now)



**MONARCHY**  
**The Phoenix Alive**  
Mercury

Monarchy signed to Mercury last month and this slice of commercial, synth-driven electronica will get the ball rolling ahead of summer's debut album. (single, April 12)



**KID SISTER**  
**Daydreaming**  
Asylum

Kid Sister's new single leads ahead of debut album *Ultraviolet* due in May. With plenty of specialist support so far, it's worth keeping an eye on. (single, April 19)



**SIGNALS**  
**Silverfish**  
Moshi Moshi

Signals dish out the same kind of urgent euphoria as their former band Mae Shi, albeit with slightly more punch. It gets better with every listen. (single, tbc)



**HOLE**  
**Skinny Little Bitch**  
Polydor

A raw, bass-driven slice of raucous, angry rock currently streaming online ahead of recently-announced live dates by the grunge veterans. (single, April tbc)



**SURFER BLOOD**  
**Swim**  
Kanine

Boasting support across Radio 1, XFM and NME Radio, and enjoying a wave of interest in the US, Surfer Blood give a taster of their forthcoming debut album. (single, tbc)



## SIGN HERE

**Band Of Horses** have concluded a deal with Columbia Records. Their third studio album *Infinite Arms* will be released on May 17

BMG Rights Management has signed an exclusive publishing agreement to represent **Leona Lewis** (see Publishing on p12)

Max Hole promoted to COO as Universal goes for global view

# The Hole world in Universal

## Labels

By Paul Williams

**UNIVERSAL MUSIC GROUP INTERNATIONAL'S MAX HOLE** has been promoted to COO in a move to help bring more closely together the major's operations globally under new worldwide chief Lucian Grainge.

Hole, the current UMGI executive vice president, will take up his new London-based role on July 1. This is the same day Grainge starts in his new job in New York as Universal's global CEO, a position he will hold for the first six months in conjunction with its present incumbent Doug Morris.

Hole's new job reflects an attempt under Grainge to more closely align Universal's businesses in North America and elsewhere. This policy is also illustrated by the fact that some of Universal's companies outside North America will continue to report directly to Grainge, including Universal Music UK run by chairman/CEO David Joseph and Universal Music France, Mediterranean, South America and Middle East, all overseen by Pascal Negre.

"It's a first step in moving to a more global organisation," says Hole. "Lucian is still the CEO and we're just moving step by step to a more truly global organisation, whereas in the past it was rather divided between North America on one hand and



Country man: Max Hole has managed a portfolio of countries for a long time and is viewed as the ideal man to succeed Lucian Grainge



more truly global view, which is very important in the world we live in now as we make the transition from a physical to a digital world."

Hole, who joined Universal 12 years ago, says in his new role his portfolio of territories will be larger than it is currently but in a number of ways not a great deal is going to change, with him and Grainge still working closely together.

"Lucian and I are very close," he says. "Lucian is someone who has big vision, big ambition and we've worked very closely for some time. I've been managing a portfolio of a lot of countries for a long time and marketing and digital and commercial affairs. For quite some time I've

been the guy that facilitates Lucian's vision but the difference between me and a lot of facilitators and detailed people is I can do detail but I also know how to sign an act, how to make a record and what a hit sounds like, so it's a natural progression for both of us. We've always worked on the basis you need to have music people running the record companies."

Grainge himself points to Hole's background of independent artist manager, record producer, A&R head, company managing director and one of Universal's "most senior, accomplished executives" in his suitability to succeed him as head of UMGI.

"We first met in this business 30 years ago, so I'm delighted and gratified that we'll continue to work together, focusing on breaking artists, driving our digital music business with innovation and

## Debating duo team up on key issues

**MUSIC WEEK IS TEAMING UP** with the British Music Experience for the first of a planned series of debates on key issues facing the music industry.

The first, *Tomorrow Never Knows: Music Consumption and its Impacts*, will take place on Thursday, April 29 and will bring together a heavyweight panel of figures from in and around the music business.

Most controversially, the panel will include Pirate Bay co-founder Peter Sunde Kolmisoppi, who will line up with names including EMI Music Publishing UK president and European creative president Guy Moot, BPI chief executive Geoff Taylor and Featured Artists Coalition CEO Jeremy Silver.

The debate will examine current models and trends and their impacts for artists, the industry and consumers as well as looking at like-

ly future paths. It will take place at the BME's home of The O2 Bubble in North Greenwich, beginning at 7.30pm.

Chaired by *Music Week* editor Paul Williams, the evening will also bring together on the panel PRS chief economist Will Page, MMF and IMMF director of copyright and related rights David Stopps, The Next Big Thing founder William Higham, 7 Digital founder Ben Drury, Rough Trade Retail's Stephen Godfroy and Music Ally CEO Paul Brindley.

BME curator Paul Lilley says, "We're delighted to be launching this exciting series with *Music Week* to focus attention on key issues facing the industry. It forms part of our wider Public and Educational Events Programme, which is designed to both complement and further the existing content of the

BME and our charitable remit.

"The BME has quickly become the home of our musical heritage and these sessions will also ensure that it remains topical and on the front line."

The event will usher in what will become a regular platform for debate about key music industry matters. Among future planned debates will be one focusing on the live music sector and covering issues such as festivals, ticketing, 360 deals and live revenues overtaking those for recorded music.

Tickets for the April 29 event will be made via the BME website [www.britishmusicexperience.com](http://www.britishmusicexperience.com) and allocated on a ballot system.

For further information and to register your interest in the Music Week and British Music Experience debates please email [events@britishmusicexperience.com](mailto:events@britishmusicexperience.com).



## GIG OF THE WEEK

**Who:** MGMT  
**When:** Thursday, March 18  
**Where:** Heaven, London  
**Why:** Despite ongoing rumours of a split, officially MGMT remain well and truly intact, and the duo bring their live show to the UK this week for this London headline slot at Heaven

# vision under Grainge l's hands

imagination, and delivering success," says Grainge.

Hole is anticipating some personnel changes at UMG when he takes over, but he says these will be about "stability and continuity". "Any promotions will be from within and from July 1 my priority will be to make the numbers and break more acts than anybody else. Also we're very mindful of modifying our record company to the modern needs as the landscape changes," he says.

Hole explains he is "quite optimistic" about the year ahead, although his outlook varies greatly from territory to territory: Spain is really collapsing under essentially pirates and no support as how to combat it. But then at the optimistic end you've got South Korea, Australia and Sweden all having very good growth last year. In terms of the music I'm quite optimistic because we've got Cheryl Cole, Justin Bieber and Owl City, all new artists effectively on the international arena certainly breaking.

"The markets are quite troubled and varied," he says. "At one end of the scale Spain is really collapsing under essentially pirates and no support as how to combat it. But then at the optimistic end you've got South Korea, Australia and Sweden all having very good growth last year. In terms of the music I'm quite optimistic because we've got Cheryl Cole, Justin Bieber and Owl City, all new artists effectively on the international arena certainly breaking.

"We've got the Andrew Lloyd Webber musical Love Never Dies opening, a new Amy Macdonald album just shipping. We did two and a half million of the last one, so we've got high hopes for that, [Lady] GaGa, Black Eyed Peas and Rihanna are going gangbusters, things are good, and the schedule looks good later on as well."

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Gloomy predictions brushed aside by 3% revenue rise

## Income boost pleases PRS

### Licensing

By Robert Ashton

**ROBERT ASHCROFT'S FIRST MAJOR FINANCIAL ANNOUNCEMENT** at PRS for Music will debunk his predecessor's gloomy prediction of falling revenues, as the newly-installed CEO (pictured) shows income increased nearly 3% this year in a badly depressed market.

The society was shaken last year when former CEO Steve Porter predicted that it would unveil its first dip in annual revenues this year because of the continuing pressure on recorded media. Porter had suggested revenues this year would be "just the other side of £600m".

However PRS, boosted by significantly improved international earnings, has been able to confound expectations and post overall total revenues up 2.6% up at £623m for 2009 – compared to just £608.3m in the previous year.

Ashcroft is clearly pleased his organisation has not fallen behind on revenues. He says, "In a tough trading year for all of us I'm pleased we were able to deliver a small increase in royalty revenues, allowing the nation's music creators to keep creating music that is heard

and appreciated around the world."

Ashcroft points to the massive increase in revenues from British music use abroad – up 19.4% from £139.8m to £166.9m – as being key to the growth, with PRS helping local societies to establish or become more efficient. Thus, for the first time revenues from Bosnia, Ukraine, Kenya and Kazakhstan have been added to the coffers.

Ashcroft adds, "This growth reflects in particular our increased efforts to license those benefiting from the use of British music overseas."

He also points to "our continued pursuit of legitimate alternatives to online piracy" as helping to ramp up the revenues, with online being the stand-out business segment in the broadcast and online media.

With a growing number of licence agreements with, among others MySpace Music, Sky Songs, YouTube and Spotify, 2009 was the first year in which the growth in revenues from the legal digital market – up £12.8m to £30.4m – compensated for the decline in revenues from traditional CDs and DVDs –



down £8.7m from £119.6m to £110.9m.

Overall the whole recorded media sector, which also includes covermounts, declined 9.3%, although it still represents a chunky part – nearly 20% – of overall royalty revenues.

Ashcroft adds that he remains "cautious" about whether the online surge "represents a true turning point". He adds, "The next decade does, however, promise further growth in earnings from the legal digital market."

Tough conditions for UK TV and radio broadcasters meant that PRS felt the pain of falling advertising revenues. The ring-tones market also appears to be in terminal decline, slipping 56.1% to just £2.5m.

However, PRS and Ashcroft are also cheered by the slight increase in public performance sales. Despite 39 pubs closing each week, the organisation managed to grow revenues in the public performance sector by 2.4% to £150.2m.

This was down to increased use of music within larger retail and industrial premises, but PRS has also done a lot of work over the last year or so to improve its efficiencies in this sector and in particular its image with small businesses. Last year it reduced the licence for businesses employing four or fewer people to just £44, which has meant a 50%-plus uptake in the number of licences taken by smaller outfits.

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### Great expectations PRS for Music confounds predictions

| Business area            | 2009 (£m) | 2008 (£m) | % change |
|--------------------------|-----------|-----------|----------|
| Broadcasting & online    | 177.4     | 180.2     | -1.5%    |
| International            | 166.9     | 139.8     | +19.4%   |
| Public performance sales | 150.2     | 146.7     | +2.4%    |
| Recorded media           | 128.5     | 141.6     | -9.3%    |
| TOTAL                    | 623.0     | 608.3     | +2.6%    |

Source: PRS for Music

## Brits set for 'greater heights' as Joseph settles in

**UNIVERSAL MUSIC UK CHAIRMAN AND CEO** David Joseph has succeeded Ged Doherty as chairman of the Brits Committee, which oversees the Brit Awards.

The Brits Committee manages the creative direction of the Brits show each year, with overall responsibility for the voting academy, deciding awards categories, driving the media campaign and managing artist bookings.

Sony Music UK chairman and CEO Doherty has been chairman of the committee for the last three years, including overseeing this year's 30th anniversary show, which pulled in an average of 5.8m viewers – more than half a million up on 2008 – and also birthed a number two single in the shape of the Florence/Dizzee Rascal fast turnaround mash-up You Got The Thirtee Love.



Chairman in waiting: David Joseph with Ronan Keating at last month's Brit Awards

Joseph will chair the committee for two years, a period in which organisers may have to look for a new venue for the show, with current venue Earls Court possibly closing after the 2012 Olympic Games.

Joseph says, "I am pretty honoured by the whole thing – it comes with a lot of responsibility but one has to make one's own mark on the show because it is now in its fourth decade."

Joseph says it is too early to say

what he will aim to bring to the Brits, but explains, "It is important that there is a celebration of the achievements of the last 12 months."

"It is incredibly important for those artists that get the recognition in terms of nominations, the elation in terms of winning a category and also those that are showcased in the performances."

Doherty says that the show "is in great hands" and Joseph will "take it to even greater heights".

BPI chairman Tony Wadsworth paid tribute to Doherty's stewardship of the committee. "Leading the organising committee for the UK's biggest awards show is a mammoth task and our 30th anniversary show was a huge success under Ged's chairmanship," he says. "We can't wait to see where David takes it next."

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## Editorial Paul Williams



**EVEN THOUGH WE HAVE COME TO EXPECT THE UNEXPECTED** from EMI, the sudden exit of Elio Leoni-Sceti as its CEO is still an absolute shocker.

It is harder to imagine more trying circumstances in which the departing executive has had to do his job these past 18 months, given the massive debt dragging EMI down and the huge uncertainties about its future that continue to overshadow everything it does.

But, against such impossible odds, Leoni-Sceti has emerged with real credit, reflected by that one bright spot in those recent terrible financial results when EMI posted a three-fold increase in its recorded music division's operating profits to £163m. Those profits are expected to top £200m in the year ending March 31 2010, the executive's last day at EMI.

Even some of the major's staunchest critics appear to have

been won round by EMI under Leoni-Sceti, not least IE's Tim Clark, who once famously compared Guy Hands to a plantation owner, but who is now convinced the major's day-to-day operations are starting to be run effectively. Clark's positive comments are backed by some genuinely good A&R stories that have emerged from EMI this year, among them country act Lady Antebellum achieving the first million-selling album in the US in 2010 and brand new signing Tinie Tempah topping the UK singles chart.

But, as good as these stories are, there is no getting away from the depressing bigger picture at EMI, with those crippling interest payments whipping out any profit it makes and the pressing need for Terra Firma to come up with an additional £120m by June 14 or risk losing control of the company to Citigroup.

And that is where Leoni-Sceti comes in again because it is the CEO who had been tasked with drawing up a new strategy plan to try to convince potential investors to dig deep in their pockets again. Now the architect of that strategy plan is heading off even before he has had a chance to present it. That hardly instils much confidence, does it?

As it is, the executive's sudden departure is only bound to create more questions about EMI, given it has happened at such a crucial moment. Certainly, when he spoke in depth about his grand plan to *MusicWeek* a few weeks ago Leoni-Sceti gave no hint he would not be around for the long haul, while in another interview published earlier this month he pronounced, "I'm very dedicated to EMI." By last week, though, he was suddenly declaring, "My job here is now done and it is time to move on."

So what happened? Well, what we do know is that he has expressed understandably real frustrations about attempting to do his job when so much appeared to be stacked against him. That letter to Guy Hands last October spoke of staff morale being at an all-time low and negative publicity about EMI making it difficult to sign new acts. Speculation that heavyweights Queen and Pink Floyd could be taking their catalogues elsewhere will not have helped, especially coming as it does after so many of EMI's other superstar names have already parted.

Now it will be Charles Allen's turn to try to drive the business forward. With less than three months from that June 14 deadline and Terra Firma's crucial court case with Citigroup looming, it is hardly the most ideal of times for him to begin in his new role as executive chairman. But Allen, at least, already knows the company in his previous role as non-executive chairman and also comes with an extensive, high-level background in media, something Leoni-Sceti lacked. Only time will tell, though, whether all that is enough at this most critical time in EMI's history.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

YES 41% NO 59%

### THIS WEEK WE ASK:

Is Charles Allen the right man to turn the fortunes of EMI around?

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

A race against the clock for Digital and Live legislation

# Bills in the balance in face of General Election

## Legislation

By Robert Ashton

**THE DIGITAL ECONOMY BILL** faces its most challenging few days this week as the music industry comes to terms with the disappointment of the Live Music Bill failing to get a Second Reading last Friday.

It has been an up-and-down week in Parliament, with the Second Reading of Lord Clement-Jones' Live Music Bill in the House of Commons now scheduled for Friday, March 26 and the Digital Economy Bill likely to be fast-tracked into a hectic parliamentary process called the "wash-up".

The failure to win a second reading last Friday comes as a blow for those who have thrown their weight behind the Lib Dem Lord's Private Members Bill, which had proposed a licensing exception to allow venues with a capacity of 200 persons or fewer to host live music without a licence.

As *MusicWeek* went to press, Lib Dem sources were not holding out much hope for the Bill. They claim it is even less likely to get a reading on the 26th, with several other Bills that were scheduled for a Second Reading last Friday now joining it on the order of business for that day.

Parliament has to be dissolved 17 days before a General Election – widely considered to be on May 6 – which means time is scant.

"It pretty much rules the Bill out," says a source. "They fall when

Parliament dissolves if they have not had a Second Reading.' However, this is not likely to be the last word on Clement-Jones' Bill, which had also proposed reintroducing the two-in-the-bar rule. Because the Bill has the backing of the Conservatives and enjoys large support from the industry, the Lord is likely to "freshen up" the Bill and re-introduce it in the next Parliament. An insider says, "They will probably see who is in charge at the DCMS and how friendly they are." By then Clement-Jones and his Lib Dem supporters, including culture spokesman Don Foster, will also have had sight of the DCMS' ongoing live music consultation, which proposes an exception for venues of 100 or fewer people and also closes on March 26.

UK Music CEO Feargal Sharkey says, "We hope that Government takes note of the broad range of support across both Houses of Parliament and will agree to these common sense proposals that would exempt smaller venues from the clutches of the Licensing Act 2003."

Things are looking rosier for the Digital Economy Bill, which is due to enter the House of Lords for its Third Reading today (Monday). The Lib Dems have also been at the heart of this Bill, having recently voted through Amendment 120A to replace the Government's controversial Clause 17, which aimed at "future proofing" the Bill against non-P2P methods of online infringement.

The amendment is designed to

allow the High Court to grant an injunction requiring ISPs to block access to sites where there is a large amount of infringing material

Responding to criticism from ISPs that 120A would "disrupt the internet in the UK" and still fail to reduce piracy, BPI chief executive Geoff Taylor said the amendment provides a sensible mechanism to deal with illegal websites

However, after further consultation with BT, Yahoo!, Facebook and others, the Lib Dems have decided to try and "fine-tune" Amendment 120A. This means the proposal of four changes, the most important being that courts could ask copyright owners to pay legal costs for asking an ISP to block a site. These will be voted on today (Monday).

Those familiar with parliamentary process say the Bill still faces a stern test to get through: if it passes through the Lords today, supporters hope it can gain its First Reading in the House of Commons either this Tuesday or Wednesday. But the next date for it to receive its Second Commons Reading will be March 29 – close to when Gordon Brown is expected to dissolve Parliament.

Thus, the Digital Economy Bill could be put into the wash-up – a few days around April 8 where rules are ripped up and deals done between parties to rush the Bill through. A source says, "So much rests on the Bill getting its First Reading this week. It's a big challenge."

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## Music Week Awards Amos to host April 15 event



Stand-up comedian Stephen K Amos is to take time out of filming his new BBC TV series to host this year's Music Week Awards.

Amos will take charge of the annual event on Thursday, April 15 in what is proving to be a very productive time for him, with work now underway on the six-part

series, which will be broadcast on BBC2 later this year.

A *Time Out* winner as best stand-up, Amos has built up a reputation in recent years as one of the UK's best and most popular comics, a reputation helped in no small part by appearances on TV shows such as *Have I Got News For You*, *Time Gentleman Please* and *Live At The Apollo*. He appeared at the Royal Variety Performance in 2007, has performed annually at the Edinburgh Festival Fringe every year since 2003, presented a documentary on Jamaican music and was in a stage production of *One Flew Over The Cuckoo's Nest*.

Amos's Music Week Awards debut comes in a big year of change for the event, including a venue

switch to the London Hilton on Park Lane and the introduction of a number of new award categories. These include three which have been voted by the readers of *MusicWeek.com*, a voting first for the awards.

In another change, the winner of the night's main award, the Strat, has been announced in advance for the first time. It was revealed last week that the award will be going to Universal Music Group International chairman and CEO Lucian Grainge ahead of him relocating to the US in the summer to become Universal Music Group CEO.

To book tickets for the awards visit [www.musicweekawards.com](http://www.musicweekawards.com) and for enquiries ring Michelle Hacker on 020 7921 8364 or email [michelle.hacker@ubm.com](mailto:michelle.hacker@ubm.com).

**To make your views on 6 Music heard:**

• send your response by email to [srconsultation@bbc.co.uk](mailto: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->

[review/consultation/intro](#)

• Join the **Facebook group**: <http://www.facebook.com/group.php?gid=27812313911>

Report debunks theory that acts can survive on performance revenue alone

# Live lifeline a fallacy, says industry

## Research

By Ben Cardew

**SINGERS, SONGWRITERS, MANAGERS AND EXECUTIVES** have joined together in a new report to brand as complete fiction the idea that artists can now make a living from live performance alone.

As revenue from recorded music continues to decline, the live sector has been promoted as the saviour of the industry. However, this "myth" that live performances can sustain a career – or even a reasonable working wage – was rebutted by the IFPI report *Investing In Music*, issued last week.

The report also aims to debunk the myth that artists no longer need labels, pointing out that record companies around the world invest \$5bn (£3.3bn) a year in developing and marketing artists.

"I hope this publication gets across the message of what goes on behind the scenes," says IFPI chairman and chief executive John Kennedy, who goes on to point out that the current top earners on the live circuit – U2, Madonna, Bruce Springsteen, AC/DC and Pink in 2009, according to *Billboard* magazine – have all benefited from record company support throughout their careers.

"There is a myth that you can make a living out of live work," Kennedy adds. "But live success is based on record deals."

This view is supported by U2 manager Paul McGuinness, who says, "It is a myth that artists can build long-term careers on live

music alone. In its latest tour U2 filled huge stadiums around the world. That is because they have had parallel careers as recording artists and live performers since their inception 30 years ago."

Beggars Group director of strategy Simon Wheeler agrees. "You can see people who followed that path in a pub near you every Saturday. Some of them may be very talented but they've not built a long-term career and reached huge audiences through following the live-only path."

The close relationship between record labels and the other parts of the industry is a key theme of the report: it claims there is an economic "ripple effect" from this record company investment in artists, which helps to benefit a broader music sector that includes live music, radio, publishing and audio equipment, thought to be worth \$160bn (£106.1bn) annually. The IFPI estimates that more than 2m people around the world are employed in this broader music economy.

Sony Music UK chairman and CEO Ged Doherty says that the live industry clearly relies on the investment put into acts by labels. "An artist has to sell their core product – recordings – before they can become well known enough to generate money through the sale of live tickets and merchandise. Maybe in the future artists will be able to launch their careers on live alone, but none have done so to date."

As a representative of the global recorded music industry, the IFPI's views on the importance of labels

are not unexpected. But the organisation has also managed to persuade several artists to make the rare move of speaking in support of labels for the benefit of the report.

Thus, former Cardigans and now A Camp singer Nina Persson supports the IFPI's conclusions on live music, saying, "It would be very difficult for me to have made a living just from live music. I would have to travel alone with a guitar and no band or crew to make that work."

Liam Fray, frontman of the A&M act The Courteeners, is even more forthcoming, saying the

**"I would have to travel alone with no band or crew to make a living just from live music"**

### NINA PERSSON

Universal label has "helped me and the band to build a brilliant recording career – without their strategic assistance, A&R expertise, marketing prowess and general willingness to work hard I'm not sure where our band would be at this stage".

One of the most intriguing conclusions of the report is that it costs around \$1m (£663,000) to break a new pop act. Of this, typically \$200,000 (£133,000) goes on the advance, \$200,000 on recording, \$200,000 on filming three videos, \$100,000 (£66,300) on tour support and \$300,000 (£199,000) on promotion/marketing.

However, Columbia managing director Mike Smith says that this \$1m figure is "a minimum to get an act up and running and moving somewhere towards platinum". He adds that companies can easily double that if they are looking to get 1m-plus sales.

"If you add the international picture and add in tour support and other things it could be \$2m," explains Decca managing director Dickon Stainer.

Indeed, one table in the report offers a breakdown of the spending on "artist Y" – "a more established pop artist" with levels of expenditure totalling \$4.65m (£3.1m).

Of course this investment is no guarantee of success – but Kennedy says the record labels are more efficient nowadays. He explains that 10 years ago around one act in 10 would re-coup their initial advance; now "there is a general feeling that has come down to one in five".

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



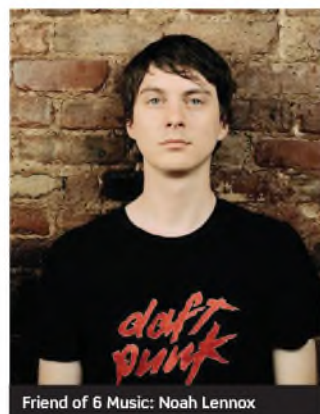
# Facebook 6 Music group to mobilise fans



**A COMEDIAN**, several members of well-known bands and "possibly an even better-known speaker" will all attend the Save 6 Music demonstration next Saturday, according to organiser Laura Payne, as public anger over proposed plans to close the station continues to stir.

The protest, organised by Payne and Georgina Rodgers from the Save 6 Music Facebook group, will take place at Broadcasting House on March 27 at 12pm, with speakers and acoustic acts.

It is organised in conjunction with the National Union of Journalists and is intended to



show support for 6 Music staff who face redundancies as well as put pressure on the BBC not to close the station.

Payne says she hopes people will "bring a flask of tea along

and show their support for the station".

BBC Trust chairman Sir Michael Lyons has already suggested that the Corporation could change its plans to close the station in view of public opinion.

The news comes as public anger over plans to close 6 Music continues. AIM last week sent an email to its members urging them to save 6 Music and the Asian Network – which is also threatened – while Domino Records has put together quotes from several of its acts, including Noah Lennox (Animal Collective/Panda Bear), The Kills' Alison Mosshart and Four Tet in support of 6.

Commenting on the Music Week website, Joe Roszkowski from Dundee says that more

bands should now take a stand.

"We should be hearing more from bands – bands that have had their first leg-up from 6 Music," he says. "I have heard many artists on 6 Music over the last seven years that were unknown when I first heard them and are now making a good living."

Duncan MacTavish from London adds, "The BBC should be proud of what has evolved [in 6 Music]."

Meanwhile, BBC insiders say that 5 Live and spin-off station 5 Live Sport Extra could be used as a model for additional digital services based around its main station brands in the future, helping to replace some of the content currently on 6 Music, if the station is closed.

## News in brief

• **MMF** chief executive **Jon Webster** stepped up his organisation's campaign to narrow the gap between radio play and release last week by telling a Music Tank event that a new chart rule should be introduced to "protect us from ourselves".

• **4AD** has put together a limited 12-inch for Record Store Day 2010, featuring works in progress from acts including The Big Pink and Gang Gang Dance. It is one of a number of releases from major and indie labels that will be sold exclusively through independent record stores for the April 17 event.

• **Mark Linkous**, frontman with acclaimed US alternative act Sparklehorse, has committed suicide. As well as four Sparklehorse albums, Linkous recorded with Danger Mouse, David Lynch, Tom Waits and PJ Harvey.

• **Martin Robinson** has been named *NME's* deputy editor. Martin has written for titles including *FHM*, *Maxim*, *Wired*, *ShortList* and *NME*.

• **Sony Music** has begun work on an album to be released in tandem with the 2010 FIFA World Cup.

• **Power Amp Music** has signed a deal with Charlotte Church covering the release of her new album.

• **Belle and Sebastian** are to headline Latitude 2010, alongside Florence + The Machine and Vampire Weekend.

• Bruce Dickinson's **6 Music** show is to be axed, while Mark Radcliffe and Stuart Maconie's Radio 2 show is scaling down to three nights a week.

• Former MCPS-PRS Alliance chief executive **Adam Singer** has been appointed chairman of Digital Radio UK.

• The **BPI Scandinavian Trade Mission** will take place in Oslo on June 7-8 with registration open to all. Interested parties should email [julian.wall@bpi.co.uk](mailto:julian.wall@bpi.co.uk).

• Man founder **Micky Jones** has died after a long illness.

• Former *Music Week* web editor **Nicola Slade** has joined UK Music as part-time press and communications manager.

• **Caroline Felton** has been appointed as the interim chief executive at Creative & Cultural Skills.

• Further to the announcement of the Music Week Awards shortlists in last week's magazine, **Katy Ellis** from Anglo Hannah Management and **Steve Bunyan** from Union Square Music are shortlisted for Madness in independent artist marketing; **Caroline Crick** is behind the Dame Vera Lynn shortlisted PR campaign, while Wasted Youth PR's **Jon Lawrence** is shortlisted for Mumford & Sons; and **EMI Music Publishing**, **Universal Music Group** and **Howling Monkey** are shortlisted for T-Mobile 'Dance' in Music Sync.

# News media

**ON THE WEB**

- **Domino and AIM** speak out on 6 Music
- **Box TV** playlists
- Shut that window – MMF chief executive **Jon Webster** steps up the campaign to narrow the gap between radio play and release



**TV Airplay chart Top 40**



Can't get no higher: Tinie Tempah at the top

| This Wk | Last | Artist Title Label  | Plays |
|---------|------|---|-------|
| 1       | 9    | <b>TINIE TEMPAH</b> Pass Out / Parlophone   | 576   |
| 2       | 1    | <b>RIHANNA</b> Rude Boy / Def Jam   | 562   |
| 3       | 2    | <b>JLS</b> One Shot / Epic  | 464   |
| 4       | 4    | <b>JASON DERULO</b> In My Head / Beluga Heights/Warner Bros                                     | 458   |
| 5       | 7    | <b>BLACK EYED PEAS</b> Rock That Body / Interscope  | 440   |
| 6       | 6    | <b>FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL</b> You Got The Dirtee Love / Dirtee Stank/Island | 425   |
| 7       | 5    | <b>ELLIE GOULDING</b> Starry Eyed / Polydor   | 421   |
| 8       | 3    | <b>TIMBALAND FEAT. KATY PERRY</b> If We Ever Meet Again / Interscope                            | 420   |
| 9       | 12   | <b>NAUGHTY BOY PRESENTS WILEY/EMELI SANDE</b> Never Be Your Woman / Reckless/Virgin             | 385   |
| 10      | 8    | <b>JUSTIN BIEBER FEAT. LUDACRIS</b> Baby / Def Jam  | 349   |
| 11      | 13   | <b>CHERYL COLE</b> Parachute / Fascination  | 321   |
| 12      | 39   | <b>GORILLAZ FEAT. MOS DEF AND BOBBY WOMACK</b> Stylo / Parlophone                               | 313   |
| 13      | 11   | <b>IYAZ</b> Replay / Reprise  | 299   |
| 14      | 16   | <b>CHIDDY BANG</b> The Opposite Of Adults / Regal   | 297   |
| 15      | 10   | <b>LADY GAGA</b> Bad Romance / Interscope   | 292   |
| 16      | 15   | <b>JAY SEAN FEAT. SEAN PAUL AND LIL JON</b> Do You Remember / Cash Money                        | 288   |
| 17      | 17   | <b>YOUNG MONEY</b> Bedrock / Island   | 287   |
| 18      | 32   | <b>KESHA FEAT. 3OH!3</b> Blah Blah Blah / RCA   | 286   |
| 19      | 20   | <b>OWL CITY</b> Fireflies / Is and  | 277   |
| 20      | 18   | <b>SUGABABES</b> Wear My Kiss / Island  | 268   |
| 21      | 14   | <b>MARINA AND THE DIAMONDS</b> Hollywood / 679  | 261   |
| 22      | 33   | <b>JAY-Z</b> On To The Next One / Roc Nation  | 251   |
| 23      | 21   | <b>LEONA LEWIS</b> I Got You / Syco   | 251   |
| 24      | 22   | <b>MCLEAN</b> My Name / Asylum  | 231   |
| 25      | 19   | <b>CHRIS BROWN</b> Crawl / Jive   | 228   |
| 26      | 24   | <b>PIXIE LOTT</b> Gravity / Mercury   | 215   |
| 27      | 28   | <b>THREE 6 MAFIA VS. Tiesto FEAT. FLO RIDA &amp; SEAN KINGSTON</b> Feel It / RCA                | 213   |
| 28      | RE   | <b>GABRIELLA CIMMI</b> On A Mission / Is and  | 200   |
| 29      | 31   | <b>STEVE AOKI FEAT. ZUPER BLAHQ</b> I'm In The House / Data                                     | 193   |
| 30      | 27   | <b>GLEE CAST</b> Don't Stop Believin' / Epic  | 189   |
| 31      | 30   | <b>ALEXANDRA BURKE</b> Broken Heels / Syco  | 189   |
| 32      | 29   | <b>PARAMORE</b> The Only Exception / Fueled By Ramen  | 186   |
| 33      | NEW  | <b>N-DUBZ</b> Say It's Over / Universal   | 185   |
| 34      | 50   | <b>GRAMOPHONEDZIE</b> Why Don't You / Positiva/Virgin   | 180   |
| 35      | 26   | <b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data                            | 175   |
| 36      | 23   | <b>DAVID GUETTA FEAT. KID CUDI</b> Memories / Positiva/Virgin                                   | 170   |
| 37      | 34   | <b>MUSE</b> Resistance / Helium 3/Warner Bros   | 169   |
| 38      | NEW  | <b>SHAKIRA</b> Gypsy / Epic   | 169   |
| 39      | NEW  | <b>INNA</b> Hot / 3 Beat/A&TW   | 166   |
| 40      | 24   | <b>JAY-Z FEAT. MR HUDSON</b> Young Forever / Roc Nation   | 165   |

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss, Channel AKA, Chart Show TV, Clubland TV, E4, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV, MTV Base, MTV Dance, MTV Hits, MTV Two, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, The Vault, VH1 and Viva

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Global airplay tracking

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Network to give pre-release tracks daily broadcast

# Big City goes upfront with playlist changes

**Radio**

By Ben Cardew

**THE BIG CITY NETWORK** is making a push to introduce more pre-release music to its 4.4m listeners by bringing in a new upfront playlist.

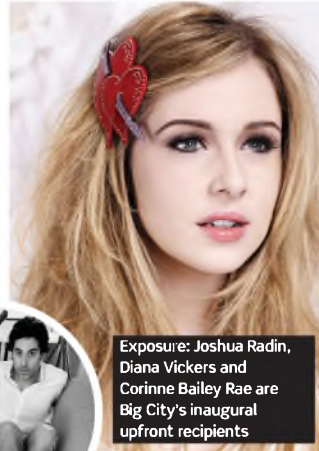
The list comprises three pre-release tracks by new or returning artists and is put together every week by head of music Ric Blaxill and one senior programming director across Big City's network.

The first three tracks on the list – which will run in addition to the station's existing A and B lists – are Corinne Bailey Rae's Paris Nights/New York Mornings, Joshua Radin's I'd Rather Be With You and Diana Vickers' Once.

"The list reflects what we wanted to do generally with the upfront playlist," says Blaxill, who joined the network in October last year. "So you have one returning artist with quality songs – Corinne Bailey Rae fits in with that. We also want to support new music and Diana Vickers is a new act. And we want to support singer/songwriters, so we have Joshua Radin."

Each track on the upfront list is guaranteed one daily play on all 17 Big City stations, which include Key 103 in Manchester and Hallam FM in Sheffield, and at key times.

"Our intention is to bring new pre-release music to our listeners," adds Blaxill. "We have never really gone upfront on tracks before."



Exposure: Joshua Radin, Diana Vickers and Corinne Bailey Rae are Big City's inaugural upfront recipients



"We have never gone upfront on tracks before... this gives us new music but it doesn't throw out our format" **RIC BLAXILL, BIG CITY**



"[The move is a result of] having gone round since I got the new job speaking to local programmers, speaking to record labels and seeing where our music policy can be strengthened," Blaxill says. "This gives us new music but it doesn't throw out our format."

He adds that songs on the upfront list will need to be within the Big City format of Hot AC. "We are not looking to break new indie bands or new rock bands unless the song is outstanding," Blaxill says.

Since joining the Big City Network in October, industry veteran Blaxill says he has been examining the music that Big City stations play, working to improve its

musical offering and visiting record companies alongside Bauer Media group MD of radio Dee Ford to explain the Bauer philosophy and encourage labels to work with them on musical projects.

He is also encouraging the Big City stations to play more B-listed songs and at more prominent times.

"Our ambition is to strengthen our music offer for our listeners," he concludes.

The Big City Network reaches 4.4m listeners across England, Scotland and Northern Ireland every week with 40m listening hours, according to Rajar figures for the fourth quarter of 2009.

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

**Media news in brief**



● Master Shortie (pictured) and The Holloways took part in a one-off event at Proud Camden last Wednesday to help highlight the plight of **6 Music** and reverse the BBC's decision to shut the station. Last week's announcement of the cost-saving measure has attracted an overwhelming level of support from listeners, presenters, musicians and

key industry figures, with the Save 6 Music Facebook group totalling more than 150,000 members.

● Music photography website **Sonic Editions** has launched two print collections in conjunction with IPC titles *NME* and *Uncut*. Chosen by the magazines' respective editors Krissi Murison and Allan Jones, each collection comprises 20 images from 50 years of rock history. Each print is limited to 495 and available framed from £59.

● **Bearded** magazine is launching a podcast on April 12 aimed at providing listeners with a selection of the best tracks released by independent labels that week. The

Independent Music Podcast, made in conjunction with media partners including SoundCloud and MonoMusic, will go out weekly.

● **MTV** has promoted Philip Bourchier O'Ferrall to SVP of digital media at MTV Networks International. In his expanded role, O'Ferrall will drive the company's overall digital media strategy, including creating content based on MTVN's portfolio of franchises, building technology platforms and forming partnerships with major industry players in the digital arena. He will continue to be responsible for UK, Ireland, Australia and New Zealand digital media teams.

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

Radio playlists can now be found online at [www.musicweek.com](http://www.musicweek.com)

## Airplay analysis Alan Jones

# JLS bag hat trick with One Shot



**JLS COMPLETE A HAT TRICK** of number one hits on the radio airplay chat, with latest single One Shot belatedly climbing to the summit. The X Factor graduates spent three weeks at number one with introductory single Beat Again and one week with follow-up Everybody In Love last year. One Shot seemed to have lost its chance of following suit – it peaked on sales six weeks ago at number six, and has since dipped to number 21. And after five weeks atop the TV airplay chart, it fell from the summit a fortnight ago. But it has shown great tenacity on the radio airplay chart, moving 134-33-17-7-2-3-3-2-2-1.

Its coronation atop the chart comes as former incumbent Alicia Keys' Empire State Of Mind (Part II) suffers major losses, shedding 237 plays and more than 9m listeners in a week. One Shot's support is little changed, with the loss of eight plays more than offset by an increase of 1.09m listeners. 2,362 plays earned it an audience of 53.54m, with top tallies of 85 from The Hits Radio, and 59 each from the East Midlands trilogy of RAM FM, Leicester Sound and Trent FM. 22 plays on Radio 1

accounted for 35.86% of its audience. Surprisingly, One Shot has never had a single play on Radio 2 – and although all of the group's songs have widespread appeal to all age groups, they have been practically ignored by the station, where Beat Again has been played a grand total of 14 times, and Everybody In Love 18 times.

After making big moves for three weeks in a row, Robbie Williams' Morning Sun holds at number three but its lack of movement conceals another big increase in support, which sees it racking up the biggest increase in plays of any track – 526 – while improving its audience by 2.27m to 46m.

Number one on sales for the second week, Tinie Tempah's Pass Out also continues to lead Radio 1's most-played list, with 27 airings last week. Said support provides a massive 67.16% of the track's overall radio audience of 31.90m – enough for it to climb 14-12 on the radio airplay chart. Radio 1's sister station 1Xtra aired the track even more often (32 times) but its top supporters were The Hits Radio (44 plays), Juice FM and KISS 101 (33 plays each).

## Campaign focus



Scouting For Girls

Epic is initially targeting radio with its campaign for Scouting Girls' second album Everybody Wants To Be On TV.

Already lead single This Ain't A Love Song is off to a strong start at radio, with B-list support from Radio 1, Capital and Absolute and A-list support from Radio 2 and XFM.

A string of live sessions is also planned for Radio 1, Radio 4 and XFM, following the single's release on March 29. The song enjoyed its first play via Scott Mills on Radio 1 on January 15.

The band completed a regional radio tour last week, taking in

interviews and sessions that will impact 73 ILR stations across the UK over the coming weeks.

In April the focus will move to TV, with performances on Comedy Rocks, GMTV and MTV. Meanwhile, frontman Roy Stride will be taking part in an interview on Panorama this week talking about filesharing.

A national tour will galvanise the promotional activity in April, kicking off in Cork on April 19 and concluding in Brighton on May 24, with a date at the HMV Hammersmith Apollo on May 19.

The band's second album will follow two weeks after the single on April 12.

## UK radio airplay chart Top 50

| This week | Last | Weeks on chart | Sales chart | Artist Title Label  | Total plays | Plays %*or- | Total Aud (m) | Aud %*or- |
|-----------|------|----------------|-------------|---|-------------|-------------|---------------|-----------|
| 1         | 2    | 9              | 21          | <b>JLS</b> One Shot <i>Epic</i>   | 2362        | -0.34       | 53.54         | 2.1       |
| 2         | 1    | 11             | 6           | <b>ALICIA KEYS</b> Empire State Of Mind Part II <i>J</i>                              | 2980        | -7.37       | 46.2          | -16.05    |
| 3         | 3    | 4              | 60          | <b>ROBBIE WILLIAMS</b> Morning Sun <i>Virgin</i>                                      | 2296        | 29.72       | 46            | 5.22      |
| 4         | 7    | 6              | 5           | <b>JASON DERULO</b> In My Head <i>Ecoluga Heights/Warner Erics</i>                    | 1503        | 18.53       | 42.78         | 22.15     |
| 5         | 19   | 3              | 26          | <b>PIXIE LOTT</b> Gravity <i>Mercury</i>  | 1341        | 36.28       | 38.75         | 48.87     |
| 6         | 6    | 5              | 2           | <b>RIHANNA</b> Rude Boy <i>Cel Jam</i>  | 1528        | 18.08       | 38.18         | 11.25     |
| 7         | 10   | 3              | 8           | <b>CHERYL COLE</b> Parachute <i>Festinetion</i>                                       | 1817        | 15.15       | 37.91         | 21.55     |
| 8         | 4    | 10             | 13          | <b>OWL CITY</b> Fireflies <i>Island</i>   | 2372        | -2.63       | 37.13         | -12.82    |
| 9         | 11   | 7              | 4           | <b>ELLIE GOULDING</b> Starry Eyed <i>Polyccr</i>                                      | 1243        | 23.56       | 36.61         | 19.75     |
| 10        | 13   | 3              | 89          | <b>PALOMA FAITH</b> Upside Down <i>Epic</i>   | 397         | 42.25       | 35.95         | 20.23     |
| 11        | 5    | 7              | 23          | <b>SUGABABES</b> Wear My Kiss <i>Island</i>   | 1383        | -6.48       | 33.62         | -14.5     |
| 12        | 14   | 3              | 1           | <b>TINIE TEMPAH</b> Pass Out <i>Partiphone</i>  | 656         | 37.24       | 31.9          | 7.84      |
| 13        | 9    | 21             | 24          | <b>LADY GAGA</b> Bad Romance <i>Interscope</i>  | 2138        | 0.8         | 30.76         | -2.66     |
| 14        | 12   | 7              | 11          | <b>TIMBALAND FEAT. KATY PERRY</b> If We Ever Meet Again <i>Interscope</i>             | 1910        | 2.85        | 30.53         | 0.63      |
| 15        | 24   | 6              | 12          | <b>LADY GAGA FEAT. BEYONCE</b> Telephone <i>Interscope</i>                            | 660         | 16.81       | 28.16         | 16.03     |
| 16        | 18   | 16             | 34          | <b>FLORENCE &amp; THE MACHINE</b> You Got The Love <i>Island</i>                      | 1602        | 5.6         | 27.75         | 4.87      |
| 17        | 36   | 2              |             | <b>SCOUTING FOR GIRLS</b> This Ain't A Love Song <i>Epic</i>                          | 692         | 14.07       | 26.45         | 40.62     |
| 18        | 20   | 3              | 9           | <b>GABRIELLA CIMI</b> On A Mission <i>Island</i>                                      | 1159        | 13.41       | 24.7          | -3.14     |
| 19        | 27   | 4              | 17          | <b>GRAMOPHONEDZIE</b> Why Don't You <i>Positiva/Virgin</i>                            | 176         | 43.09       | 24.25         | 8.16      |
| 20        | 22   | 19             | 70          | <b>PIXIE LOTT</b> Cry Me Out <i>Mercury</i>   | 1607        | -2.38       | 24.18         | -2.93     |
| 21        | 23   | 13             | 32          | <b>IYAZ</b> Replay <i>Reprise</i>   | 1349        | -3.92       | 23.32         | -5.05     |
| 22        | 15   | 2              | 22          | <b>KE\$HA FEAT. 3OH3</b> Blah Blah Blah <i>RCA</i>                                    | 791         | -3.77       | 23.11         | -19.31    |
| 23        | 6    | 7              | 25          | <b>LEONA LEWIS</b> I Got You <i>Sycc</i>  | 1668        | 16.02       | 22.65         | -40.45    |
| 24        | 39   | 2              | 15          | <b>BLACK EYED PEAS</b> Rock That Body <i>Interscope</i>                               | 421         | 14.08       | 22.44         | 26.71     |
| 25        | 21   | 4              | 98          | <b>MICHAEL BUBLE</b> Cry Me A River <i>43/Reprise</i>                                 | 319         | -13.08      | 22.09         | -12.2     |
| 26        | 35   | 3              | 14          | <b>NAUGHTY BOY PRESENTS WILEY/EMELI SANDE</b> Never Be Your Woman <i>Rebel/Island</i> | 551         | 56.53       | 21.92         | 16.04     |
| 27        | 28   | 20             | 38          | <b>KE\$HA</b> Tik Tok <i>RCA</i>  | 1099        | -10.36      | 21.24         | -6.02     |
| 28        | 17   | 22             | 54          | <b>BLACK EYED PEAS</b> Meet Me Halfway <i>Interscope</i>                              | 1676        | -13.61      | 21.1          | -20.53    |
| 29        | 32   | 2              | 16          | <b>CHIDDY BANG</b> The Opposite Of Adults <i>Regal</i>                                | 196         | -18.33      | 20.93         | 7.38      |
| 30        | 41   | 3              | 47          | <b>GOLDFRAPP</b> Rocket <i>Mute</i>   | 509         | 2.21        | 20.85         | 18.84     |
| 31        | RE   |                |             | <b>AMY MACDONALD</b> Don't Tell Me That It's Over <i>Mercury</i>                      | 408         | 0           | 20.57         | 0         |
| 32        | 28   | 24             | 71          | <b>ALEXANDRA BURKE FEAT. FLO-RIDA</b> Bad Boys <i>Sycc</i>                            | 1481        | -1.4        | 20.25         | -5.88     |
| 33        | 16   | 5              | 40          | <b>MARY J BLIGE</b> I Am <i>Geffen</i>  | 800         | -16.32      | 19.8          | -29.41    |
| 34        | 34   | 7              | 37          | <b>MUMFORD &amp; SONS</b> The Cave <i>Island</i>                                      | 213         | -4.05       | 19.21         | 0.31      |
| 35        | 25   | 8              | 27          | <b>JAY SEAN FEAT. SEAN PAUL AND LIL JON</b> Do You Remember <i>Cash Money</i>         | 651         | 1.6         | 18.86         | -21.28    |
| 36        | 40   | 11             | 30          | <b>3OH3 FEAT. KATY PERRY</b> Starstrukk <i>Asylum/Photo Finish</i>                    | 828         | 1.8         | 18.58         | 5.33      |
| 37        | NEW  | 1              | 19          | <b>DAISY DARES YOU FEAT. CHIPMUNK</b> Number One Enemy <i>Jive</i>                    | 542         | 0           | 18.56         | 0         |
| 38        | 49   | 5              |             | <b>MUSE</b> Resistance <i>Hellium 3/Warner Erics</i>                                  | 188         | -8.74       | 18.53         | 19.7      |
| 39        | NEW  | 1              |             | <b>ROD STEWART</b> (Your Love Keeps Lifting Me) Higher And Higher <i>J</i>            | 88          | 0           | 18.3          | 0         |
| 40        | NEW  | 1              | 20          | <b>BOYZONE</b> Gave It All Away <i>Polyccr</i>  | 630         | 0           | 18.22         | 0         |
| 41        | NEW  | 1              |             | <b>ROX</b> My Baby Left Me <i>Rough Trade</i>   | 129         | 0           | 18.07         | 0         |
| 42        | 37   | 24             | 38          | <b>JAY-Z FEAT. ALICIA KEYS</b> Empire State Of Mind <i>Roc-A-Fella</i>                | 883         | 3.4         | 17.73         | -1.77     |
| 43        | 33   | 18             |             | <b>ROBBIE WILLIAMS</b> You Know Me <i>Virgin</i>                                      | 1341        | -10.96      | 17.45         | -9.54     |
| 44        | 48   | 14             | 66          | <b>ALICIA KEYS</b> Doesn't Mean Anything <i>J</i>                                     | 1089        | 7.72        | 16.89         | 7.31      |
| 45        | 50   | 2              |             | <b>BEVERLEY KNIGHT</b> Soul Survivor EP <i>Hurricane</i>                              | 299         | 11.98       | 16.84         | 9.71      |
| 46        | 47   | 27             | 75          | <b>MICHAEL BUBLE</b> Haven't Met You Yet <i>43/Reprise</i>                            | 1063        | -1.94       | 16.2          | -0.74     |
| 47        | 38   | 4              | 33          | <b>LEMAR</b> The Way Love Goes <i>Epic</i>  | 1254        | -3.98       | 16.07         | -10.82    |
| 48        | NEW  | 1              |             | <b>CORINNE BAILEY RAE</b> Paris Nights <i>Virgin</i>                                  | 222         | 0           | 15.75         | 0         |
| 49        | RE   |                |             | <b>BLACK EYED PEAS</b> I Gotta Feeling <i>Interscope</i>                              | 1146        | 0           | 15.78         | 0         |
| 50        | 31   | 11             | 48          | <b>ALEXANDRA BURKE</b> Broken Heels <i>Sycc</i>                                       | 1283        | -18.07      | 15.73         | -19.82    |

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1XTRA, 100-102 Real Radio, 102.4 With FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Edge FM, 107.6 Juice FM, 107.7 Empire FM, 108.1 FM, 108.2 Capital FM, 108.3 Trent FM, 108.4 The Revolution, 108.5 Pure FM, 108.6 Rock Radio, 108.7 FM The Wave, 108.8 Viking FM, 108.9 Radio Norwich, Absolute Radio, Absolute Xtra, Absolute 4, Absolute 5, Absolute 6, Absolute 7, Absolute 8, Absolute 9, Absolute 10, Absolute 11, Absolute 12, Absolute 13, Absolute 14, Absolute 15, Absolute 16, Absolute 17, Absolute 18, Absolute 19, Absolute 20, Absolute 21, Absolute 22, Absolute 23, Absolute 24, Absolute 25, Absolute 26, Absolute 27, Absolute 28, Absolute 29, Absolute 30, Absolute 31, Absolute 32, Absolute 33, Absolute 34, Absolute 35, Absolute 36, Absolute 37, Absolute 38, Absolute 39, Absolute 40, Absolute 41, Absolute 42, Absolute 43, Absolute 44, Absolute 45, Absolute 46, Absolute 47, Absolute 48, Absolute 49, 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- Can **Gorillaz** stretch the iTunes LP format to its full potential?
- **Discover** creates shortcut apps on the iPhone to your favourite albums
- **Tubeoke** tries to turn YouTube into a karaoke channel

## Digital news in brief

- **David Dorn** has been promoted to SVP of global sales and digital strategy at Rhino Entertainment.
- **Harmonix** has confirmed Rock Star 3 will be released at the end of 2010.
- **EMI Music Publishing** has reached an out-of-court settlement with lyric service TuneWiki over licensing issues.
- **US online video streams** in January stood at 32.4bn, a drop of 2.5% from December, according to comScore.
- Digital content management and delivery platform **FUGA** has expanded the services it delivers content to. They include MySpace Music, SoundCloud, Shazam, IODA and Royalty Share.
- **Lady GaGa** is the latest artist to offer a downloadable bundle of tracks within Rock Band. Tracks include Bad Romance, Just Dance and Poker Face. Meanwhile, The **Green Day** edition of Rock Band has been confirmed for release in June.
- A study by University of Rennes has claimed **filesharing rates in France** rose by 3% in the months following the introduction of the three-strikes Hadopi law in the country last September. It appears filesharers in France are migrating to cyberlockers rather than P2P networks to better conceal their activities.
- **Kings Of Leon** are the latest band to have a version of Tapulous' Tap Tap Revenge music-based gaming app built around their music.
- The founders of **The Pirate Bay** could return to court in September as the date of their appeal is tentatively set at the Svea Court of Appeals in Sweden.

## New services

- **Buskerlabel** the latest crowd-funded service to come after Slicethepie, BandStocks, Kickstarter and the troubled SellaBand. Acts upload completed tracks under a Creative Commons licence, then fan-investors pledge money in exchange for early access to a completed album that they helped bankroll.
- **Rootmusic BandPage** a site designed to help musicians build official Facebook pages quickly and simply. Bandpage acts as a central hub for all an act's news and information, integrating with Twitter and SoundCloud among others.

## Apps round-up

- **Bob Marley: Spiritual Journey (iPhone, Android, BlackBerry - around £2.99)** launching the new appMovie format, this features a one-hour documentary on Marley plus interviews, 14 tracks and images.
- **Discover (iPhone - £1.19)** a simple way to create app-shaped shortcuts to a user's favourite albums on the iPhone. Once created, they let the album play without opening the phone's iPod.

Sky Anytime launches full album listening service with range of new releases

# Music on Sky with Diamonds

## Television

By Eamonn Forde

**SKY IS TRIALLING** an album discovery service throughout March on its video-on-demand TV platform Sky Anytime.

During the month, the broadcaster will be promoting new releases by acts including Ellie Goulding, The White Stripes and Mumford & Sons to its millions of customers.

The first album to be promoted this way was 679/Atlantic act Marina & The Diamonds' debut *The Family Jewels*.

Warner Music Europe business development director Noel Penzer says, "Sky goes into more than 10m homes and that's a very attractive proposition in terms of marketing reach. The possibility of reaching into that many homes is something we'd like to do and there are not many partners who can deliver that."

Each Monday this month a new album will be available via Sky Anytime within customers' EPG (electronic programme guide). It can be listened to in full for a week. The service is positioned as an extension of Sky's own streaming and download service Sky Songs,



which launched last year.

Sky business development director Neil Martin says, "We are trialling *Album Of The Week* as a standalone service on Sky Anytime as we continue to look at ways in which we can extend the Sky Songs brand across multiple services and platforms. *Album Of The Week* on Sky Anytime offers more choice to customers who may wish to enjoy music content away from their PC."

The albums are available to start, stop, pause or rewind on-demand, as the entire album is stored in its entirety on the Sky+ box.

The idea behind this trial is to offer a preview of new releases in a controlled environment that is focused on promoting the album as a whole, rather than specific tracks. This is an issue that has been pushed up the industry agenda again following Pink Floyd's High Court action against EMI regarding the unbundling of digital albums.

"To put an album product in front of consumers so they can listen to it in its entirety in what we feel is a secure environment is important," says Penzer. "Plus another reason this tied up nicely for us is that Sky Songs has always

had album-led campaigns itself. To have a service that is not just promoting to consumers what tracks they can get makes it an attractive proposition."

Sky Anytime users are directed to the Sky Songs site but there is no layered interactive element alongside the streaming albums yet.

Asked if this was a marketing strategy Warner would seek to continue with Sky when the month-long trial ends, Penzer suggests it is still too early to commit.

"Would we do this again with Sky?" he asks. "We'd like to look at the data in terms of the direct impact on sign-ups to Sky Songs as well as the success of the Marina album on the service. We do these things as we know that not all consumers will go to a site like Sky Songs to buy the album, as they may go instead to a physical retailer."

For Martin, the trial is part of a wider migration of Sky Songs onto new platforms. "This is a first step in testing demand for music via the Sky set-top box and we hope to learn a lot from it," he says. "In time, we'll begin to outline plans for extending the service to other platforms and devices."

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# Spotify's Macdonald gig hailed a success

**HALF OF ALL VIEWERS WHO TUNED IN** to Spotify's exclusive Amy Macdonald gig last week stayed to watch at least one full song, with a quarter watching the full five-track set, according to the her label Mercury.

Footage from Macdonald's Berlin concert was streamed on the site from last Monday, as part of the promotion around her second album *A Curious Thing*, also released on Monday.

This was the first Spotify Live In Concert offering, although there is no confirmation yet on how this will be developed further or what other artists could be signed up.

Mercury Music head of digital Azi Eftekhari says the statistics show the appeal of the live promotion. "The fact that Spotify hadn't done anything like this was a big draw for us," she explains.

"It gave the whole event a sense of occasion and made it more exciting for Spotify users. What is fantastic is that a large portion of people are watching all five tracks, so they're obviously really enjoying the performance and the songs."



At the end of February Spotify secured the global exclusive on the video for previously unreleased Jimi Hendrix track *Bleeding Heart*. This live deal with Mercury, which was struck as a partnership rather than an ad sale, sees the Swedish streaming music service move deeper into a video content.

Spotify SVP of strategic partnerships Paul Brown says, "As a technology and media business we are excited to look at different ways to engage users. We have promoted and made available two audio books already so that is an interesting area for us for the future, too."

Mercury had also built in click-through purchasing of the physical Macdonald album on Amazon for UK users, as well as fellow retailers in Spotify's five other European markets.

By offering this through a partnership rather than through an ad deal, some commentators have suggested that this could potentially undermine Spotify's advertising model at a crucial stage in its evolution and with a US launch imminent.

Brown, however, does not think so. "These [types of deals] are nothing to do with our ad business, which is in rude health, growing month on

month and has become a double-digit million euro business in less than a year," he says.

Asked if Spotify would seek to monetise such content offerings in future, Brown says, "We are looking at all kinds of options, as one would expect."

The show was not available on the client for Spotify's Premium subscribers, who had to watch it via the Spotify Elc. The live audio and exclusive preview of Macdonald's new album were, however, available to Premium customers.

With U2's LA gig last year broadcast in real time on YouTube and Foo Fighters offering a show via Facebook, this is the latest example of live intersecting with digital media brands.

Eftekhari suggests this could set in motion other gigs being available through digital channels not necessarily associated with live.

"I think the trend is just that people are always looking for new ways of marketing their artists," she says, "and that the technology and the partners exist to do some great stuff with filmed content."



# News live

ON THE WEB

www.musicweek.com

- International Live Music Conference gets underway
- Belle and Sebastian headline Latitude 2010
- MIA and Tinchy to star at Underage Festival

Historically staunch opponents of secondary ticketers ponders opening up membership

## STAR reaches out to secondary market

### Ticketing

By Gordon Masson

**THE SOCIETY OF TICKETS AGENTS AND RETAILERS** is contemplating a massive philosophical U-turn with a plan to open up its membership to its once sworn enemy – the secondary ticketing market.

STAR has historically been one of the fiercest critics of agents and operations that resell tickets. The organisation owes its very existence to founders who were determined to fight the threat to the industry posed by unscrupulous touts.

But after the Department of Culture, Media and Sport recently recognised STAR as providing the best code of conduct for companies operating in the live event ticketing market, the organisation is now con-

sidering opening up membership to the resale market next month.

Such a move would tighten up self-regulation and could also pave the way for the STAR logo to become a de facto kite mark for tickets, providing the public with assurances on their purchases no matter where they source their tickets from.

“There’s a growing understanding of the secondary market these days,” says STAR secretary Jonathan Brown. “So our thinking is why should there be a different set of rules for someone who resells a ticket to someone in the primary market? Surely everyone should be governed by the same rules so that consumers are protected.”

Although the concept of inviting secondary ticketing outfits into the trade body fold is very much at the discussion stage, Brown reveals that

the proposal will be put to STAR’s membership next month. However, he admits there is no clear indication as to whether the moves to embrace the resale market will be ratified.

“If people can adhere to our code of practice it should not matter if they are in the primary or secondary market”

**JONATHAN BROWN, STAR**

“Understandably there are mixed views among our members, but there are some people who see the benefits of the secondary market signing up to a strict code of practice,” says Brown, adding that one of

the most basic principles his organisation has is that the retailer should actually have the ticket to supply before they sell it. “I cannot see why any legitimate operation in the secondary market would have a problem agreeing to that.”

“Our main aim at STAR is to make sure that customers are given proper information and a proper means of redress if something goes wrong,” adds Brown. “If people who apply for membership can adhere to our code of practice it shouldn’t really matter if they are in the primary or secondary ticket market. Our code is strict, but reasonable and if people genuinely have the consumers’ interests at heart then why wouldn’t they sign up to it?”

“If there are agents in the secondary market that can show they are providing the right information for ticket buyers and who have ways to make sure the consumer is refunded

when things go wrong, then what’s the issue? STAR is all about protecting the rights of the customer – that’s our remit.”

Even if secondary ticketing operators are not voted through to join at STAR’s next membership meeting on April 21, Brown is proposing a series of amendments to the existing code of practice that could pave the way for an expansion in membership.

“We want to have a good set of rules for all ticket sellers, so some of the amendments, for example, would update our code for the likes of online sales,” he reports.

Formed in 1997, STAR has members including Ambassador Tickets, Encore Tickets, Eventim, lastminute.com, The Ticket Factory and Ticketmaster, the latter of which already owns a secondary ticketing subsidiary, Get Me In!

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## Commission reaches final stage of live merger investigation

**CRITICS OF THE** controversial marriage between Live Nation and Ticketmaster Entertainment are pinning their last hopes on getting the merger annulled – or at least refined – as the Competition Commission’s investigating panel begins sifting its final evidence.

With the merger complete and new entity Live Nation Entertainment effectively now operating, even the most fervent critics of the merger do not expect any further explosive evidence to be unearthed that could scupper the deal.

The best that the merger’s opponents – who include Live Nation’s new ticketing partner CTS Eventim and rival agencies – can now hope for is a revised final ruling that factors in stringent guidelines that the merged company must adhere to for the sake of competition in the UK ticketing market.

Among the potential remedies that the Commission could impose for the company are a divestment of UK operations or a contractual agreement whereby Live Nation Entertainment would allocate a proportion of its live music tickets to a third-party ticketing agent to act as a retailer for those tickets.

Live Nation Entertainment declined to comment.



The deadline for final objections and evidence opposing the merger elapsed on March 5. A Competition Commission spokesman says that an investigating panel is now considering the submissions that have been received.

He adds it is likely that there may now be a number of hearings with the interested parties. “Perhaps that might only involve CTS, but there could conceivably be others and it may be that there is a further hearing involving the merged company,” he says.

The Commission spokesman adds the organisation has until May 11 to complete its enquiry, but expects to publish a final decision before then.

In December the Commission performed a dramatic u-turn

when it reversed its preliminary decision to reject the merger by giving the companies the green light in the UK without imposing any remedies.

That ruling was successfully appealed by CTS, which was unhappy that it had not been given the opportunity to respond to various findings in the Commission’s final report and as a result the investigation was reopened until earlier this month.

In February German-owned CTS took over as Live Nation’s preferred ticketing partner. The 10-year contract was agreed two years ago before Live Nation and Ticketmaster announced their intention to merge. Prior to February Live Nation’s ticketing contract had been held by Ticketmaster.

### Box Score Live events chart

| GROSS (£) | ARTIST/EVENT Venue                                | ATTENDANCE | PROMOTER    |
|-----------|---|------------|-------------|
| 505,575   | JONAS BROTHERS Manchester Evening News Arena      | 14445      | Live Nation |
| 289,601   | ARCTIC MONKEYS SECC, Glasgow                      | 10109      | BF Concerts |
| 274,850   | KASABIAN Sheffield Arena                          | 10994      | Live Nation |
| 219,496   | LILY ALLEN SECC, Glasgow                          | 9953       | BF Concerts |
| 185,100   | KASABIAN Cardiff International Arena              | 7404       | Live Nation |
| 148,175   | KASABIAN Bournemouth International Centre         | 5927       | Live Nation |
| 148,020   | MOTORHEAD HMV Hammersmith Apollo, London          | 4934       | Live Nation |
| 107,477   | ALICE COOPER Manchester Apollo                    | 3307       | Live Nation |
| 99,740    | RODRIGO Y GABRIELLA HMV Hammersmith Apollo        | 4987       | Live Nation |
| 94,919    | CLUBLAND LIVE Aberdeen Exhibition and Conf Centre | 3579       | BF Concerts |

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Nov 22 - 28, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

### Tixdaq Ticket sales quantity chart

| pos | prev | artist                 | dates |
|-----|------|------------------------|-------|
| 1   | 11   | WESTLIFE               | 23    |
| 2   | 5    | STEREOPHONICS          | 10    |
| 3   | 6    | RIHANNA                | 16    |
| 4   | 3    | X FACTOR FINALISTS     | 17    |
| 5   | 2    | JLS                    | 20    |
| 6   | 9    | FLORENCE + THE MACHINE | 18    |
| 7   | 8    | ALICIA KEYS            | 5     |
| 8   | NEW  | V FESTIVAL             | 3     |
| 9   | 18   | PAOLO NUTINI           | 2     |
| 10  | NEW  | TIESTO                 | 6     |
| 11  | 15   | GREEN DAY              | 4     |
| 12  | 4    | KINGS OF LEON          | 1     |
| 13  | 19   | DELPHIC                | 7     |
| 14  | 7    | LEONA LEWIS            | 14    |
| 15  | 14   | BLACK EYED PEAS        | 8     |
| 16  | 10   | THE CHEMICAL BROTHERS  | 4     |
| 17  | NEW  | JAMES                  | 9     |
| 18  | NEW  | 50 CENT                | 3     |
| 19  | NEW  | PAUL MCCARTNEY         | 3     |
| 20  | NEW  | JOHN MAYER             | 4     |

### Hitwise Primary ticketing chart

| pos | prev | artist                 |
|-----|------|------------------------|
| 1   | NEW  | V FESTIVAL             |
| 2   | 3    | LADY GAGA              |
| 3   | 2    | JLS                    |
| 4   | NEW  | PAUL MCCARTNEY         |
| 5   | NEW  | LATITUDE FESTIVAL      |
| 6   | 8    | GLASTONBURY FESTIVAL   |
| 7   | 13   | RIHANNA                |
| 8   | 17   | MUMFORD & SONS         |
| 9   | 6    | EVOLUTION FESTIVAL     |
| 10  | 5    | FLORENCE + THE MACHINE |
| 11  | 4    | BLACK EYED PEAS        |
| 12  | NEW  | STEREOPHONICS          |
| 13  | 1    | T IN THE PARK          |
| 14  | 12   | MICHAEL BUBLE          |
| 15  | NEW  | DOWNLOAD FESTIVAL      |
| 16  | NEW  | LEEDS FESTIVAL         |
| 17  | 14   | PAOLO NUTINI           |
| 18  | 11   | ALICIA KEYS            |
| 19  | 16   | KINGS OF LEON          |
| 20  | 7    | X FACTOR TOUR          |

tixdaq.com – Live entertainment intelligence  
See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)



# News publishing

The pack is shuffled among majors as indies surge in quarter four's publishing results

## Dose of reality aids EMI in Q4

### Quarterly analysis

By Paul Williams

**EMI MUSIC PUBLISHING** triumphed in a fourth quarter for the first time in three years at the end of 2009 to secure a trio of successive market share victories.

Having led in quarters two and three, Guy Moot's team relied on a diverse mix of repertoire ranging from a newly-struck JLS deal to its long-controlled Queen catalogue to head the pack again during the closing three months of the year.

EMI, of course, regularly finishes as top publisher in *Music Week's* exclusive quarterly survey, but not since 2006 had it led in the all-important fourth quarter with Universal having closed the year at number one in both 2007 and 2008.

Nevertheless, with its combined market share of 18.2% across singles and albums just 2.7 percentage points ahead of Sony/ATV in second place, this latest win was far harder going than the victories achieved in quarters two and three last year. In Q2 2009 it had finished 4.1 points off everyone else and that had increased the following quarter to 6.1 points.

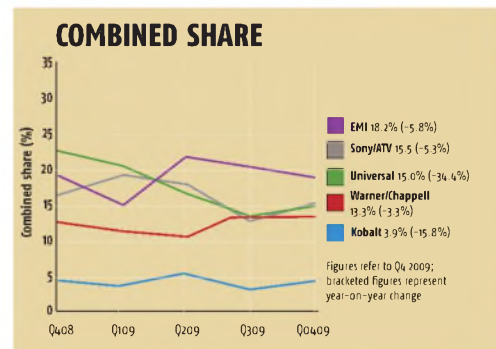
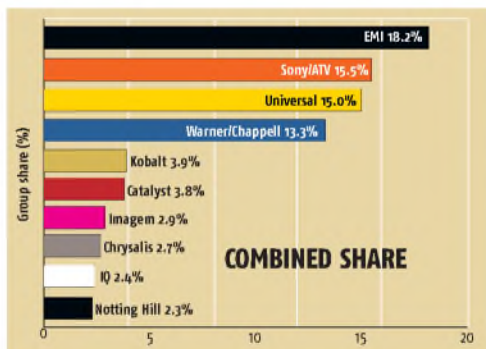
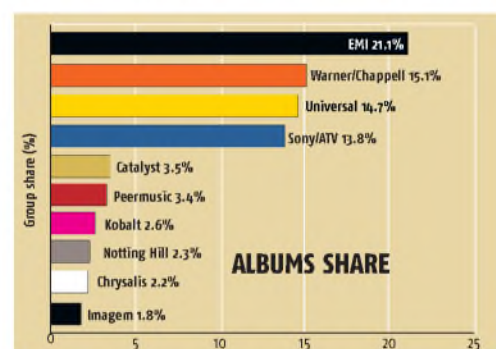
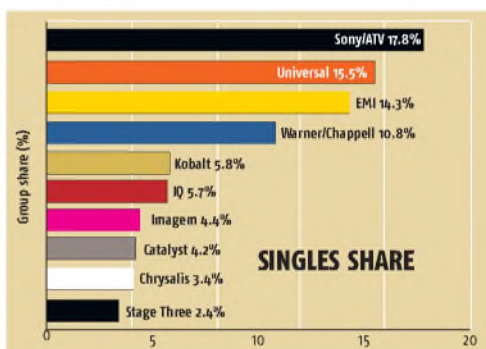
EMI's combined market share total had also dropped each successive quarter over this period and was slightly lower in Q4 compared to the same three months in 2008. In fact, all of the majors' market shares were lower than the year before, adding up to a hugely successful last three months of 2009 for the independents at the expense of the big four.

In quarter four 2008 EMI, Sony/ATV, Universal and Warner/Chappell combined made up 72.3% of the market, but in the fourth quarter of 2009 that had dropped to 62.0%, leaving the independents with 38.0% of the market to carve up. That means the indies were controlling some 37.2% more of the market than they were 12 months earlier.

A glance down the biggest singles and albums of the fourth quarter quickly explains why the independents were having such a great run. Nearly 60% of the period's top



TV winners: Cheryl Cole, Joe McElderry and Susan Boyle enjoyed huge Q4 success



album, Susan Boyle's *I Dreamed A Dream*, was independently-controlled, while independents also had majority shares of Black Eyed Peas' *The END* (the quarter's fifth top seller), Robbie Williams' *Reality Killed The Video Star* (sixth top seller) and *Echo* by Leona Lewis (10th top seller).

It was a similar story on singles where half of the quarter's second top seller, Joe McElderry's *The Climb*, was in the hands of the independent sector, while an indie controlled all of Rage Against The Machine's *Killing In The Name*, the song that famously denied The X Factor winner the Christmas number one and which finished as the quarter's third top-seller.

The quarter's biggest single, however, was exclusively a major affair with control of Cheryl Cole's *Fight For This Love* neatly split between EMI, Sony/ATV and Universal, the companies which finished first, second and third on the fourth quarter combined table.

By its own high standards, EMI had a disappointing quarter in the singles sector with a share of just 14.3%, its worst since Q4 2002 and only good enough for third place in this market behind Sony/ATV (17.8%) and Universal (15.5%). But the reason it ended up as top publisher overall in the quarter was because of what happened on albums. Not only was EMI top dog here with a 21.1% share, Universal and Sony/ATV were unable to match their run on singles, finishing some distance away from EMI in third and fourth places respectively and behind Warner/Chappell.

A significant aspect of EMI's albums success was its signing a six-

### Q4 2009 Top 10 singles

#### TITLE / ARTIST / WRITER / PUBLISHER

- FIGHT FOR THIS LOVE** Cheryl Cole / Kipner, Wilkins, Merritt EMI 33.3%, Sony/ATV 33.3%, Universal 33.3%
- THE CLIMB** Joe McElderry / Alexander, Mabe Stage Three 50%, Warner/Chappell 50%
- KILLING IN THE NAME** Rage Against The Machine / De La Rocha, Commerford, Morello, Wilk IQ 100%
- BAD BOYS** Alexandra Burke feat. Flo-Rida / Busbee, Summerville, Evans, James, Watson Warner/Chappell 42.5%, Kobalt 16.7%, Sony/ATV 15.0%, Universal 14.2%, Others 11.7%
- MEET ME HALFWAY** Black Eyed Peas / Gordons, Adams, Pineda, Gomez, Ferguson Catalyst 56.0%, Universal 25.5%, Chrysalis 15.0%, EMI 2.5%
- BAD ROMANCE** Lady GaGa / Geronatta, Khayat Sony/ATV 100%
- THE OFFICIAL BBC CHILDREN IN NEED MEDLEY** Peter Kay's All Star Band / Lennon, McCartney, McVie, Rahman, Nama, Tanvi, Various Universal 34.2%, Warner/Chappell 22.0%, Sony/ATV 15.4%, Notting Hill 14.5%, EMI 13.9%
- YOU ARE NOT ALONE** X Factor Finalists / Kelly Imagem 100%
- EVERYBODY IN LOVE** JLS / Hector, Rotem Sony/ATV 50%, Universal 50%
- EMPIRE STATE OF MIND** Jay-Z feat. Alicia Keys Shuckburgh, Hunte, Sewell, Carter, Keys, Robinson EMI 50%, IQ 40%, Global 10%

### Q4 2009 Top 5 albums

#### TITLE / ARTIST / PUBLISHER

- I DREAMED A DREAM** Susan Boyle Warner/Chappell 20.8%, Peermusic 19.4%, EMI 8.3%, Universal 8.3%, Bucks 5.1%, IMG 4.2%, Others 33.9%
- CRAZY LOVE** Michael Buble Warner/Chappell 46.4%, EMI 23.8%, Sony/ATV 8.9%, Peermusic 8.3%, Others 12.8%
- NOW! 74** Various Universal 20.3%, Sony/ATV 19.0%, EMI 18.6%, Warner/Chappell 12.2%, Chrysalis 4.2%, Others 25.7%
- JLS** EMI 34.2%, Sony/ATV 19.6%, Universal 18.1%, Peermusic 7.7%, Imagem 6.2%, Chrysalis 5.0%, Others 9.2%
- THE END** Black Eyed Peas Catalyst 49.7%, EMI 14.8%, Universal 10.5%, Bucks 4.7%, Others 20.3%

### EMI

18.2% (-5.8%)

EMI makes it three quarterly victories in a row after claiming leading shares in albums by JLS and Cheryl Cole as well as most of a new Queen best of

### SONY/ATV

15.5% (-5.3%)

Publisher moves to second place on combined table thanks to Cheryl Cole and Lady GaGa singles plus improving album fortunes

### UNIVERSAL

15.0% (-34.4%)

Universal retains third place with highlights including a Snow Patrol retrospective plus shares of hit singles by Cheryl Cole, JLS and Black Eyed Peas

### WARNER/CHAPPELL

13.3% (-3.3%)

Share drops as Michael Jackson effect wanes, but Michael Buble, Paolo Nutini and a leading share of Susan Boyle album provide highlights

### KOBALT

3.9% (-15.8%)

Narrowly beats Black Eyed Peas' UK publisher Catalyst to return as top indie after successes including Leona Lewis's *Echo* album

figure deal for JLS's publishing in the closing few weeks of the year. This gave it 34.2% of the group's self-titled debut album, the quarter's fourth top-seller. It also had nearly a quarter of Michael Buble's Crazy Love album, number two for the quarter, and virtually all of the Absolute Queen retrospective, which was the period's 11th most popular album.

Sony/ATV has a habit of doing well in Q4. This past year was no exception with its second place of 15.5% on the combined league table largely helped by an excellent run on singles, including one-third of the Cheryl Cole hit, all of Lady GaGa's Bad Romance (the quarter's sixth top-seller) and half of JLS's Everybody In Love in ninth place. Lady GaGa again led its album successes.

Third-placed Universal at least improved its combined market share score from the previous quarter with highlights including shares of chart-topping singles by Cheryl Cole, Black Eyed Peas and JLS, while its album successes included nearly two-thirds of Snow Patrol's Up To Now, the quarter's ninth top seller.

For Warner/Chappell the lessening of the sales uplift following

Michael Jackson's death in June was an obvious contributory factor of why its albums share fell sharply in quarter four, even though it still finished runner-up in the market. Its control of Jackson's song catalogue still paid some dividends with Jacko's This Is It the fourth quarter's 15th top album, although the publisher could point to bigger triumphs, including having the largest share of any of the majors of Susan Boyle's album and controlling 46.4% of Michael Buble's Crazy Love. It also handled half of the single The Climb.

For Warner/Chappell, a fourth-place finish in the final quarter of 2009 put it exactly where it was the year before, but among the other three majors there was a notable shuffling of the pack. At the end of 2008 it was Universal first, then EMI and Sony/ATV but as 2009 wound up EMI was in front and Sony/ATV second with Universal condemned to third spot. How they lined up in the last quarter of the year will have a huge bearing when the annual market share results are unveiled at the Music Week Awards in April.

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## Indie focus Leona Lewis helps Kobalt retain sparkle

Kobalt wrestled the independent crown back from Catalyst by the narrowest of margins in quarter four as the indie sector collectively lifted its game from the previous year.

For Kobalt the key album was Leona Lewis's chart-topping Echo, on which it controlled an unrivalled 17.0% share, but a number of the quarter's other biggest sellers were also heavy with indie repertoire in what added up to a very successful period for the independents.

Just behind Kobalt, which controlled 10.4% of the indie market in quarter four, second-placed Catalyst handled nearly half of Black Eyed Peas' The END, while it also had more than 30% of Cheryl Cole's 3 Words album. These finished as the fifth and eighth biggest albums of quarter four, helping Catalyst to a 9.9% share of the indie market.

The indies' run spread to Susan Boyle's phenomenal I Dreamed A Dream, which sold more than 1.6m units in the quarter and was made up of around 60% independent repertoire. Leading the way here for the indies was Peermusic, which had 19.4% of the album, helping it to seventh place on the quarterly independent table.

Imagem in third place with 7.6% was boosted by the X Factor Finalists covering its R Kelly-penned Michael Jackson hit You Are Not Alone, the period's eighth top single, while fourth-placed Chrysalis's 7.1% share included more than a sixth of Robbie Williams' Reality Killed The Video Star album.

The same album was even more significant for Notting Hill, which claimed a 32.9% stake thanks to a deal it had struck with Williams and his management



company IE to handle administrative work for their Farrell Music publishing company. This helped Notting Hill to sixth place on the indie table with 6.0%, one position behind IQ whose 6.4% share included controlling Rage Against The Machine's against-the-odds Christmas chart-topper Killing In The Name.

### Independent Q4 combined share

| PUBLISHER / SHARE |                   |
|-------------------|-------------------|
| 1                 | KOBALT 10.4%      |
| 2                 | CATALYST 9.9%     |
| 3                 | IMAGEM 7.6%       |
| 4                 | CHRYSLIS 7.1%     |
| 5                 | IQ 6.4%           |
| 6                 | NOTTING HILL 6.0% |
| 7                 | PEERMUSIC 5.7%    |
| 8                 | BUG 4.9%          |
| 9                 | STAGE THREE 3.1%  |
| 10                | BUCKS 2.6%        |

# YES YES YES TO JA JA JA!

## Promotional Feature

Look at any Nordic country's musical output, whether it be Iceland spawning Sigur Rós, Múm and Bjork or Norway with Röyksopp and Kings Of Convenience, and it is clear that the territories have long punched above their weight when it comes to musical exports.

Now, with the five Nordic countries collaborating under the Nordic Music Export Offices (NOMEX) banner, the combined territories look set to join the heavyweights.

Iceland Music Export managing director Anna Hildur Hildibrandsdóttir has been hired to manage the NOMEX project with a view to developing its Nordic Music Export Programme, the first fruit of which has been the monthly club night Ja Ja Ja co-managed by Jonas Vebner from the UK arm of the Norwegian Export Office.

Showcasing the hottest talent from Iceland, Norway, Sweden, Finland and Denmark the goal of Ja Ja Ja is to provide "export ready" artists with a live platform in front of the UK's music industry professionals, media representatives, tastemakers and, of course, fans.

Since kicking off in November 2009, Ja Ja Ja has developed into a much-respected showcase event that has attracted a number of renowned



guest curators including Steve Lamacq, Huw Stephens, Sean Adams and Simon Raymonde.

Taking place at north London's 220-capacity Lexington venue the event regularly attracts capacity audiences and has become, in the words of Hildibrandsdóttir "a strong tool for bands coming to the UK".

"It gives them the chance to showcase their music in a quality venue with quality production and to reach out to both punters and industry people in the UK," she says. "Ja Ja Ja has been an extremely successful project for us; the name and the design has created an impact. It has come together very nicely."

Following a special Ja Ja Ja showcase event at the International Live Music Conference last week that saw Denmark's Lucy Love, Norway's Megaphonic Thrift and Iceland's Hjaltalin perform in front of the international delegation, Ja Ja Ja will return to the Lexington on March 18 with performances by Hafis Huld, Bodebrixen and Katzenjammer with Steve Lamacq (right) hosting proceedings.

Discussing the motivation for



Anna Hildur Hildibrandsdóttir

founding NOMEX, which represents Export Music Sweden, Music Export Denmark, Music Export Finland, Icelandic Music Export and Music Export Norway, Hildibrandsdóttir says that its started to take root at SXSW.

Having worked informally together for three years on a Nordic night at the Texas-based event, the five export unions realised that working together more broadly would likely be beneficial for all involved.

"We had learned to work together and gradually realised that we needed a more formal platform," says Hildibrandsdóttir. "We wrote a strategy paper last year looking at the industry as a whole, and the Nordic market in particular, based on that we formed NOMEX."

Next on the agenda for the organisation is taking Ja Ja Ja beyond London. The last showcase in the current series will take place in May



and will be curated by *Music Week's* talent editor Stuart Clarke. It will then return to London in September, but in 2011 NOMEX will be looking to hold Ja Ja Ja nights in other cities in the UK and beyond, along with a tour and themed festival appearances.

Despite the five nations working together in such obvious harmony and the fact that a unified NOMEX could well represent the nations collectively in future at events including Midem, Hildibrandsdóttir is adamant that the initiative will in no way water down each nation's individuality.

"It is our collaborative

platform, but nobody is losing their identity. We will still be Iceland, Norway, Sweden, Finland and Denmark, but because there are so many factors that unite us a platform makes sense," she says.

"Separately we are five micro-markets but together we are a market of 25m people."

[www.jajajamusic.com](http://www.jajajamusic.com)



# News publishing

Modest Management and BMG Rights wrap up Leona Lewis deal with eye to the future

## BRM banks on Lewis' future as a songwriter

### Signings

By Chas de Whalley

**THE HIGH-PROFILE SIGNING** last week of Leona Lewis has reinforced the links between the emergent BMG Rights Management (BRM) and the Modest Management partnership of Richard Griffiths and Harry Magee.

The agreement will run for three years and embraces all the 2006 X Factor winner's contributions to both her 7m-selling debut album

Spirit and last November's multi-platinum release Echo, which included Lewis' 20% share of the chart-topping single Happy, co-written with Ryan Tedder and Evan Bogart.

Lewis joins other Modest artists Lemar and Alison Moyet on BRM's roster of British-based talent signed by Tony Moss, who acted as a consultant to Griffiths and Magee prior to his appointment as the fledgling German-based publisher's UK managing director in 2008.

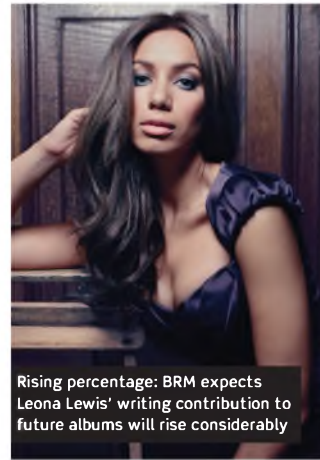
"It's always great to have a good

relationship with management," says Moss. "But I have also worked with Leona in the past and share Richard and Harry's belief that she is a staggering musical talent and has a great future as a songwriter."

According to Griffiths, the Leona Lewis deal is the culmination of many conversations with BRM founder Hartwig Masuch following the publisher's launch in Germany in 2008.

"Hartwig and I go back to the late 1990s when I was running BMG Records in Europe," says Griffiths. "He has always wanted to do something with us and now that Deirdre O'Hara is creative director in LA - someone I knew very well when I was working for Virgin and then Sony out there - he's got a team of tried and tested people in place who are very hungry to get involved."

Lewis is about to embark on her first world tour before starting work on her third album at the end of the year. Griffiths expects that it will reflect the Brits School graduate's developing interest in songwriting.



Rising percentage: BRM expects Leona Lewis' writing contribution to future albums will rise considerably

"Leona spent a good five or six years demoing and collaborating and trying to get things going before she entered X Factor," he explains. "Admittedly, she only had about a 3% share of the first album, but that increased to 12.5% of Echo and we're confident that her contribution to the next one will be even more substantial."

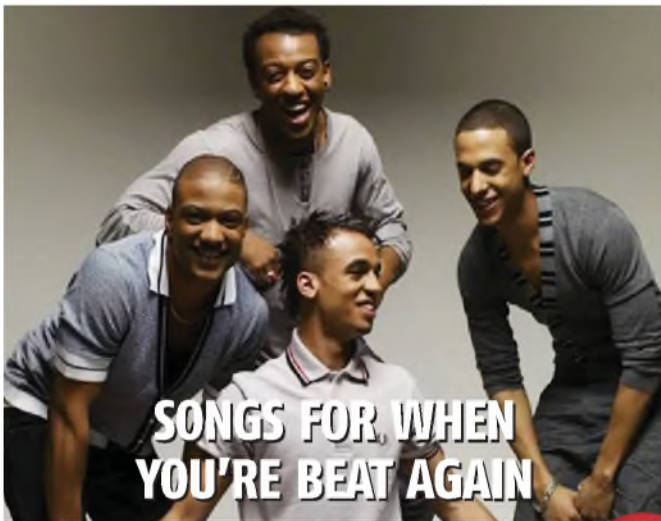
Meanwhile, Moss is reluctant to

hail Lewis as a landmark signing for BRM or a signal that the company will be concentrating on high-profile artists from now on.

"Our plan is simply to build a roster of great songwriters and there is no doubt that Leona is a fantastic addition to it," he says, pointing to a handful of other 2010 BRM acquisitions to emphasise the company's intention to become a well-rounded, independent music publisher with a global reach.

These latest signings range from former Scritti Politti keyboards player David Gamson, who has two songs on the new Kesha album; Swede Jonas Jeberg - of Cutfather and Jo fame and co-writer of Pixie Lott's Gravity and the Pussycat Dolls' I Hate This Part; a pair of young Isle of Wight-based rock producers Jim and Ron Homes; and a new joint venture called Major Third Music which has been established with former Spice Girls and Kylie Minogue writer Biff Stannard and his 365 Management company.

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PRS for Music Top 10: Aerobics songs, Q4 2009



Pos SONG / Artist / Writer / Publisher

- 1 BEAT AGAIN JLS Mac, Hector Peermusic, Sony/ATV
- 2 SWEET DREAMS Beyonce Scheffer, Wilkins, Knowles, Butler EMI, Sony/ATV
- 3 HOLIDAY Dizzee Rascal Mills, Wiles, Detnon EMI, Notting Hill, Sony/ATV
- 4 WHEN LOVE TAKES OVER David Guetta feat. Kelly Rowland Guetta, Riesterer, Rowland, Nervo, Nervo Sony/ATV, Present Time
- 5 I KNOW YOU WANT ME (CALLE OCHO) Pitbull Seraphine, Wolinski, Perez, Bosco, Stefano, Fasano, Gonnella Bucks, Don Williams Music, Sony/ATV, Universal
- 6 READY FOR THE WEEKEND Calvin Harris Wiles EMI
- 7 I GOTTA FEELING Black Eyed Peas Guetta, Riesterer, Adams, Pineda, Gomez, Ferguson Cherry Lane/Catalyst, EMI, Present Time
- 8 NEVER LEAVE YA Tinchy Stryder feat. Amelle Berrabah Thorneycroft Smith, Danquah, Cruz Chrysalis, EMI
- 9 PAPARAZZI Lady GaGa Fusari, Germanotta Sony/ATV
- 10 KNOCK YOU DOWN Keri Hilson Feat. Kanye West & Ne-Yo West, Smith, Hills, Cossom, Araica EMI, Warner/Chappell

After aerobics classes all over the country worked up a sweat and went for the burn during the last quarter of 2009, it is Sony/ATV and EMI who are the publishers now feeling the biggest benefit from the exercise programmes.

Each register part interests in six of the Top 10 titles here and share the honours on Beyonce's number two-placed Sweet Dreams and with Notting Hill Music on Dizzee Rascal's Holiday in third position.

And while Sony /ATV can also claim a half share of JLS' aerobic chart-topping Beat Again - thanks to Wayne Hector who wrote the title with Peermusic's Steve Mac - EMI looks to Calvin Hayes to add muscle to its performance. Under his real name of Adam Wiles, the metronomic electro Scot not only helps power up the aforementioned Holiday but raises his own high-stepping solo effort Ready For The Weekend into sixth place.

French DJ David Guetta also makes a multiple appearance on behalf of independent publisher Present Time, the first is in his own right with When Love Takes Over at number four and the second as a participant in the Black Eyed Peas' seventh-ranking I Gotta Feeling.

## Chrysalis applies Patch

**CHRYSLIS MUSIC AND MUSIC PRODUCERS GUILD CHAIRMAN** Steve Levine have struck what they describe as a "groundbreaking" deal for Patch William, the much-touted indie four-piece who are signed to Levine's own Hubris Records label.

Under the terms of the agreement, which was announced last week, Chrysalis controls the band's publishing and takes over all rights to license the recordings on their debut EP Jealousy - which has already caught the ear of BBC 6 Music's Tom Robinson and TV personality Stephen Fry who has invited the band to play benefit shows for mental health charity MIND.

"This is very much a development deal but it's based on our belief that Patch William are going to prove immediately popular with youth TV programmers," says Chrysalis head of UK A&R Ben Bodie, who is currently awaiting confirmation of high-profile sync deals on both sides of the Atlantic.

"Names can be made through this kind of use nowadays," he adds. "So it has to be massively advantageous to a band at this early stage of its career to have all its back-end business taken care of and be able to offer a complete licensing service all under one roof."

Chrysalis has a history of using its incubator imprint Echo



to upstream publishing signings such as Ray LaMontagne and Bat For Lashes to major recording contracts. But, according to Bodie, who was initially alerted to Patch William by Chrysalis Group chairman Chris Wright's daughter Holly, this is the first time that the publisher has entered into an exclusive licensing arrangement with an independent label.

"I think you'll be seeing more and more deals like this in the future," he says.

For Steve Levine, a former CBS (now Sony) studio staffer who engineered the first Clash album and later produced all Culture Club's international hits for Virgin, the link with Chrysalis marks "a new business model for

artists who work outside the major label environment".

Most recently in the pop charts at the end of the 1990s with Brit-nominated R&B group Honeyz, Levine signed Patch William to Hubris after his daughter Rosie had been at university with drummer Ed Adlard. For the last 18 months he has been developing them through his home studio and, effectively, fulfilling a management function, too.

"Producers must now play a much greater part in finding and developing new talent rather than waiting for record companies to phone up with their latest signings," he says. "The industry has changed and so has our role within it."

# News diary

## Darwin's evolution unfolds

### UNEARTHED

**UK INDIE LUCKY NUMBER** is looking to turn blog buzz into a formidable sales plot with the release of Darwin Deez' debut album next month.

The New Yorker was in the UK last week for his first UK shows and is currently riding a wave of interest fuelled by his debut single Constellations and current specialist radio favourite Radar Detector, which has been playlisted by Radio 1 and will be released on April 5. The album will be issued the following week.

Lucky Number founder Stephen Richards says the UK is leading the international plot and will have the artist in the market throughout the year.

Deez returns to the UK at the end of April for the NME Radar tour, where he joins the line-up alongside Everything Everything and Hurts, concluding the visit with a show at The Great Escape.

Summer will see the artist perform at festivals across the UK and Europe before he heads for shows in Japan and Australia.

A healthy radio plot will accom-

### DARWIN DEEZ

#### Cast list

|  |                                       |
|--|---------------------------------------|
| <b>Label</b>                                   | <b>Online</b>                         |
| Stephen Richards, Michael Morley, Lucky Number | James Penycate, Brilliantly Different |
| <b>National Press:</b>                         | <b>Regional/Student Radio</b>         |
| Julie Bland, Keong Woo, James Brooke, Family   | Greg Wells, Peer Group                |
| <b>National Radio</b>                          | <b>Regional Press</b>                 |
| Ewan Hall, Peer Group                          | Rob Kerford, Sonic PR                 |
| <b>TV</b>                                      | <b>Agent</b>                          |
| Ewan Hall, Peer Group                          | Natasha Bent, The Agency Group        |
|  | <b>Distribution</b>                   |
|  | PIAS                                  |

pany the album release, with sessions confirmed with Zane Lowe on Radio 1 - where his latest single has enjoyed repeated plays - Radcliffe and Maconie on Radio 2 and Lauren Laverne on 6 Music.

Richards says the focus will be on securing promotion that will

help to put more of a face on Darwin Deez.

"We're working hard to secure the UK TV performance spots that will further elevate this very fast-moving but organic campaign," he says. "We're delighted with the video we have made for the single,

directed by Ace Norton." The clip was serviced across the UK last week.

At Lucky Number, Darwin Deez joins a roster that boasts artists including Goyte, Sebastien Tellier, Little Red and Keith among others [stuart@musicweek.com](mailto:stuart@musicweek.com)

### ON THE WEB THIS WEEK

#### INDUSTRY COMES UP SWEET ON CLAUSE 42

**Ray Boggiano**: "Rather than spending millions of pounds challenging filesharing sites and consumers, the record labels need to rethink how to extract value from their core competences. When you consider what core competences and assets record companies have, it is shocking how they haven't benefited hugely from this trend."

**Tom Green**: "So-called '360' deals are already allowing some record companies to profit from artists' gigging activities - but the profits come from already well-established artists, not new ones. Income has to be made from recordings to fund the huge costs of promoting new artists, and also those artists who may not suit stadium-sized venues and who therefore are unlikely to make any kind of reasonable living from gigging."

#### MAN FOUNDER DIES

**Wilf Mann**: "Very sad - I followed them everywhere in early Seventies - such a brilliant guitarist from one of the best live bands"

### Dooley's Diary



With EMI, every silver lining has a cloud...

**BURYING BAD NEWS IS ONE THING, but EMI** of late seems to be making something of an unfortunate habit of **burying good news**. The announcement of those dreadful financial results in February managed to overshadow the major landing four albums in the US Top 10 in the same week. Then last week EMI Music CEO Elio Leoni-Scti featured on the cover of *Management Today* (pictured) and gave a very frank interview in which he noted, "I'm very dedicated to EMI." Cue his shock departure from the company, which risked taking the limelight away from Tinie Tempah and Gorillaz' chart feats in the UK...

**Max Hole really can testify** to having witnessed every moment of Lucian Grainge's rise to the very top of the music industry. As Hole prepares for his new UMG job as COO, he recalls first meeting his later boss in 1980 when Grainge was doing his first industry job at April Music and Hole was an artist manager. Their paths first crossed professionally seven years later when Grainge was the publisher of a Sisters Of Mercy hit Hole had while at Warner... **Melvin Benn's speech** at the launch of Latitude last year has passed into legend, with the Festival Republic

managing director **passing the 30-minute mark** as he enthused - and rightly so - about the festival on Suffolk's sunshine coast. So Dooley had his stopwatch out last Tuesday at the launch of Latitude 2010 in London's Hospital Club and he wasn't disappointed. Benn may have barely grazed 15 minutes this year but he did put on his best French accent to announce the presence of theatre troupe Les Enfants Terribles, the horrific linguistic mash up that ensued leading him to quip, "Yorkshire people don't speak French." There were laughs. "Imagine Fred Trueman speaking French," he added of the late great Yorkshire cricketer. An act for next year, possibly, Melvin?... Get

down to Tate Britain next month where *Music Week* contributor and **style guru Paul Gorman** will be in conversation with The Clash man Mick Jones. A word of warning, though: anyone expecting tales of treason '76 style will be disappointed. The April 9 face-off will centre on **Jones' love of sci-fi and**

**conspiracy theories** - a subject much in evidence at his Rock & Roll Public Library... **Sony Music** is obviously bubbling with creative talent. Fresh from inviting in students from Central St Martins to help come up with concepts to celebrate Sony

artists and their contribution to popular culture, the company is featured in a new book, *I Wish I Worked There!* The new tome, published last week by John Wiley & Sons, is a "**look inside the most creative spaces in business**" and alongside Sony, other groovy and innovative work spaces such as Nike, Dyson and Urban Outfitters get a shout out... Island-

signed **surfer dude Jack Johnson** was in town for a special showcase event thrown in his honour at Il Bottaccino in Belgravia recently,

where media was treated to a debut airing of his new album *To The Sea*, while taking advantage of the open bar and some delightful snacks from the venue kitchen. After introducing a short playback of the album, Johnson returned to the stage to perform a selection of tracks. Not a bad way to spend a Friday lunchtime. Pictured at the event are (l-r): Island's Ted Cockle, Johnson, Jon Turner, Darcus Beese (both Island), Zach Gill (keyboardist) and Johnson's manager Emmett Malloy... **Kate Nash shed some light** on her forthcoming second album with a special launch show at Bethnal Green Working Men's Club last Thursday; unfortunately it wasn't quite the light she had in mind. **A**

**power cut mid-way through her set** saw the club descend into darkness and the young Londoner was forced to perform by torchlight until the power returned at the Bethnal Green local... A lunchtime libation involving a jar of the old hop-infused amber stuff is not usually the way Dooley starts his afternoon (honestly), but it was the perfect accompaniment to

**American folksters Musee Mecanique** for their gig at Pure Groove last Wednesday. However, the ale remained

unfinished as the bamboozling sight of Micah Rabwin playing the saw and Sean Oglivie simultaneously playing both the keyboard and hi-hat had us wondering whether hallucinogenics were at play... And talking of confusion, Dooley was somewhat surprised last week to see the **line-up for this weekend's Altitude Festival** in the French ski resort of Meribel. The 30,000-capacity event is billed as "A festival packed with comedy talent, all performing in the heart of the Alps". Created by comedians Marcus Brigstocke and Andrew Maxwell, the gathering features Al Murray, Rufus Hound, Phil Kaye, Rich Hall, 4 Poofs & A Piano, Craig Campbell and, er, Newton Faulkner...



# Features

## INFORMATION PROLIFERATION

Standardising the way musical works are identified and information exchanged is a complex and challenging project. Now international body CISAC is developing tools to streamline that process

### Systems

By Susan Butler



**JUST OVER 10 YEARS AGO**, a challenging licensing project landed in my lap. A multimedia production in Japan would be integrating small portions of more than 100 individual copyrighted works, created over the past century from around the world, with a live musical and dance production to create a type of opera for the new millennium.

The project meant that rights holders must be identified, worldwide copyright status and authors' rights determined (especially since no work would be used in its full original form) and licenses negotiated and signed, all within three months.

Nearly all of the works were a mixture of creations, like the American essayist William Burroughs recording of a spoken word prayer with music in the background, audio-visual clips from an old speech by nuclear physicist Robert Oppenheimer appearing in a newer US television production, clips from a 1902 French film and a famous literary work used as lyrics for a recorded German song.

The production was not just an exercise of artistic experimentation. It had commercial value. More than 70,000 tickets sold in about four hours for the six sold-out performances.

This experience gives me a special appreciation for the ways that people are today continuing to work to identify creative works that have commercial value and link this information to rights holders, their representatives and, potentially, licensees around the world. The easier licensing becomes, perhaps the more creative productions will become to stimulate the entertainment market.

Last month, I spent a few hours in the Neuilly-sur-Seine, France, offices of CISAC, the trade group representing societies that represent authors, composers, music publishers, audiovisual directors, screenwriters and others.

CISAC has been involved in developing standards for identifying, and exchanging information about, musical compositions. It also provides the gateway, called CISNet, which links society databases around the world. It could also help link recordings, motion pictures, TV broadcasts and books in the not-so-distant future.

### Developing standards

The first step toward achieving seamless communication of information is standardising the way the information is identified.

At CISAC, it all began with the common information system (CIS) adopted by the group 15 years ago.

The idea is simple. Create a numbering system so that everyone would provide a unique identification number to identify each composition that has been recorded and registered with a collecting society and to identify the rights holders.

The implementation is not so simple. It took several years before the code identifying a composition became a formal International Standard Musical Work Code (ISWC), and some societies still prefer to use their own systems whether or not they function well in a global marketplace.

Nevertheless, and most importantly, CISAC made it a mission to standardise the way musical works are identified, standardise the way the information is exchanged and then develop tools to share that information.

The CIS includes generic and more specific standards.

Generic standards provide codes to identify the society, territory, language and so on.

Interested party identifiers (IPI) uniquely identify rights holders in music, audio-visual works, visual arts and literature. They also identify who holds the different rights within certain categories of rights.

Identifying the rights is especially important since some songwriters are members of a society for only one type or specific categories of rights and not for other categories of rights. For example, some composers may prefer to withhold their online rights from a society and license them directly through a publisher.

When assigning interested party identifiers, each individual has a base identifier plus related numbers for other names used by the same person. For example, Michael Joseph Jackson would have a base number. Michael Jackson or Mozart would have identifiers that related back to the base number, the legal name.

A central database of this IPI information is managed by Switzerland society SUISA for CISAC. There are now about 4.4m IPI numbers for about 2.8m interested parties. Each musical work then has a unique ISWC linked to one or more interested parties (IPIs). CISAC is the responsible agency for ISWCs.

Assigning ISWCs to all the works in the societies' databases has taken time. There are three phases to this work.

Initially, each society began assigning ISWCs to its own members' repertoire (domestic repertoire). For the 65 societies currently contributing to CISNet, this work is complete, according to CISAC. About 18m works had ISWCs by 2009.

Now the societies are working in the second phase. In this phase, each society is linking its territory to repertoire from outside its country (international repertoire) that is used in the society's territory. This is meant to make sure they are all identifying the same composition.

Phase three involves linking information received from third parties, like digital and mobile services (licensees), to help make reporting the uses of the compositions easier and more accurate.

Some societies have also begun local initiatives to exchange ISWCs with third parties, like fingerprinting tech companies and broadcasters. CISAC hopes to work with some major digital service providers (DSPs) to expand the use of the ISWC standards by them.

"DSPs are more and more preoccupied by the lack of quality of information, especially on musical works," says CISAC director for information

networks and internal systems Sylvain Piat.

"They are trying to get more

information, and we can provide them with more information."

### Providing formats

The second step for streamlining communication of the information is creating standards for exchanging the data. This is where formats come into play.

CISAC and a working group of publishers created the common works registration (CWR), a format for publishers to follow when they register compositions with a society. About 65 publishers and 40 societies now follow this format.

Another format, common royalty distribution (CRD), is to be used by societies when reporting to sister societies to describe international distributions. In other words, a French society, for example, may use this format to report Anglo-American uses in France and provide this file to a US society.

### The sharing tools

The third stage of CISAC's mission is to provide "tools" for sharing data. One example is CISAC's CISNet, which links databases of societies.

Today, the diagram of societies linked through the network looks like a complex electrical drawing of circuits connecting an elaborate electronics system. CISNet, powered by FastTrack, links all of the following:

- 28 societies within the CISAC database;
- 12 societies among the FastTrack distributed databases;
- 19 societies among the LatinNet group of databases;
- three Chinese societies sharing the common DIVA database;
- six Brazilian societies sharing the common ECAD database; and
- seven Asian societies sharing the common MIS@Asia database;

Among these societies, 65 contribute information to be shared among the societies and 95 other societies use the network to search databases.

CISAC has also developed some tools to help match unidentified performances to compositions through CISNet, which are expected to be ready this summer.

### Future projects

CISAC is currently working with other groups on the new International Standard Name Identifier (ISNI).

The ISNI codes are essentially an additional layer of information that identifies an individual by the

interested party identifier then links that IPI with all other identifiers for that person in other databases for other types of works (not just compositions).

For example, it would link John Lennon the songwriter with John Lennon the performer. It would link songwriters who are also directors and screenwriters or book authors or photographers, so all of their works could be linked through that individual.

Susan Butler is the executive editor of Music Confidential.

"The easier licensing becomes, perhaps the more creative productions will become to stimulate the entertainment market..."

**RIGHT**  
Joined-up licensing: tools for sharing information and networked databases to agencies and societies around the globe would take the hard graft out of licensing projects and stimulate creativity



# PAUL EPWORTH



MORE MAGICIAN THAN RECORD PRODUCER.  
CONGRATULATIONS ON THE  
ACCOLADES AND EXCEPTIONAL TUNES  
FROM ALL AT EMI MUSIC PUBLISHING

**EMI**  
MUSIC PUBLISHING

# Features

# WORTHY CONTENDER

Songwriter, producer and soon-to-be solo artist – having defined the sound of modern British alternative music almost single-handedly in five short years, award-winning producer Paul Epworth's star is certainly in the ascendant. Music Week delves into his busy working life



## Profile: Paul Epworth

By Adam Woods

**ABOVE**  
Would the real Paul Epworth please stand up? Wearing the three hats of producer, songwriter and musician has hardly slowed down Epworth's productive output

**AT THE BRITS LAST MONTH**, while collaborator Florence Welch duetted with Dizzee Rascal and collected the best album award, producer and co-writer Paul Epworth was seated out front, significant but anonymous, trying to make conversation with the celebs. "Sat at a table with Cat Deeley and Boy George," he tweeted. "Mirth."

A week before, at the Music Producer's Guild Awards, he collected his own Brit for best producer and the photos showed him looking like a star among the other studio animals. At the moment, Epworth is a strange mixture of high-profile producer and low-profile artist, but that moment might not last long.

Since 2004, when he made his production debut with The Futureheads' first album, Epworth has probably done more than anyone to define the sound of modern British alternative music. He is probably the country's best young producer, and definitely our most prolific.

Working with Florence + The Machine, Jack Peñate, Bloc Party, Kate Nash, Maximo Park, Sam Sparro, Friendly Fires, Babyshambles, Kano, Plan B and others, often from his own tiny studio on London's Kensal Road, he has made six years' worth of experimental, accessible records that delight in the possibilities of sound.

But in the last couple of years, Epworth's role has morphed still further from that of producer to co-auteur. Always a hands-on collaborator, he co-wrote two-thirds of Peñate's 2009 album *Everything Is New* and, most famously, three songs for Florence + The Machine's *Lungs*.

Now, his work recognised with a Brit and an MPG producer of the year gong, he sits on his manager's patio outside the old Virgin Records building on the Harrow Road, outlining with characteristic good humour another change of approach.

In his immediate future is a solo album that needs to be made and promoted for Columbia and there are also songs to co-write with Adele for her second album, plus various other projects but they are "not for the record". One of those, judging by another indiscreet tweet, is further work with "Flo", but it is the solo material that is currently at the top of the list.

"I feel like I have maybe slightly been coerced into it," he muses, acknowledging that he has periodically talked about recording his own material over the years. "I have always found it very difficult to prioritise it. But I feel like

I am just going to indulge myself on this one and see where I get to."

Kenny McGoff, who signed Epworth to EMI Music Publishing, made it his first act as an A&R VP at Sony to sign his friend to a recording deal.

"I've been on at him to do an album of his own for ages," says McGoff. "Why are you making everyone else famous when it's your turn? We need a record, man! We need to have Paul Epworth in our lives!"

Even since his name really started going around, Epworth's productivity has been the stuff of legend. In his first couple of years as a full-time producer, he says, he made an average of 100 tracks a year between remixes, album productions, singles and B-sides.

Looking back on it all he suggests that it might be time to slow down a bit, but then he picks up again with Florence, contemplates his solo direction and

enthuses about new Adele material. It is obvious that slowing down is low on the agenda.

"I would like my testament to be quality rather than quantity, obviously," he wryly observes. "One of the reasons I have got so much done is because I have worked

"Why are you making everyone else famous when it's your turn? We need to have Paul Epworth in our lives..."

**KENNY MCGOFF, SONY**



# Florence + the Machine



Congratulations to Paul Epworth  
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## EMPIRE

ARTIST MANAGEMENT

**Empire are proud to represent Paul Epworth  
and would like to congratulate him on his  
Brit Award for Producer of the Year.**

# Features



"You know there are people, at whatever level, who just love what they do? I knew from the first time I worked with Paul that he had this enthusiasm, this eagerness..."

**TOMMY D, PRODUCER AND WRITER**

**RIGHT**  
Intelligent input darlin': Epworth was nominated for an Ivor Novello Award in 2008 for his co-write of Kate Nash's Foundations

**BELOW**  
A Symbol Of Modern Living: Epworth's album release with old band Lomax

ridiculous hours, much to my wife's displeasure. I love what I do - I love making music and I love making music with cool people. But I think I'm beginning to realise I can't do the hours I have done."

Those who have known Epworth for a while tend to remember him as a studio assistant at Strongroom in Shoreditch, the soundman at Brick Lane's 93 Feet East or the frontman with his old band, Lomax. Most marvel at just how fast he has achieved the status he now enjoys, but none are all that surprised.

He began making music as a teenager in his bedroom in Bishops Stortford, obsessed with punk, rock, electronics and hip hop. He came to London and got a job at London's Air Studios, making tea for Michael Jackson and watching ex-Talk Talk man Mark Hollis at work, before moving to Strongroom when dance music was at its late-1990s height.

Producer and writer Tommy D used to ask for Epworth by name when he recorded at Strongroom in those days. "You know there are people, at whatever level, who just love what they do?" says D. "I knew from the first time I worked with



him that he had this enthusiasm, this eagerness.

"He had a very lovely nature about him, and he was slightly deprecating, but in a very cool way, with his big quiff, looking like a trucker. And he made really good tea."

Epworth also spent some time as a live sound engineer, working regularly with LCD Soundsystem and learning more valuable lessons. Lomax split in 2004 and he took his first steps as a producer, working on debut albums by The Futureheads, Bloc Party and Maximo Park in the space of a year.

But even now, Epworth the artist is still in there, waiting to get out - and not just under someone else's name.

"The major thing for me is that I started out as a musician and a songwriter," he says. "I like the idea that, doing production, there is an artist side to the way I work with other people. But the idea of just trying to make some music unencumbered by even my own prior ideas is quite an interesting process of exploration."

As industrious as Epworth is, he has always fought hard against any suggestion of a signature style, and not even he knows quite how his own album will end up. "It started out quite pop and quite electronic, but I don't



"It kind of began with Kate Nash - she was the first person I was able to write with..."

**PAUL EPWORTH**

think it will end up there," he says. "I think it is going to be a little bit more wilfully diverse."

Needless to say, Epworth's productions are usually quite diverse in their own right. Talking through his back catalogue, he unselfconsciously namechecks Steve Reich and Laurie Anderson in the context of The Futureheads, Black Sabbath in the context of UK hip hop, King Sunny Adé in the context of Jack Peñate and Timbaland in reference to Florence + The Machine.

He is particularly pleased at smuggling the influence of noise bands such as Fuck Buttons onto an album which became as mainstream as hers ultimately did. If he has a signature, it is taking experimental sounds and turning them into something that is, almost always, essentially pop.

"My production palette is broader than most," he says.



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"I used to listen to Genesis and Neil Young through my dad and Marvin Gaye, Otis Redding and African music through my mum.

"The greatest pop records are forward-thinking, exciting, they change music, but it doesn't mean they are painful to listen to. Be My Baby and Crazy In Love are tracks that changed the game, but they are still pop music. Pop has that power to be simultaneously creative and yet pleasing to everybody."

Tommy D believes Epworth has created for himself, by luck and good judgement, a virtually unique position in modern British record-making. Schooled in professional studio techniques but liberated by DIY recording methods, he has the technology and know-how to build remarkable records from scratch and the iconoclasm and studio time to experiment.

"He has set himself up in his little room so as not to be too caught up in the music business world, and it allows him and his artists to get a little bit lost in the process," D says. "I think he is going to get so much better, too - I really don't think we have seen the half of it yet."

Epworth's other rare attribute, by virtue of his own abilities as a musician, writer and music aficionado, is the ability to work on a par with artists, and that has been a crucial component of countless collaborations.

"I remember watching Paul in front of, like, 20 people, and thinking, 'This guy is really talented' - great front-man, great vision," says Ed Horrox, head of A&R at 4AD, who brought him in to work with The Big Pink last year.

"When I think of Paul, I think of someone you trust almost to become another member of the band. We work with a lot of artists who are like their own producers, and you can't just put any old producer in with them."

Nor can any old producer go into the studio with an artist and become a legitimate co-writer during the recording process. It is a positioning that Epworth

## Proving his worth Paul Epworth discography highlights

### THE FUTUREHEADS The Futureheads

679

**Recorded:** Eastcote and 2k2 Studios, London; December 2003- January 2004

**Released:** July 12, 2004



Epworth inherited the producer's chair on his first album from Gang Of Four's Andy Gill, who had completed a handful of tracks before the band looked for a change. Having seen the band live - "jaw-dropping," he recalls - he knew he had good raw materials.

"The funny thing about that record was, it was the first time I knew I had to deliver something to a standard, but it was also the first time I had actually had the tools to compete with other producers," says Epworth. "And I was actually surprised how much having the right people around, the right equipment, helped."

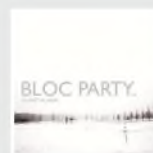
He acknowledges that there was pressure, but he points out that it cannot have been overwhelming, given that the album included an *a cappella* song (Danger Of The Water) and some influences that were far from the standard indie-pop canon. "The album charted and we were using ring modulators on the guitars, using tape collages, touching on Laurie Anderson and Steve Reich," he says.

### BLOC PARTY Silent Alarm

Wichita

**Recorded:** Delta Lab, Copenhagen, Denmark; summer 2004

**Released:** February 14, 2005



Bloc Party's first album, laid down in Denmark, was Epworth's first experience of recording abroad, and he recalls it with relish. "That record is really close to my heart," he says. "At the time, we didn't have any idea that we were making a record that was going to be so important to people, but there were some really magic moments and I look back on it with a real fondness."

Wichita co-founder Mark Bowen knew

Epworth from venues and studios around town, but remembers feeling some trepidation at taking an uncertain punt on a then-unknown producer. "To be honest, when Bloc Party first mentioned wanting to work with him I was a little bit surprised, because I knew him as a guitarist and front-of-house man and tea-boy," he says. "I was fairly sceptical, but the second track they did in their first session, a track called Tulips, just kind of opened my ears to what he was capable of."

Packed off to the north to record, Epworth still cannot quite understand how they managed to get as much music recorded as they did. "In total, we were there for 28 days," he says. "We probably recorded for 20 of them and ended up with 16 tracks."



**Columbia Records  
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album by Paul Epworth**



# Features



**ABOVE**  
Eno's best:  
Epworth and Brian  
Eno compare  
trophies at the  
2009 MPG Awards

**CENTRE**  
Bright future:  
Epworth's produc-  
tion career began  
in earnest with The  
Futureheads in 2005

**OPPOSITE**  
Hope for the  
States: New  
Yorkers The  
Rapture are one of  
the few non-UK  
artists Epworth  
has worked with

clearly relishes.

"It kind of began with Kate Nash," he says. "I had always been a songwriter – that is how I got into making music – but Kate was the first person I was able to write with. And I think the process with Jack [Peñate] was that really coming to fruition. You can't underestimate, as a producer, how good it feels to be given that level of trust by an artist."

Epworth was nominated for an Ivor Novello Award in 2008 for Nash's *Foundations*, and his songwriting exploits since have made him a popular man at EMI Music Publishing.

"There is always that fine line with producers – what is production and what is writing," says UK president Guy Moot. "But Paul really does build tracks with these artists. He doesn't just take somebody else's idea and tweak it and make it sound good – he is an important part of the creative process."



With both Peñate and Welch, Epworth also appears to have had a vital focusing effect. Peñate had seen his original vision diluted for the *Matinée* album and needed a reinvention of sorts; Welch was well-known in the industry for her hit-and-miss live shows and under pressure to deliver the goods.

"I had worked with quite a few producers, as most people do when they are just starting out, and I had had some experiences," says Peñate. "But with Paul was the first time I had met someone I really seemed to connect with creatively, and conceptually as well."

"I think I have been very lucky, with Florence and with Jack, that they are both artists whose egos don't have a negative impact on their records," says Epworth. "And it feels fun to go into the studio with them – it feels like why you get into music in the first place."

His recent jobs have been of a particular type, but Epworth admits the range of roles he takes on in the

studio can be broad. "Between being a performer on the records, being a co-writer who contributes a chorus or a hook, someone who contributes an aesthetic or acts as a foil for people to bounce off, or someone who just finds interesting sounds – I could be any one or all of those things at any one time," he says.

To date, a record with The Rapture, 2006's *Pieces Of The People We Love*, one with French one-time electro-clash band Black Strobe and a song for Death From Above 1979's *Romance Bloody Romance*, are Epworth's only work with non-English artists. For such a relentless collaborator, with such broad tastes, it seems like an unusual fact.

"I guess I would love to do more work in the States," he says. "but I think there are very specific cultural criteria for music over there, and the niches are very distinct, whereas the music I make is hopefully quite broad."

"Maybe it just suits me much more to stay at home with that British eccentricity."

The MPG Awards have so far been staged just twice, and on both occasions, Epworth has been among the winners. Last year, he was a belated best newcomer at the first event, while this year he graduated rapidly to best producer.

Photos from 2009 see him beamingly sharing his moment with another serial collaborator and sound obsessive. "That was a nice place to be standing, next to Brian Eno," he says. "We had a brief conversation – as much as you can in a situation like that. I was just surprised he knew my work," he adds, with undisguised delight.

Epworth is a giant Eno fan, and he does not claim any kind of equal status, but there are parallels: both take a creative approach to their music, and both blur the line between producer and artist. Which may be why, despite

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**Paul Epworth**  
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## Proving his worth Paul Epworth discography highlights

**JACK PEÑATE**  
**Everything Is New**  
XL

**Recorded:** Epworth's studio and Miloco, London; 2008-09

**Released:** June 22, 2009



Peñate's second album was less of a hit than its precursor *Matinée*, but it was a far stronger set and explained, for one thing, what an apparently indie-ish singer-songwriter was doing on a label like XL.

"It was funny, because I sat down with Jack and he came out with all these things he was into, and from what I had heard of the first record, I had no idea that these were things he was aware of," says Epworth, citing hip hop, soul, Nigerian, German and Brazilian sounds.

"The reinvention that is *Everything Is New* was Jack going, 'I want to make music that sounds like something I would like.'"

The pair spent nine months in the studio, crafting what they intended as a timeless album – discarding any techniques or sounds they thought could date it to a particular time and piling on echo, reverb, percussion and backing vocals to create a sort of global soul record.

"It was a very, very close relationship," says Peñate. "He seemed to get what I wanted to do and what the idea of the record was, and he brought that out in me, almost."

"He has this insane enthusiasm and he



is completely unrelenting, in a relaxed way. He won't let you go, 'Oh, alright, we'll just stop now and get back to it tomorrow.' I was there for nine months out of a year in his studio, which is like a shed, and we would probably do, on average, 13-, 14-hour days, which is pretty insane."

## THE RAPTURE PIECES OF THE PEOPLE WE LOVE



never having chased commercial success, they have both often found it.

"I have never done anything to be successful," says Epworth. "You do things because you love it, or because you are inquisitive and you want to try it, or to just plain amuse yourself. You might try 15 different things on a track before you find one that works, or you might find nothing that works. That is an enjoyable process of development – it's almost like a survival of the fittest."

He laughs at the idea of the recording studio as an evolutionary microcosm. The music world is one, too, and at the moment, Epworth apparently does not even need to adapt beyond his natural instincts in order to thrive.

● *Listen to Paul Epworth talking at the MPG Awards about working and writing with Florence Welch and the importance of the MPG by visiting our sister publication Pro Sound News Europe's website at <http://bit.ly/YFush>.*

## Proving his worth Paul Epworth discography highlights

### PLAN B The Defamation Of Strickland Banks

679

**Recorded:** Strongroom 33 and Miloco  
**Released:** April 5, 2010



The return of Ben Drew this year is an unexpected pleasure, four years after his debut *Who Needs Actions When You Got*

*Words*, for which Epworth supplied a handful of beats. The pair also collaborated on *More Is Enough*, a 2006 single release under Epworth's Epic Man alias.

Epworth is excited about Drew's re-emergence and the new material, which foregrounds the one-time rapper's singing and replaces his signature acoustic guitar with a vintage soul sound, all wrapped up in the story of a singer who falls foul of the law.

"He wrote this record in his bedroom and his songwriting, particularly his bridges and his middle-eights, are pretty special," says Epworth. "The thing with Ben is that he is very meticulous about the end-result and he spent a year on this record, considering every stage of it."

"He sat down and asked himself how he could represent different kinds of songs to the public without it being seen as a sudden change of identity. He did

change his identity, but as a character for the album. It is a soundtrack for a film that hasn't been made yet, with proper songwriting."

### FLORENCE + THE MACHINE Lungs

Island

**Recorded:** Epworth's studio, and Miloco, London; 2009

**Released:** July 6, 2009



Another hit from uncommercial beginnings. Epworth co-wrote and produced *Rabbit Heart, Howl* and *Blinding* and produced

*Cosmic Love*, and found in Florence Welch a collaborator who was prepared to hurl herself into the creative process.

"With Flo, we had this crazy idea of making pagan R&B," says Epworth. "The great thing about her is, she is up for trying absolutely anything. We went out and sampled fireworks and crows – all these crazy field recordings and found sounds."

Epworth was one of three producers on the album, along with Steve Mackey and James Ford, but he was the only one to drag Welch back to the start of the creative process and generate entirely new material.

"The other people who worked on the



album took the songs Florence had already and made them sound good, but with Paul, they came up with stuff from scratch and really put a sound together," says Island senior A&R manager Ben Mortimer, who signed Florence + The Machine. "They all did a great job, but he was the producer that pushed her, more than the others."

*Lungs*, with its double-platinum UK success, is the exhibit Epworth uses in his argument about contemporary productions that attempt to stamp singers with a standard, modern sound.

"You only have to look at something like Flo's record, which was very much an artist album, and people have taken it to their hearts because it stands out against lots of other things," he says.

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# Features

# A UNITED FRONT

Formed five years ago to provide independent labels a global leg-up, Cooperative Music has since become an essential part of the success of bands such as Midlake, Fleet Foxes and Phoenix

## LEFT-RIGHT

Help is at hand: Cooperative has labels such as Rabid (Fever Ray), Moshi Moshi (The Drums) and Bella Union (Midlake) on its books



## Indies

By Christopher Barrett

**TUCKED AWAY WITHIN THE GRAFFITIED WALLS** of the Strongroom Studio complex in Shoreditch lies the HQ of Cooperative music, the hub of an organisation representing some of the industry's most respected independent labels in territories across the globe.

Celebrating its fifth anniversary in 2010, Cooperative Music is demonstrating a maturity way beyond its age, recently adding Heavenly Recordings to the fold with a long-term licensing agreement ahead of releases by The Magic Numbers, Fionn Regan and Edwyn Collins.

Heavenly joins a lengthy list of longstanding Cooperative clients that include Bella Union, Moshi Moshi, City Slang and Wichita Recordings and, judging by the results achieved by Co-operative-serviced albums, it is easy to see why the labels have remained loyal.

Recent months have seen Phoenix's Wolfgang Amadeus Phoenix pick up a Grammy for best alternative album and Seattle five-piece Fleet Foxes enjoy a remarkable run of success culminating in their eponymous album selling close to 440,000 units in the UK alone.

As well as boasting an international network of dedicated companies and licensees in Europe, Japan, Australia and South East Asia and providing a marketing, promotion and sales service to all its labels, Cooperative Music operates the V2 label from its London offices, with Cooperative having originally started at V2.

Still wrapped in a scarf as he thaws out from the Arctic conditions outside, Cooperative general manager Vincent Clery-Melin bristles with energy as he sips herbal tea in the Strongroom bar. But despite the continued growth of the operation he founded five years ago, the Frenchman remains humble about Cooperative's many achievements, emphasising that the success of artists such as Fleet Foxes is simply down to great music. He does, though, acknowledge that his company's portfolio of services plays a key part in enabling its labels to attract the level of acts capable of achieving that kind of success.

"From the beginning, whether it was Wichita or City Slang, the first layer of service was that we promised to 'release and work every one of your records in every territory we operate'," says Clery-Melin. "We felt that if we helped these labels access the markets everywhere then we help the labels become more competitive when it comes to attracting more artists, the whole thing becomes a virtuous circle.



"It's our key selling point – we have staff working for us in territories around the world, excluding North America, and in the really small markets such as Austria Switzerland and Latin America we work through Universal. Because we are now owned by Universal we have access to their network of companies who can do the service for us," explains Clery-Melin.

Originally operating as part of an independent V2 under the watchful eye of its then CEO Tony Harlow Cooperative was absorbed into Universal after the major purchased the Richard Branson-founded operation in a £7m deal back in the summer of 2007. While it may seem somewhat ironic that a network of some of the UK and Europe's finest independent labels is being serviced by a company owned by the world's largest major, its general manager is adamant that Co-operative's ownership pays dividends for both Universal and the independents.



**"From the beginning we promised to release and work every record in every territory we operate"**

**VINCENT CLERY-MELIN, COOPERATIVE**

"Universal brought V2 and what followed was really interesting strategically for Co-op because most of the companies we were trading through Europe became Universal divisions and most of the artists made it on to the Universal roster. The companies were absorbed and there was an interest from Universal in funding an operation like Co-op; an independent network, not least as an A&R source; which until this day is mostly the way Universal view us" says Clery Melin

Another benefit of the Universal acquisition was that Cooperative took on the V2 imprint which spurred the launch of Cooperative Music UK. Former V2 head of marketing Jason Rackham stepped over to take on an equivalent role at the fledgling operation alongside Clery-Melin with a roster of former V2 acts including Mercury Rev, The Black Keys and Mark Lanegan.

The first V2 release with Cooperative was The Black Keys' Attack And Release album in 2007 which Rackman proudly recalls "ended up being the biggest album of the band's career, selling around 40,000 copies in the UK and playing their biggest gig yet at Brixton Academy."

"What we brought to that campaign was that the record was worked for a year, we kept the album alive at retail, we had great support from radio and as long as the band wanted to work the record we kept it going."



In setting up the UK operation Clery-Melin says that the vision was to offer a UK marketing service to other labels both based abroad or in the UK and recalls that the first UK label that came through the door was Bella Union. "Simon [Raymonde] was at a tipping point; he had signed the Fleet Foxes but needed the expertise in marketing and financial support to fund the campaign."

Aside from the success of Fleet Foxes, Rackman also cites Bella Union's Midlake album *The Courage Of Others* as another example of Cooperative getting the marketing right and helping to develop an act.

"The *Courage Of Others* came off the back of an album that had sold 40,000 in the UK over time and the new record's launch came together, it charted top 20 and we have done 30,000 in three weeks. I think it will drastically outsell the previous record."

With a tight international team operating out of the London office, Cooperative acts much like an intentional department for its labels. Marketing, distribution, promotion and digital marketing are among its tailored services, some of which are outsourced. "Whether you are an English, French or German label or an independent band like Phoenix we can offer a turn-key international roll-out of campaigns to every market," says Clery-Melin.

Along with Heavenly, recent additions to the Cooperative fold include Kitsuné – home to Two Door Cinema Club – plus James Murphy's DFA and Diple's Mad Decent, but the company is also open to working with artists that want to self-release their records.

"We can be pretty flexible. Black Rebel Motorcycle Club is the most recent example of us getting into bed with an artist and setting up their international and UK campaign," Rackman explains. "They have a sold-out tour and the record is top 30 this week; it will be another year-long campaign for us."

But many of Co-operative's labels have worked with the organisation since its inception and naturally that expression of loyalty is not lost on Clery-Melin who has enjoyed seeing many of his clients thrive in recent years.

"Over those five years all those labels have grown, Bella Union to the point where they have sold nearly half a million records with an artist and Moshi Moshi to the point where they can sign, together with Island's help, a very competitive deal like *The Drums*," he enthuses.

"We work with all these labels because we think they are amazing. We started out with four or five labels and now five years later we still have under 10, but each label is now bringing two or three times as much repertoire through. I would like to think we have grown together with those labels."

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Fleet Foxes

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# Key releases

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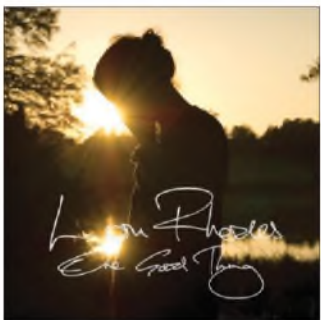
## Out this week

### Singles

- **Justin Bieber feat. Ludacris** Baby (Def Jam)  
Previous single: (chart peak): One Time (11)
- **Black Eyed Peas** Rock That Body (Interscope)  
Previous single: Meet Me Half Way (1)
- **Michael Buble** Cry Me A River (143/Reprise)  
Previous single: Haven't Met You Yet (5)
- **Cheryl Cole** Parachute (Fascination)  
Previous single: 3 Words (4)
- **Craig David** One More Lie (Standing In The Shadows) (UMTV)  
Previous single: Insomnia (43)
- **Lady GaGa feat. Beyoncé** Telephone (Interscope)  
Previous single: Bad Romance (1)
- **Lil Jon feat. Kee & Tinchy Stryder** Give It All U Got (4th & Broadway)  
Previous single: Get Buck In Here (n/a)
- **Snoop Dogg feat. Jay-Z** I Wanna Rock (Parlophone)  
Previous single: Sensual Seduction (24)
- **Rod Stewart** Higher And Higher (RCA)  
Previous single: Fooled Around and Fell in Love (23)
- **Jamie T** Emily's Heart (Virgin)  
Previous single: Chaka Demus (23)
- **Usher** OMG (LaFace)  
Previous single: Moving Mountains (25)

### Albums

- **A Fine Frenzy** Bomb In A Birdcage (Virgin)  
Previous album (first-week sales/total sales): One Cell In The Sea (119/5,179)
- **Glee Cast** Glee - The Music - Season One - Vol 2 (Epic)  
Previous album: Glee - The Music - Season One - Vol. 1 (137/4,8,601)
- **Dan Le Sac Vs Scroobius Pip** The Logic Of Chance (Sunday Best)  
Previous album: Angles (5,994/33,319)
- **Ludacris** Battle Of The Sexes (Def Jam)  
Previous album: Theater Of The Mind (2,372/13,274)
- **Brad Mehldau** Highway Rider (Nonesuch)  
Previous album: Anything Goes (n/a)
- **The Mission District** Youth Games (Virgin)  
Debut album



- **Lou Rhodes** One Good Thing (Motion Audio)  
Previous album: Bloom (335/2,597)
- **Tinashe** Mayday (Island)  
Previous album: debut album
- **Thomas White** The Maximalist (Cooking Vinyl)  
Previous album: I Dream Of Black (n/a)

## 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)
- **John Butler Trio** One Way Road (Because)
- **Florence + The Machine** Dog Days Are Over (Island)
- **Freelance Whales** Generator 2nd Floor/Generator 1st Floor (Chess Club)
- **Alex Gardner** I'm Not Mad (Polydor)
- **Mr Hudson** Anyone But Him (Good Music)
- **Karnivool** All I Know (Columbia)
- **Anya Marina** Satellite Heart (Atlantic)
- **Motion City Soundtrack** Her Words Destroyed My Planet (Columbia)
- **Stormoway** I Saw You Blink (4AD)
- **Usher feat. will.i.am** OMG (LaFace)
- **Young Money** Bedrock (Island)

### Albums

- **Autechre** Oversteps (Warp)
- **Justin Bieber** My World 2.0 (Def Jam)
- **Gabriella Cilmi** Ten (Island)
- **Craig David** Signed Sealed Delivered (UMTV)
- **Envy** Set Yourself On Fire (Stopstart)
- **General Fiasco** Buildings (Infectious)
- **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)
- **Shy Child** Liquid Love (Wall Of Sound)
- **Snoop Dogg** Malice N Wonderland: More Malice (Parlophone)
- **Uffie** Sex, Dreams & Denim Jeans (Because)
- **Various** The Last Song (OST) (Hollywood/Polydor)
- **Various** Shank OST (GGI)

## 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)
- **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)
- **Kids In Glass Houses** Matters At All (Roadrunner)
- **Plan B** She Said (Atlantic)
- **Florence Rawlings** Take Me In You Arms And Love Me (Dramatico)
- **Scouting For Girls** This Ain't A Love Song (Epic)
- **Shakespears Sister** It's A Trip (SP/Parlo)
- **Tiesto feat. Nelly Furtado** Who Wants To Be Alone (Musical Freedom)

### Albums

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

- **Clipse** Til The Casket Drops (Sony)
- **Erykah Badu** New Amerykah Part Two (Motown)
- **Geoffrey Gurrumul Yunupingu** Gurrumul (Dramatico/Skinnyfish)
- **Halestorm** Halestorm (Atlantic)
- **Katherine Jenkins** Believe - New Edition (Warner Brothers)
- **Kids In Glass Houses** Dirt (Roadrunner)



- **Madonna** Sticky & Sweet Tour (Warner Brothers)
- **Titus Andronicus** The Monitor (XL/Merok)
- **To Rococo Rot** Speculation (Domino)
- **United Nations Of Sound** tbc (Parlophone)
- **Various** Remember Me (OST) (Atlantic)
- **Yousou N'dour** Music From I Bring What I Love (Nonesuch)

## April 5

### Singles

- **Chew Lips** Karen (Family)
- **Cypress Hill** Rise Up (Parlophone)
- **Darwin Deez** Radar Detector (Lucky Number)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Doves** Andalucia (Heavenly/Virgin)
- **Whitney Houston** Nothin' But Love (Arista)
- **R Kelly** Be My Number 2 (RCA)
- **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
- **Lissie** In Sleep (Columbia)
- **Ben Montague** Haunted (BM Music)
- **One Republic** Secrets (Interscope)

- **Paramore** The Only Exception (Fueled By Ramen)
- **Alan Pownall** Chasing Time (Mercury)
- **Primary 1** You Never Know (Atlantic)
- **Joshua Radin** I'd Rather Be With You (Warner Brothers)
- **Silver Columns** Cavalier (Meshi Meshi)
- **Paul Weller** Wake The Nation/No Tears Left To Cry (Island)

### Albums

- **Alessi's Ark** Soul Proprietor (Virgin)
- **Avett Brothers** I And Love And You (Columbia)
- **Sarah Blasko** As Day Follows Night (Dramatico)
- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
- **Chase & Status** tbc (Mercury)
- **Cypress Hill** Rise Up (Parlophone)
- **Doves** The Places Between: The Best Of (Heavenly/Virgin)
- **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)
- **Train** Save Me, San Francisco (Columbia)
- **We Have Band** WHB (Naive)

WHB has already earned glowing praise from *Q* magazine and labeled their songs "simply irresistible". The band spent much of 2009 on the road before entering the studio with Gareth Jones (Grizzly Bear/Interpol/Depeche Mode). The band also won Glastonbury's 2009 Emerging Talent contest. To mark the album's release We Have Band will be performing at London King's College on April 8.

## April 12

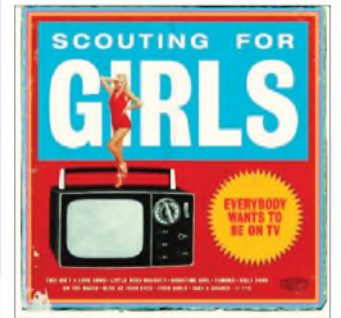
### Singles

- **Bananarama** Love Don't Live Here/The Runner (Fascination)
- **The Cheek** Just One Night (Polydor)
- **The Courteeners** Take Over The World (A&M)

- **Erykah Badu** Window Seat (Motown)
- **Fenech-Soler** Stop And Stare (Mode)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Selena Gomez And The Scene** Naturally (Hollywood/Polydor)
- **Hot Chip** I Feel Better (Parlophone)
- **I Blame Coco** Self Machine (Island)
- **Jay-Z** On To The Next One (Atlantic)
- **Katherine Jenkins** Fear Of Falling (Warner Brothers)
- **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 Doc (fiction)
- **Primary 1** The Blues (Grow Up/Atlantic)
- **Iprofessor Green** I Need You Tonight (Virgin)
- **Shakira** Cypsy (Epic)
- **Summer Camp** Ghost Train (Meshi Meshi)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Richard Walters** All At Sea (Kartell)

### Albums

- **The Flaming Lips** Dark Side Of The Moon (Warner Brothers)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)
- **MGMT** Congratulations (Columbia)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)



- **Scouting For Girls** Everybody Wants To Be On TV (Epic)
- **Shakespears Sister** Songs From The Red Room (SP/Parlo)

## THE PANEL

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



**CHARLIE IVENS (THEQUIETUS.COM)**  
**Chris T-T: Love Is Not Rescue (Xtra Mile)**  
Electric folk activist Chris T-T returns with a piano-leaning collection of meditations on fidelity and enduring love. Sound heavy? It ain't: the Brighton-based singer has turned down the polemic and lightened his tone with placid, self-deprecating humour.



**LIZ MCGRATH (BANG BANG)**  
**Jim Kroft: Between the Devil and the Deep Blue Sea (Sidewalk 7)**  
Here is an everyman who has the gift of being able to put into words what a lot of us feel but can't adequately describe - listen to The Great Doomsday Song or Tales of The Dark Arts for some blindingly sharp social commentary. An important new voice has arrived.



**JON DAVIES (SHAZAM)**  
**Jump Jump Dance Dance: Show Me The Night (etcetc/Universal)**  
Show Me The Night is an irresistible slice of punk funk electro from the LA newcomers. A promising and intriguing debut single that hints at a dynamic album from the pair, yet another strong release from Australian label etcetc.

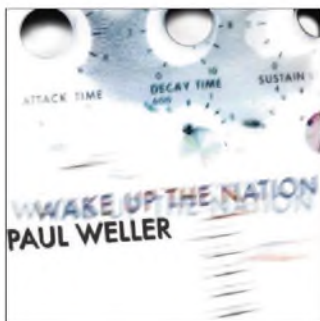


**ROGER NEWELL (GUITAR TECHNIQUES)**  
**Scott McKeon: Trouble (Mascot Provogue)**  
Scott is true British talent. His voice is soulful and defies his youth but his real strength is that he's a seriously great guitarist. Trouble is packed with great guitar tones plus a good variety of styles and delivery, all adding to this personal take on the blues.



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

- **The Swellers** Ups And Downsizing (Atlantic)



- **Paul Weller** Wake Up The Nation (Island)

### April 19

#### Singles

- **30HIT** 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)
- **Eferklang** I Was Playing Drums (4AD)
- **Iyaz** Solo (Reprise)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)
- **Justin Nozuka** My Heart Is Yours (Outcaste)
- **Paolo Nutini** Candy (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)

#### Albums

- **Ash** A - Z Vol. 1 (Atomic Heart)
- **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** My Best Friend Is You (Fiction)
- **Selena Gomez & The Scene** Kiss & Tell (Hollywood/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 (Jive)
- **Natalie Imbruglia** Scars (Malabar)
- **Kelis** Acapella (Polydor)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (9/RCA)
- **Mary J Blige feat. Jay Sean** Each Tear (Polydor)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Seams** Nightcycles (Tough love)
- **The Mission District** Heartbreaker (Virgin)
- **Train** Hey, Soul Sister (Columbia)
- **We Rock Like Girls** Don't Welcome To My World (Distort)

#### Albums

- **Diana Birch** Bible Belt (Virgin)
  - **Boys Like Girls** Boys Like Girls (RCA)
  - **Bullet For My Valentine** Fever (Sony)
  - **Arno Carstens** Wonderful Wild (Epic)
  - **Darwin Deez** Darwin Deez (Lucky Number)
  - **Donkeyboy** Caught In Life (Warner Brothers)
  - **Dreadzone** Eye On The Horizon (Dubwiser)
  - **Evermore** Evermore (Warner Music)
  - **The Fall** Your Future Our Clutter (Domino)
  - **Harlem** Hippies (Matador)
  - **Hole** Nobody's Daughter (Mercury)
  - **David Holmes** The Best Of David Holmes - The Dogs Are Parading (LMC)
- This best-of set from DJ/producer/soundtrack composer Holmes takes in his 16-year musical

career to date and adds three new songs. The 29 tracks encompasses such Nineties classics as My Mate Paul, Gritty Shaker and Don't Die Just Yet alongside a disc of rare delights such as Smoked Oak and remixes from Andrew Weatherall, Fridge, Arab Strap and Geese.

- **Iyaz** tbc (143/Reprise)



- **Usher** Raymond Vs Raymond (14Face)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

### May 3

#### Singles

- **Toni Braxton** Yesterday (Atlantic)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor)
- **Foals** This Orient (Transgressive)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Marina And The Diamonds** I Am Not A Robot (679/Atlantic)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **Paul Harris V Eurythmics** I Want You (CR2/Sony)
- **Pendulum** Watercolour (Warner Brothers)
- **Sophie Ellis-Bextor** Bittersweet (Fascination)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

#### Albums

- **Funki Porcini** Up (Ninja Tune)
- **Natalie Imbruglia** Come To Life (Malabar)

- **JJ #3** (Secretely Canadian/Sincerely Yours)
- **Kid Sister** Ultraviolet (Asylum)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (9/RCA)
- **Ben Montague** Cvercome (BM Music)
- **New Pornographers** Together (4AD)
- **Switchfoot** Hello Hurricane (Atlantic)

### May 10 and beyond

#### Singles

- **Aggro Santos** Candy (Mercury) (10/5)
  - **Detroit Social Club** Prophecy (Polydor) (10/5)
  - **Keane** Night Train EP (Island) (11/5)
  - **Lights** Saviour (Warner Brothers) (11/5)
  - **Katie Melua** The Flood (Diamatco) (17/5)
- The lead single from Melua's new studio album, The Flood is a William Orbit-produced gem co-written by Melua alongside Guy Chambers and Lauren Christy. It was also one of the songs that enticed William Orbit out of his self-imposed studio retirement. The song has enjoyed airplay exposure on Radio 2, with Janice Long declaring it the "best thing Katie's done". Melua has announced European tour dates for 2010 which will include 13 shows in the UK this December.
- **Mumford & Sons** Roll Away Your Stone (Island) (10/5)

#### Albums

- **The Black Keys** Brothers (22/co-Operative) (17/5)
- **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle) (24/5)
- **Toni Braxton** Pulse (Atlantic) (10/5)
- **Michael Buble** Crazy Love (Reprise) (10/5)
- **Deftones** Diamond Eyes (Warner Bros) (17/5)
- **Detroit Social Club** Notes From The Underground (Polydor) (17/5)
- **Renee Fleming** Dark Hope (Mercury) (17/5)
- **Foals** Total Life Forever (Transgressive) (10/5)
- **Macy Gray** The Sellout (Concord/Island) (17/5)
- **LCD Soundsystem** tbc (DFA) (17/5)
- **Jamie Lidell** Compass (Warp) (17/5)

- **Lights** The Listening (Warner Brothers) (17/5)
  - **Nas & Damian 'JR Gong' Marley** Distant Relatives (Island) (24/5)
  - **Katie Melua** The House (Diamatco) (24/5)
  - **Janelle Monae** The Archandroid (Worldand Arts Society/Bad Boy) (17/5)
  - **The National** High Violet (4AD) (10/5)
  - **Pendulum** Immersion (Warner Brothers) (24/5)
  - **Phosphorescent** Here's To Taking It Easy (Dead Oceans) (10/5)
  - **The Pipettes** Earth Vs The Pipettes (Fortuna Pop) (28/6)
- The Pipettes were quite the buzz act a couple of years ago, but they disappeared for a while, changed line-up and now return with their second album. Earth Vs The Pipettes will be preceded by lead single Stop The Music on April 19 and the group will preview the new material at a Feedline show at Hoxton Bar & Grill on April 20.
- **Silver Columns** Yes And Dance (Moshi Moshi) (24/5)
  - **Stone Temple Pilots** Stone Temple Pilots (Atlantic) (24/5)
  - **Stornoway** Beachcomber's Windcowsill (4AD) (24/5)



- **Rolo Tomassi** Cosmology (Naselle) (24/5)
- This Diplo-produced album arrives on the back of recently concluded support dates with Enter Shikari and The King Blues and will enjoy a further boost next month when the band hit the road with Biffy Clyro. Cosmology is Rolo Tomassi's second studio album and was mastered by Howie Weinberg (Nirvana, Beastie Boys, Slayer).
- **Unkle** Where Did The Night Fall (Surrender All) (11/5)

## SINGLE OF THE WEEK

**Lady Gaga feat. Beyoncé** Telephone (Interscope)



After a hugely successful February which culminated in Gaga picking up three gongs at the Brits, her profile has never been higher and this single would probably be a smash regardless of promo. But a recent Friday Night with Jonathan Ross performance and a typically over-the-top video for the track will ensure she remains at the forefront of the public's mind over the coming weeks. Telephone is the second new track to be lifted from The Fame Monster and comes hot on the heels of her biggest UK tour to date. Global sales for The Fame/The Fame Monster have now exceeded the 10m barrier, a phenomenal figure for an artist virtually unknown 12 months ago.

## ALBUM OF THE WEEK

**Various** Glee - The Music - Season One Vol. 2 (Epic)



The second installment of Glee music features another 17 songs from the US television phenomenon. Tracks include covers of I'll Stand By You, True Colors, Lean On Me, Crush, Endless Love and Proud Mary to name but a few and, as with volume one, the album was produced by Ryan Murphy and Adam Anders. Volume one of the album series has sold more than 146,000 copies in the UK this year and is 2010's sixth-biggest-selling album to date and, with Glee fever still running high, similar success is expected from this installment. A third volume entitled Glee: The Music - The Power Of Madonna is next in line for release.

# Key releases

## Weller's wake-up call to Bonamassa



**TAKING A CROSS SECTION** of the topetailers' pre-release charts, blues rocker Joe Bonamassa's 11th album, *Black Rock*, remains the most eagerly awaited new album for the third week in a row. Set for release on Dutch independent label Provogue next week, it holds at number one at Amazon, number two at Play and number four at HMV. Paul Weller's *Wake Up The Nation* dips 1-2 at HMV but

remains Bonamassa's closest rival, remaining at number four at both Amazon and Play.

Weller's removal from the HMV apex was at the hands of Kids In Class Houses, whose *Dirt* debuts atop the list, helped both by its £7.99 price tag and the fact that the Cardiff band have exclusively undertaken to sign HMV's stock. The album, a March 29 release on Roadrunner also debuts at number

10 at Play. It is the follow-up to the band's 2008 debut *Smart Casual*, which reached number 29 on the sales chart, selling more than 28,000 copies. Fellow Roadrunner talent Slash's self-titled debut solo album is number one at Amazon and number 12 at

second week in a row but had to fight off the challenge of *This Ain't A Love Song*, the introductory single from Scouting For Girls' upcoming second album *Everybody Wants To Be On TV*.

Massive Attack's *Heligoland* has faded from the OCC sales chart but continues to be popular at Last.fm, where it provides the top three tracks on the Hype chart.

Alan Jones

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

| Pos | ARTIST                  | TITLE                   | Label             |
|-----|-------------------------|-------------------------|-------------------|
| 1   | SLASH                   | Slash                   | Future Publishing |
| 2   | JOE BONAMASSA           | Black Rock              | Provogue          |
| 3   | PLAN B                  | The Defamation Of...    | 679/Atlantic      |
| 4   | PAUL WELLER             | Wake Up The Nation      | Island            |
| 5   | GOLDFRAPP               | Head First              | Mute              |
| 6   | LAURA MARLING           | I Speak...              | Virgin            |
| 7   | VARIOUS                 | Now! 75                 | EMI TVIUMTV       |
| 8   | GABRIELLA CIMI          | Ten                     | Island            |
| 9   | DIANA VICKERS           | Songs From...           | RCA               |
| 10  | KIDS IN GLASS HOUSES    | Dirt                    | Roadrunner        |
| 11  | BULLET FOR MY VALENTINE | Fever                   | Sony              |
| 12  | SCOUTING FOR GIRLS      | Everybody...            | Epic              |
| 13  | AC/DC                   | Iron Man 2 OST          | Sony              |
| 14  | SAVATAGE                | Greatest Hits Vol.1&2   | earMUSIC          |
| 15  | JOE MCELDERRY           | Joe McElderry           | Syco              |
| 16  | SCORPIONS               | Sting In The Tail       | Sony              |
| 17  | GENERAL FIASCO          | Buildings               | Infectious        |
| 18  | JUSTIN BIEBER           | My Worlds               | Def Jam           |
| 19  | MARY J BIIGE            | Stronger With Each Tear | Geffen            |
| 20  | PENDULUM                | Immerision              | Warner Brothers   |



### Top 20 Amazon Pre-release chart

| Pos | ARTIST                  | TITLE                       | Label           |
|-----|-------------------------|-----------------------------|-----------------|
| 1   | JOE BONAMASSA           | Black Rock                  | Provogue        |
| 2   | LAURA MARLING           | I Speak...                  | Virgin          |
| 3   | GOLDFRAPP               | Head First                  | Mute            |
| 4   | PAUL WELLER             | Wake Up The Nation          | Island          |
| 5   | VARIOUS                 | Now! 75                     | EMI TVIUMTV     |
| 6   | MADONNA                 | Sticky & Sweet Tour         | Maverick        |
| 7   | JEFF BECK               | Emotion...                  | Reprise/Rhino   |
| 8   | AC/DC                   | Iron Man 2 OST              | Sony            |
| 9   | THE CURE                | Disintegration              | Fiction         |
| 10  | LIFEHOUSE               | Smoke & Mirrors             | Geffen          |
| 11  | BEE GEES                | Mythology                   | Warner Brothers |
| 12  | SLASH                   | Classic Rock Presents Slash | Future          |
| 13  | DURAN DURAN             | Seven &...                  | Parlophone      |
| 14  | RUFUS WAINWRIGHT        | All Days...                 | Polydor         |
| 15  | SCOUTING FOR GIRLS      | Everybody...                | Epic            |
| 16  | PLAN B                  | The Defamation Of...        | 679/Atlantic    |
| 17  | GABRIELLA CIMI          | Ten                         | Island          |
| 18  | MASSIVE ATTACK          | Heligoland                  | Virgin          |
| 19  | SCORPIONS               | Sting In The Tail           | Sony            |
| 20  | ORIGINAL CAST RECORDING | Kristina                    | Decca           |



### Top 20 Shazam Pre-release chart

| Pos | ARTIST             | TITLE                  | Label           |
|-----|--------------------|------------------------|-----------------|
| 1   | INNA               | Hot 3                  | Beat/AATW       |
| 2   | SCOUTING FOR GIRLS | This Ain't...          | Epic            |
| 3   | AUDIO BULIYS       | Only Man               | Cooking Vinyl   |
| 4   | I PROFESSOR GREEN  | I Need You...          | Virgin          |
| 5   | BAND OF SKULLS     | I Know... You Are Here |                 |
| 6   | SKEPTA             | Bad Boy                | Boy Beta Know   |
| 7   | ROBBIE WILLIAMS    | Morning Sun            | Virgin          |
| 8   | DELPHIC            | Halcyon                | Polydor         |
| 9   | VAMPIRE WEEKEND    | Giving Up The Gun      | XL              |
| 10  | JAMIE T            | Emily's Heart          | Virgin          |
| 11  | JONSI              | The Go Do EP           | Parlophone      |
| 12  | PARAMORE           | Only Exception         | Fueled By Ramen |
| 13  | LAURA MARLING      | Devil's Spoke          | Virgin          |
| 14  | DIANA VICKERS      | Once                   | RCA             |
| 15  | TIESTO             | Who Wants To...        | Musical Freedom |
| 16  | LIL JON            | Give It All U Got      | 4th & Broadway  |
| 17  | ROX                | My Baby Left Me        | Rough Trade     |
| 18  | NAS                | As We Enter            | Universal       |
| 19  | LUDACRIS           | How Low                | Def Jam         |
| 20  | THE MIDDLE EAST    | Blood                  | Spunk           |



### Top 20 Last.fm Hype chart

| Pos | ARTIST                  | TITLE                          | Label         |
|-----|-------------------------|--------------------------------|---------------|
| 1   | MASSIVE ATTACK          | Fatalism (Remix)               | Virgin        |
| 2   | MASSIVE ATTACK          | Paradise Circus (Remix)        | Virgin        |
| 3   | MASSIVE ATTACK          | Girl... (Remix)                | Virgin        |
| 4   | YOU ME AT SIX           | Underdog (acoustic)            | Virgin        |
| 5   | SEASICK STEVE           | 8 Ball                         | Warner Music  |
| 6   | MARINA/DIAMONDS         | Hermit The Frog                | 679           |
| 7   | THE XX                  | Islands (The Blue Nile Remix)  | XL            |
| 8   | THE XX                  | Islands (Delorean Remix)       | XL            |
| 9   | YOU ME AT SIX           | Fact-Tastic                    | Virgin        |
| 10  | M/ATTACK                | Paradise... (Tight Rope Remix) | Virgin        |
| 11  | THE XX                  | Islands (Untold Remix)         | XL            |
| 12  | MARINA AND THE DIAMONDS | Girls                          | 679           |
| 13  | PENGUIN PRISON          | Animal...                      | Self-Released |
| 14  | YEASAYER                | One                            | Mute          |
| 15  | HELPING HAITI           | Everybody Hurts                | Syco          |
| 16  | GIL SCOTT-HERON         | Your Soul And Mine             | XL            |
| 17  | THE WHO                 | The Kids Are Alright           | Polydor       |
| 18  | MARINA AND THE DIAMONDS | Outsider                       | 679           |
| 19  | GIL SCOTT-HERON         | New York...                    | XL            |
| 20  | GIL SCOTT-HERON         | The Crutch                     | XL            |



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

| Pos | ARTIST               | TITLE                   | Label          |
|-----|----------------------|-------------------------|----------------|
| 1   | KIDS IN GLASS HOUSES | Dirt                    | Roadrunner     |
| 2   | PAUL WELLER          | Wake Up...              | Deluxe Island  |
| 3   | MARY J BIIGE         | Stronger With Each Tear | Geffen         |
| 4   | JOE BONAMASSA        | Black Rock              | Provogue       |
| 5   | PAUL WELLER          | Wake Up The Nation      | Island         |
| 6   | GOLDFRAPP            | Head First              | Mute           |
| 7   | DURAN DURAN          | Duran Duran             | Parlophone     |
| 8   | USHER                | Raymond Vs Raymond      | LaFace         |
| 9   | LAURA MARLING        | I Speak...              | special Virgin |
| 10  | MADONNA              | Sticky & Sweet Tour     | Maverick       |
| 11  | VARIOUS              | Now! 75                 | EMI TVIUMTV    |
| 12  | DURAN DURAN          | Seven &...              | Parlophone     |
| 13  | LAURA MARLING        | I Speak...              | HMV Virgin     |
| 14  | MY BLOODY VALENTINE  | Loveseals               | Sony           |
| 15  | JUSTIN BIEBER        | My Worlds               | Def Jam        |
| 16  | ASH                  | A - 2 Vol. 1            | Atomic Heart   |
| 17  | SCOUTING FOR GIRLS   | Everybody...            | Epic           |
| 18  | JOE MCELDERRY        | Joe McElderry           | Syco           |
| 19  | PLAN B               | The Defamation Of...    | 679/Atlantic   |
| 20  | BOYS LIKE GIRLS      | Love Drunk              | Columbia       |



## CATALOGUE REVIEWS

### ISLEY JASPER ISLEY

*Broadway's Closer To Sunset Boulevard/Caravan Of Love/Different Drummer* (SuperBird SBIRD 20015CD)



Splitting from The Isley Brothers in 1984, the family's second generation, comprising Ernie and Marvin Isley and their cousin Chris Jasper, hit the ground running. They released three superb albums before they had their own 'creative differences' which resulted in the brothers returning to the fold and Jasper going solo. All three albums are included on this double-disc set. The seductive *Between The Sheets* was a standout of the first album and could barely be more different from the throbbing *Sex Drive*, another highlight. The trio really got into their stride with the best album *Caravan Of Love*, which included the classic title track alongside *Insatiable Woman*,

and the irresistible *Liberation*. *Different Drummer* was the trio's swansong and continued to set an unusually high standard, with perhaps the best track being *Eighth Wonder Of The World*.

### DEEP PURPLE

*Singles And EP Anthology '68-'80* (EMI 6281322)



*Singles And EP Anthology '68-'80* is the most comprehensive collection yet of Deep Purple's early career, with 35 tracks, including non-album singles, B-sides, alternate takes, live versions and overseas releases. Arranged chronologically from 1968's American hit *Hush* to their final UK single *You Keep On Moving*, the set includes best-quality remasters, some from as far back as 1995, though 10 tracks have only just been upgraded, and make their debut here.

Comprehensive liner notes and rare sleeve illustrations complete a collection of the highest calibre.

### VARIOUS

*The Birth Of Surf Volume 2* (Ace CDCHD 1252)



Three years after the excellent *Birth Of Surf* primer, Ace returns with a second, possibly even stronger selection of instrumentals from the genre's early days. Craming 26 songs onto a single CD, *The Birth Of Surf Volume 2* includes genre-defining hits from the likes of The Ventures (*Walk Don't Run*), Dick Dale (*Surf Beat*) and The Surfaris (*Point Panic*) and fairly obscure gems such as *The Thing*, featuring a virtuoso guitar performance from Jim Messina. The story of the songs is detailed in a fascinating 20-page booklet packed with illustrations and annotations.

### VARIOUS

*Windy City Soul (Backbeats/Harmless BACKB 009)*



Although not as distinguished as New York, Philadelphia or Detroit, it is fair to say that for a while in the Seventies some of the finest R&B came out of Chicago. *Windy City Soul* acts together 23 prime examples of superior soul, including *The Chi-Lites'* *You Don't Have To Go and Stoned Out Of My Mind*, while those songs' co-writer Barbara Acklin offers the playful *I'll Bake Me A Man*, and Gene Chandler charms with his heartfelt *Does She Give A Friend For Me*. Tyrone Davis, Major Lance, The Impressions, The Dells and Jackie Wilson are also featured on an impossibly strong set that gives a vivid and intoxicating flavour of both the time and the city.

Alan Jones

## CATALOGUE ALBUMS TOP 20



| This | Last | Artist          | Title / Label                                 | Distributor                   |
|------|------|-----------------|---|-------------------------------|
| 1    | 1    | PAOLO NUTINI    | These Streets                                 | / Atlantic (CIN)              |
| 2    | 2    | LEONA LEWIS     | Spirit  | / Syco (ARV)                  |
| 3    | 5    | MICHAEL BUBLE   | Call Me Irresponsible                         | / 143/Reprise (CIN)           |
| 4    | 4    | RIHANNA         | Good Girl Gone Bad                            | / Def Jam (ARV)               |
| 5    | 3    | OASIS           | (What's The Story) Morning Glory?             | / Big Brother (PIAS)          |
| 6    | 12   | AMY MACDONALD   | This Is The Life                              | / Vertigo (ARV)               |
| 7    | 6    | MUSE            | Black Holes & Revelations                     | / Hellium 3/Warner Bros (CIN) |
| 8    | 7    | KASABIAN        | Empire  | / Columbia (ARV)              |
| 9    | 13   | MICHAEL BUBLE   | It's Time                                     | / 143/Reprise (CIN)           |
| 10   | 8    | MICHAEL JACKSON | Bad   | / Epic (ARV)                  |
| 11   | 9    | MICHAEL JACKSON | Thriller                                      | / Epic (ARV)                  |
| 12   | 10   | KASABIAN        | Kasabian                                      | / RCA (ARV)                   |
| 13   | 15   | VAMPIRE WEEKEND | Vampire Weekend                               | / XL (PIAS)                   |
| 14   | 16   | KINGS OF LEON   | Because Of The Times                          | / Fand Me Down (ARV)          |
| 15   | RE   | MICHAEL BUBLE   | Michael Buble                                 | / 143/Reprise (CIN)           |
| 16   | 11   | ALICIA KEYS     | As I Am                                       | / J (ARV)                     |
| 17   | 14   | ARCTIC MONKEYS  | Whatever People Say I Am, That's What I'm Not | / Domino (PIAS)               |
| 18   | RE   | MUSE            | Absolution                                    | / East West (CIN)             |
| 19   | NEW  | GORILLAZ        | Demon Days                                    | / Parlophone (E)              |
| 20   |      | THE KILLERS     | Hot Fuss                                      | / Vertigo (ARV)               |

Official Charts Company 2010

# Charts clubs

## Upfront club Top 40

| Pos | Last | Wks | ARTIST   | Title                         | Label                   |
|-----|------|-----|--|-------------------------------|-------------------------|
| 1   | 3    | 2   | CHICANE  | Come Back & Stay              | Modena                  |
| 2   | 7    | 3   | 68 BEATS FEAT. KATIE MARNE                       | Are You Listening             | Juicy                   |
| 3   | 20   | 3   | KRISTINE W                                       | The Power Of Music            | Fly Again               |
| 4   | 10   | 2   | CHEW LIPS  | Karen                         | Family                  |
| 5   | 2    | 4   | SUN  | Fancy Free                    | RM                      |
| 6   | 31   | 3   | DAVID GUETTA FEAT. KID CUDI                      | Memories                      | Positiva/Virgin         |
| 7   | 35   | 3   | MECK   | Feels Like A Prayer           | Toolroom                |
| 8   | 12   | 2   | RUDENKO FEAT. ADARA                              | I'm On Top                    | Be Yourself             |
| 9   | 8    | 2   | MARK WILKINSON VS. DEGREES OF MOTION             | Shine On 2010                 | Gayenne                 |
| 10  | 17   | 6   | SCARLETTE FEVER                                  | What Would You Do             | Starfish                |
| 11  | 5    | 5   | SIDNEY SAMSON                                    | Shut Up And Let It Go         | Cr2                     |
| 12  | 18   | 5   | PROVENZANO DJ                                    | Life Goes On                  | Nets Work International |
| 13  | 1    | 5   | KELLY MUELLER                                    | She Cries                     | Audiofreaks             |
| 14  | NEW  |     | GET FAR FEAT. H-BOOGIE                           | The Radio                     | U Recordings/Island     |
| 15  | 22   | 2   | ALEX GARDNER                                     | I'm Not Mad                   | Polydor                 |
| 16  | 15   | 5   | ELLIE GOULDING                                   | Starry Eyed                   | Polydor                 |
| 17  | 13   | 4   | ROX  | My Baby Left Me               | Rough Trade             |
| 18  | 4    | 4   | MEKKI MARTIN FEAT. BIG JOHN                      | Over The Top                  | U Recordings            |
| 19  | 21   | 6   | HOLMES IVES FEAT. LANE MCRAY                     | Boom                          | Ovum/Blush-Tonic        |
| 20  | NEW  |     | FORTUNE  | Bully                         | Distiller               |
| 21  | 36   | 3   | PALOMA FAITH                                     | Upside Down                   | Epic                    |
| 22  | NEW  |     | M'BLACK  | Heartbreak                    | Destined                |
| 23  | 11   | 6   | SOULSHAKER & SANDY B                             | Make The World Go Round       | Champion                |
| 24  | 23   | 4   | CHEMISTS   | This City                     | Distiller               |
| 25  | 14   | 7   | INNA   | Hot                           | 3 Beat/AATW             |
| 26  | NEW  |     | CASCADA  | Pyromania                     | AATW/UMTV               |
| 27  | 16   | 6   | CHELLEY  | I Took The Night              | 3 Beat Blue             |
| 28  | 25   | 9   | STEVE AOKI FEAT. ZUPER BLAHO                     | I'm In The House              | Data                    |
| 29  | 26   | 8   | PTP  | Jump                          | Wrecked                 |
| 30  | 33   | 4   | DREAMWEAVERZ                                     | Classic Night                 | Wrecked                 |
| 31  | Re   | 6   | FREEDOM WILLIAMS                                 | Party Time (Get Up, Get Down) | Szs-Ltd                 |
| 32  | NEW  |     | LONGO & WAINWRIGHT                               | One Life Stand                | AATW                    |
| 33  | 6    | 8   | JULIAN PERRETTA                                  | If I Ever                     | Columbia                |
| 34  | 19   | 4   | TIESTO FEAT. NELLY FURTADO                       | Who Wants To Be Alone         | Musical Freedom         |
| 35  | 9    | 8   | JACK SPLASH FEAT. MISSY ELLIOTT/JAZMINE SULLIVAN | I Could Have Loved You        | Columbia                |
| 36  | 30   | 8   | CAVIN HARRIS                                     | You Used To Hold Me           | Columbia                |
| 37  | NEW  |     | 29TH CHAPTER                                     | Invincible                    | TwoNine                 |
| 38  | 32   | 7   | VEGAS BABY                                       | I Can't Help Myself           | Misspell                |
| 39  | RE   | 9   | GRAMOPHONEDZIE                                   | Why Don't You                 | Positiva/Virgin         |
| 40  | NEW  |     | TINIE TEMPAH                                     | Pass Out                      | Parlophone              |

## Commercial pop Top 30

| Pos | Last | Wks | ARTIST                        | Title                           | Label                |
|-----|------|-----|-------------------------------|---------------------------------|----------------------|
| 1   | 13   | 2   | SUN                           | Fancy Free                      | RM                   |
| 2   | 15   | 2   | KRISTINE W                    | The Power Of Music              | Fly Again            |
| 3   | 4    | 3   | CASCADA                       | Pyromania                       | AATW/UMTV            |
| 4   | 14   | 2   | DAVID GUETTA FEAT. KID CUDI   | Memories                        | Positiva/Virgin      |
| 5   | 6    | 5   | TINIE TEMPAH                  | Pass Out                        | Parlophone           |
| 6   | 9    | 2   | PIXIE LOTT                    | Gravity                         | Mercury              |
| 7   | 12   | 3   | YOUNG MONEY FEAT. LLOYD       | Bedrock                         | Island               |
| 8   | 16   | 3   | ROX                           | My Baby Left Me                 | Rough Trade          |
| 9   | 19   | 3   | SCARLETTE FEVER               | What Would You Do               | Starfish             |
| 10  | 18   | 2   | BANANARAMA                    | Love Don't Live Here/The Runner | Fascination          |
| 11  | 20   | 2   | SABRINA WASHINGTON            | OMG                             | PIAS                 |
| 12  | 26   | 2   | LONGO & WAINWRIGHT            | One Life Stand                  | AATW                 |
| 13  | 1    | 4   | GOLDFRAPP                     | Rocket                          | Mute                 |
| 14  | NEW  |     | PALOMA FAITH                  | Upside Down                     | Epic                 |
| 15  | 11   | 4   | CHERYL COLE                   | Parachute                       | Fascination          |
| 16  | 3    | 4   | SIDNEY SAMSON                 | Shut Up And Let It Go           | Cr2                  |
| 17  | 29   | 2   | MCLEAN                        | My Name                         | Asylum               |
| 18  | NEW  |     | SKEPTA                        | Bad Boy                         | Boy Betta Know       |
| 19  | 22   | 3   | BREEZE VS. UFO & LOST WITNESS | Love To The Stars               | AATW                 |
| 20  | 25   | 2   | JODIE AYSHA                   | Pozer (Zer Zer Zer)             | AATW                 |
| 21  | NEW  |     | ROCK SOLD MAFIA               | Shake That Ass                  | All Around the World |
| 22  | NEW  |     | SELENA GOMEZ AND THE SCENE    | Naturally                       | Hollywood-Polydor    |
| 23  | NEW  |     | GET FAR FEAT. H-BOOGIE        | The Radio                       | U Recordings/Island  |
| 24  | 30   | 2   | M!                            | This Time                       | White Label          |
| 25  | 2    | 3   | KELLY MUELLER                 | She Cries                       | Audiofreaks          |
| 26  | NEW  |     | CARMEN PEREZ                  | Overload                        | Dauman Music         |
| 27  | NEW  |     | THE RAH BAND                  | Vapour Trails                   | Shocking Music       |
| 28  | NEW  |     | BRIAN ANTHONY                 | Electricity                     | 7 Entertainment      |
| 29  | NEW  |     | ROLL DEEP                     | Good Times                      | Relentless/Virgin    |
| 30  | 21   | 6   | INNA                          | Hot                             | 3 Beat/AATW          |

# Bracegirdle on rostrum as he takes Chicane to the top



**NEGOTIATING A CHICANE** can be a tricky manoeuvre on the racing circuit, and is proving well-nigh impossible on the Upfront club chart, where Nick Bracegirdle's vintage trance act of that name secure their third number one in a row. Their run started last July, when Poppiholla – a remake of Sigur Ros' classic Hoppipolla – raced to the chart summit, and continued in October when Hiding All The Stars – based around a sample from Cary Numan's Cars – led the list. The first track from Chicane's upcoming album Giants provides their latest number one, Come Back & Stay. In mixes by Sidney Samson and Riley & Durant, as well as Chicane, it is a euphoric remake of Paul Young's 1983 hit, complete with vocals from the man himself.

Meanwhile, after reaching number two on the Upfront chart a week ago, Sun's Fancy Free shines even more brightly on the Commercial club chart, where it rises 13-1. It is the first UK release from the 37-year-old from Singapore, whose full name is Ho Yeow Sun. The track has a 6% lead over Kristine W's latest club success, The Power Of Music. The two tracks were also involved in a major battle for US club chart honours last week, with The Power Of Music delivering Kristine W's 15th number one on the Billboard chart, while Fancy Free improved 6-3.

On the Urban club chart, Pass Out tops the rundown for the fourth straight week for Tinie Tempah. **Alan Jones**



On air: Get Far's The Radio is the highest new entry on the Upfront chart and debuts at 23 on the Commercial chart



Highs and lows: Ludacris' How Low climbs one to challenge Tinie Tempah on the Urban chart but Tempah's percentage lead is growing

## Urban Top 30

| Pos | Last | Wks | ARTIST  | Title                                  | Label                      |
|-----|------|-----|---|--|----------------------------|
| 1   | 1    | 2   | TINIE TEMPAH  | Pass Out                               | Parlophone                 |
| 2   | 3    | 5   | LUDACRIS  | How Low                                | Def Jam                    |
| 3   | 4    | 4   | YOUNG MONEY FEAT. LLOYD                               | Bedrock                                | Island                     |
| 4   | 5    | 9   | JASON DERULO  | In My Head                             | Beluga Heights/Warner Bros |
| 5   | 2    | 5   | JAY SEAN FEAT. SEAN PAUL AND LIL JON                  | Do You Remember                        | Cash Money                 |
| 6   | 6    | 6   | RIHANNA   | Rude Boy                               | Def Jam                    |
| 7   | 8    | 6   | TIMBALAND FEAT. KATY PERRY                            | If We Ever Meet Again                  | Interscope                 |
| 8   | 7    | 6   | CHRIS BROWN   | Crawl                                  | Jive                       |
| 9   | 12   | 7   | NAUGHTY BOY PRESENTS WILEY/EMELI SANDE                | Never Be Your Woman                    | Relentless/Virgin          |
| 10  | 14   | 4   | IYAZ  | Solo                                   | Reprise                    |
| 11  | 11   | 15  | IYAZ  | Replay                                 | Reprise                    |
| 12  | 10   | 6   | SKEPTA  | Bad Boy                                | Boy Betta Know             |
| 13  | 13   | 10  | PITBULL FEAT. AKON                                    | Shut It Down                           | J                          |
| 14  | 15   | 4   | NATHAN FEAT. FLO-RIDA                                 | Caught Me Slippin'                     | Vibes Corner               |
| 15  | 9    | 10  | LADY GAGA FEAT. BEYONCE                               | Telephone                              | Interscope                 |
| 16  | 16   | 10  | LEMAR   | The Way Love Goes                      | Epic                       |
| 17  | NEW  |     | R KELLY   | Be My Number 2                         | RCA                        |
| 18  | 26   | 4   | AYO FEAT. DJ IRONIK & JOELLE MOSES                    | Far Away                               | Illstarz/Sensim Sounds     |
| 19  | 19   | 13  | CHIPMUNK FEAT. TALAY RILEY                            | Look For Me                            | Jive                       |
| 20  | 17   | 10  | HONOREBEL FEAT. PITBULL/JUMP SMOKERS                  | Now You See It                         | Positiva/Virgin            |
| 21  | 22   | 9   | THREE 6 MAFIA VS. TIESTO FEAT. FLO RIDA/SEAN KINGSTON | Feel It                                | RCA                        |
| 22  | 23   | 9   | JLS   | One Shot                               | Epic                       |
| 23  | 21   | 13  | BEYONCE FEAT. LADY GAGA                               | Video Phone                            | Columbia                   |
| 24  | 25   | 11  | KC JOCKEY   | Rub Your Body                          | Sweet Sadies/Wobojan       |
| 25  | NEW  |     | TAIO CRUZ FEAT. KE\$HA                                | Dirty Picture                          | Island                     |
| 26  | 29   | 4   | ANGHA FEAT. DELE                                      | For You                                | 14M/Anghe                  |
| 27  | NEW  |     | USHER FEAT. WILL.I.AM                                 | OMG                                    | LeFete                     |
| 28  | 20   | 7   | CRAIG DAVID   | One More Lie (Standing In The Shadows) | AATW/UMTV                  |
| 29  | 30   | 9   | ALEXANDRA BURKE                                       | Broken Heels                           | Syco                       |
| 30  | 18   | 10  | FE-NIX  | Swagga                                 | Genetic                    |

## Cool Cuts Top 20

| Pos | ARTIST   | Title               |
|-----|--|---------------------|
| 1   | SOPHIE ELLIS BEXTOR                                  | Bittersweet         |
| 2   | AGNES  | On And On           |
| 3   | FAITHLESS  | Not Going Home      |
| 4   | GORILLAZ   | Stylo               |
| 5   | MASON FEAT. DMC & SAM SPARRO                         | Corrected           |
| 6   | MYNC & RHYTHM MASTERS FEAT. WYNTER GORDON            | Feel Love           |
| 7   | FLORENCE + THE MACHINE                               | Dog Days Are Over   |
| 8   | PAUL HARRIS, MICHAEL GRAY, JON PEARN & AMANDA WILSON | Caught Up           |
| 9   | JAMES TALK & RIDNEY                                  | Together            |
| 10  | TOCADISCO & NADIA ALI                                | Better Run          |
| 11  | BART B MORE  | Romane              |
| 12  | DRESDEN & JOHNSTON VS JOHN DEBO FEAT. MEZO           | Keep Faith          |
| 13  | THE YOUNG PUNX                                       | Ready For The Fight |
| 14  | THE TEMPER TRAP                                      | Science Of Fear     |
| 15  | CADENCE  | Lazy Love           |
| 16  | AFROJACK   | Bangduck            |
| 17  | BURNS  | So Many Nights      |
| 18  | WE HAVE BAND   | Divisive            |
| 19  | GREG CHURCHILL                                       | Clown Punch         |
| 20  | KELEVRA  | The Illuminated EP  |



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

# Charts analysis

## Analysis Alan Jones



# Boyzone spread Brotherly love

**LOOKING SET** to simultaneously top the singles and albums charts with different acts for the first time this century, the Parlophone label completes 50% of the feat, with Tinie Tempah's *Pass Out* remaining top of the singles chart – but Plastic Beach by Gorillaz frittered away a midweek sales flash lead and washed up in second place, leaving Boyzone to go ape with their fifth number one.

Thus far in the 21st century, Parlophone has topped both charts simultaneously three times – the first twice (in 2001) when Kylie Minogue's *Can't Get You Out Of My Head* topped the singles survey while parent album *Fever* ruled the album roost. In 2008, Coldplay did likewise with the single *Viva La Vida* and the album *Viva La Vida Or Death & All His Friends* sharing the glory for a week.

Plastic Beach sold 74,432 copies in the week to debut at number two, compared to the 105,320 copies Gorillaz's last regular album *Demon Days* sold when debuting at number one in 2005 on its way to overall sales of 1,703,308. Their self-titled 2001 debut opened and peaked at number three, with first-week sales of 47,903,

which have since grown to 885,324.

Returning to the top of the album chart for the first time since 1999 is a bittersweet achievement for **Boyzone**. Their first regular album for 12 years is also their first since the death of Stephen Gately, whose passing is alluded to in its title, *Brother*. Its release tied in with their UK tour, the album sold 101,096 copies last week – the highest weekly tally by any album in 2010 – and follows the number nine success of introductory single *Gave It All Away*. To reach number one, *Brother* also had to fight off the challenge of **Amy MacDonald's** follow-up to her chart-topping debut, and the original cast album for Andrew Lloyd Webber's new musical *Love Never Dies*. Boyzone's Ronan Keating also topped the Mother's Day chart last year, when his *Songs For My Mother* – dedicated to his mother, Marie – was number one.

Scottish singer/songwriter MacDonald's debut disc *This Is The Life* entered the chart at number two in July 2007 (29,390 sales). It reached number one 23 weeks later, and has sold 762,761 copies to date. New album *A Curious Thing* debuts at

### Sales statistics

| Last week | Singles   | Artist albums |
|-----------|-----------|---------------|
| Sales     | 2,654,753 | 2,108,668     |
| prev week | 2,920,221 | 1,599,091     |
| % change  | -9.1%     | +31.9%        |

| Last week | Compilations | Total albums |
|-----------|--------------|--------------|
| Sales     | 481,670      | 2,590,338    |
| prev week | 328,006      | 1,927,097    |
| % change  | +46.8%       | +34.4%       |

| Year to date | Singles    | Artist albums |
|--------------|------------|---------------|
| Sales        | 30,082,461 | 17,133,894    |
| vs prev year | 27,094,028 | 16,922,544    |
| % change     | +11.0%     | +1.2%         |

| Year to date | Compilations | Total albums |
|--------------|--------------|--------------|
| Sales        | 3,640,159    | 20,774,053   |
| vs prev year | 3,930,511    | 20,853,055   |
| % change     | -7.4%        | -0.4%        |

Compiled from sales data by Music Week

number four (42,372 sales).

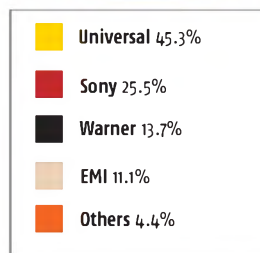
**Andrew Lloyd Webber's** new musical *Love Never Dies* received very mixed reviews but the original cast album debuts at number 10 on sales of 31,113 copies. It is the sequel to Lloyd Webber's magnum opus *The Phantom Of The Opera* which completed a three-week run at number one 23 years ago this very week.

With so many eagerly-awaited albums making their debuts, last week's top titles are scattered – Alicia Keys' *The Element Of Freedom* weathers the storm best, holding at number three (55,192 sales), followed by Lady GaGa's *The Fame* (2-5, 41,423 sales). The *Glee* Cast album is caught up in the slump too, dipping 4-9 (33,411 sales) but by far the biggest loser is **Ellie Goulding**. Her debut album *Lights* topped the chart last week – now it dives to number 16 (19,398 sales). It is the second biggest fall from number one ever, behind the 1-18 dive of George Harrison's *All Things Must Pass* in 1971, though Harrison's slump came at the end of an eight-week residency at number one, and was partially due to disruption caused by a postal strike. The previous biggest fall by a female solo artist was the 1-9 decline of Dido's *No Angel* in 2001. Goulding's crash comes despite introductory hit *Starry Eyed* spending a third week at number four on the singles tally (39,942 sales).

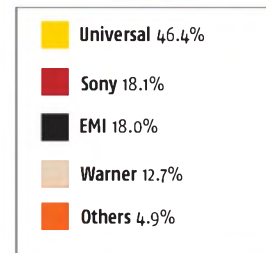
**Jimi Hendrix's** first six chart albums came in the last three years of his life – and since he died in 1970 a further 24 Hendrix albums have joined the tally, with the latest, *Valleys Of Neptune*, debuting at number 21 this week (14,521 sales). Perhaps surprisingly, it marks Hendrix's first appearance in the album chart at all since 2002.

Aussie rockers **Airbourne** reached number 62 with debut album *Runnin' Wild*, which had sold nearly 45,000 copies since its January 2008 release. Follow-up *No Guts No Glory*

### ARTIST ALBUMS



### SINGLES



debuts at number 31 (9,249 sales).

With 13 chart singles under his belt, **Lemar** has earned a right to release a compilation, and *Hits* debuts this week at number 18 (18,527 sales). Four regular albums released by Lemar have sold more than 1.7m copies.

Lemar's album was one of many that likely benefitted from marketing as a **Mother's Day** gift. Others enjoying an uplift included Michael Buble's *Crazy Love* (climbing 14-6, with sales up 204.4% at 40,490), Andre Rieu's *Forever Vienna* (falling 10-11, but with sales up 90.1% at 29,769), Simply Red's *Songs Of Love*

(25-12, 198.4%, 26,093 sales), Susan Boyle's *I Dreamed A Dream* (34-26, 88.3%, 13,509 sales) and Matt Monro's *The Greatest* (40-28, 94.4%, 11,528 sales).

Albums aimed at the Mother's Day market dominate the compilation chart, where *Forever Friends: Mum In A Million* jumps 10-1 (26,771 sales).

Overall, album sales improved by 34.4% week-on-week to 2,590,338. In the week immediately prior to Mother's Day in 2007, when it fell on 18 March, 2,939,079 albums were sold. In 2008 (3 March), that figure dipped to 2,747,167, and last year (22 March) it was 2,422,144.

As mentioned at the top of the page, **Tinie Tempah's** *Pass Out* prevails again on the singles list, with second-week sales of 64,573, easily enough to see off Rihanna's *Rude Boy*, which holds at number two (51,543 sales).

Highest debut honours go to **Justin Bieber**. The 16-year-old Canadian, who reached number 11 with debut hit *One Time* in January, is joined by rapper **Ludacris** on *Baby*, which debuts at number three (45,805 sales). It is Ludacris' 18th UK hit, and his sixth to reach the Top 10 – though on all of his Top 10 hits he is supporting another artist. His biggest hit as primary performer, *Stand Up*, reached number 14 in 2003.

Ring up 96,360 sales and 14 weeks in the Top 75 before this week, the Lady GaGa/Beyoncé collaboration *Telephone* engages in Top 20 action for the first time this week, rising 31-12 (19,659 sales) to exceed the number 30 slot in which it debuted last December for the first time. The track is GaGa's seventh Top 20 hit and Beyoncé's 31st in a chart career which started 12 years ago this week with *Destiny's Child*.

Another week, another six new **Glee Cast** releases – but only two of them make the Top 75, with *Leon On Me* the top debut at number 43 (6,341 sales). Total sales so far stand at 762,271, of which *Don't Stop Believin'* accounts for 300,283.

Singles sales are off 9.09% week-on-week at 2,654,753 – 3.92% below same-week 2009 sales of 2,763,168.

## International charts coverage Alan Jones

### Cullum in pursuit of more North American success

**SADE'S SOLDIER OF LOVE** continues to be streets ahead not just of albums by other UK acts internationally but of all albums by acts of any nationality. The global bestseller for the fourth week in a row is now listed in 26 territories, with an average chart placing eighth, compared to 25 territories and sixth a week ago. It continues at number one in the Czech Republic, France and Greece, while climbing 2-1 for a

second stint at the top in Wallonia. It loses pole position in Canada, Hungary, Poland and the US, making an identical 1-2 move in all four countries, and is generally off a couple of places elsewhere. It climbs 14-5 in Russia, 15-8 in South Africa, and 41-35 in Mexico, and debuts in Japan at number 25.

Susan Boyle's *I Dreamed A Dream* is also easing, as you might expect on its 15th week on release. It finally dips out of the Top 10 in the US, falling 8-18. Its

### Albums Price comparison chart

| ARTIST Album                                | Amazon | HMV   | Play.com | Tesco |
|---|--------|-------|----------|-------|
| 1 BOYZONE <i>Brother</i>                    | £8.93  | £8.99 | £8.95    | £8.95 |
| 2 GORILLAZ <i>Plastic Beach</i>             | £8.93  | £8.99 | £8.95    | £8.95 |
| 3 ALICIA KEYS <i>The Element Of Freedom</i> | £7.63  | £7.69 | £8.95    | £7.78 |
| 4 AMY MACDONALD <i>A Curious Thing</i>      | £8.93  | £8.99 | £8.95    | £8.93 |
| 5 LADY GAGA <i>The Fame</i>                 | £8.93  | £8.99 | £4.98    | £5.99 |

Source: Music Week

# Charts sales

Key  
■ Highest new entry ■ Highest climber

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## Indie singles Top 20

| This | Last | Artist Title / Label (Distributor)  |
|------|------|---|
| 1    | NEW  | STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data (ARV)                  |
| 2    | 1    | SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)         |
| 3    | 2    | EXAMPLE Won't Go Quietly / Data (ARV)                                       |
| 4    | 3    | THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)                       |
| 5    | NEW  | GENERAL FIASCO Ever So Shy / Infectious (PIAS)                              |
| 6    | 4    | ZINC FEAT. MS DYNAMITE Wile Out / Zinc/Essential (ADA CIN)                  |
| 7    | 7    | DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)         |
| 8    | NEW  | SHANE MACGOWAN & FRIENDS I Put A Spell On You / IRL (Proper Music)          |
| 9    | 8    | MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (Awal)                 |
| 10   | 10   | CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / Cr2 (Prime D rec.)        |
| 11   | 11   | DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)                    |
| 12   | 12   | DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)                             |
| 13   | NEW  | BEVERLEY KNIGHT FEAT. CHAKA KHAN Soul Survivor / Hurricane (AbsoluteArveto) |
| 14   | NEW  | TIESTO FEAT. NELLY FURTADO Who Wants To Be Alone / Musical Freedom (PIAS)   |
| 15   | NEW  | FAVOURITES Cheltenham / Big Print (ARV)                                     |
| 16   | 5    | GIGGS FEAT. B.O.B. Don't Go There / XL (PIAS)                               |
| 17   | 18   | LOSTPROPHETS Where We Belong / Visible Noise (ADA CIN)                      |
| 18   | 17   | MIA Paper Planes / XL (PIAS)  |
| 19   | 19   | ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)            |
| 20   | 9    | DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)                      |

## Indie albums Top 20

| This | Last | Artist Title / Label (Distributor)   |
|------|------|--|
| 1    | 5    | SIMPLY RED Songs Of Love / SimplyRed.com   |
| 2    | 4    | DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)                               |
| 3    | 2    | GROOVE ARMADA Black Light / Work 11(Cooking Vinyl) (ADA CIN)                     |
| 4    | 3    | JOANNA NEWSOM Have One On Me / Drag City (PIAS)                                  |
| 5    | 7    | VAMPIRE WEEKEND Contra / XL (PIAS)   |
| 6    | 8    | THE TEMPER TRAP Conditions / Infectious Music (PIAS)                             |
| 7    | 9    | THE XX XX / Young Turks (PIAS)   |
| 8    | 10   | JAY SEAN All Or Nothing / PointyLayded (AbsoluteArveto)                          |
| 9    | NEW  | PAVEMENT Quarantine The Past: The Best Of Pavement / Domino (PIAS)               |
| 10   | 6    | TURIN BRAKES Outbursts / Cooking Vinyl (ADA CIN)                                 |
| 11   | NEW  | JOAN ARMATRADING This Charming Life / Hypertension (Proper Music)                |
| 12   | 13   | THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)                |
| 13   | 20   | ARCTIC MONKEYS Humbug / Domino (PIAS)  |
| 14   | 18   | VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)                                      |
| 15   | NEW  | NEW YOUNG PONY CLUB The Optimist / The Junipers (PIAS)                           |
| 16   | 5    | FRIGHTENED RABBIT The Winter Of Mixed Drinks / Fat Cat (PIAS)                    |
| 17   | 19   | LOSTPROPHETS The Betrayed / Visible Noise (ADA CIN)                              |
| 18   | RE   | ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)      |
| 19   | 16   | TOURE & DIABATE Ali Farka Toure & Toumani Diabate / World Circuit (Proper Music) |
| 20   | RE   | EVA CASSIDY Songbird / Bix Street (ADA CIN)                                      |

## Indie singles breakers Top 10

| This | Last | Artist Title / Label (Distributor)                                 |
|------|------|--|
| 1    | NEW  | GENERAL FIASCO Ever So Shy / Infectious (PIAS)                     |
| 2    | NEW  | SHANE MACGOWAN & FRIENDS I Put A Spell On You / IRL (Proper Music) |
| 3    | 2    | MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (Awal)        |
| 4    | NEW  | FAVOURITES Cheltenham / Big Print (ARV)                            |
| 5    | 1    | GIGGS FEAT. B.O.B. Don't Go There / XL (PIAS)                      |
| 6    | 5    | ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)   |
| 7    | 3    | DANNY BYRD FEAT. LIQUID Sweet Harmony / Hospital (SRD)             |
| 8    | NEW  | ALL TIME LOW Painting Flowers / Hopeless (ADA CIN)                 |
| 9    | NEW  | FRIENDLY FIRES VS HOLY GHOST Hold On/On Board / XL (PIAS)          |
| 10   | 4    | REMADY No Superstar / Maelstrom (E)                                |

## Compilation chart Top 20

| This | Last | Artist Title / Label (Distributor)                                 |
|------|------|--|
| 1    | 10   | VARIOUS Forever Friends - Mum In A Million / Sony Music (ARV)      |
| 2    | 8    | VARIOUS You Raise Me Up - The Essential / Decca (ARV)              |
| 3    | 1    | VARIOUS Mash Up Mix 90s / Ministry (ARV)                           |
| 4    | NEW  | VARIOUS Pop Princesses 2010 / Sony Music/UMTV (ARV)                |
| 5    | NEW  | VARIOUS Down Memory Lane / Sony Music (ARV)                        |
| 6    | 2    | VARIOUS Push It - Classic Party & Dance Tracks / UMTV (ARV)        |
| 7    | 18   | VARIOUS To The Best Mum In The World - Ever / EMI TV (E)           |
| 8    | 5    | VARIOUS The Solid Silver 60s - Greatest Hits 2 / EMI TV/UMTV (ARV) |
| 9    | 7    | VARIOUS My Songs / UMTV (ARV)                                      |
| 10   | 3    | VARIOUS Brit Awards 2010 / Rhino (CINR)                            |
| 11   | 15   | VARIOUS 100 Hits - Mum / 100 Hits (SDU)                            |
| 12   | 6    | VARIOUS Now That's What I Call The 00s / EMI TV/UMTV (ARV)         |
| 13   | 4    | VARIOUS The Music Lives On - Now The Mines Have / Universal (ARV)  |
| 14   | 9    | VARIOUS R&B Lovesongs 2010 / Sony Music/UMTV (ARV)                 |
| 15   | 19   | VARIOUS Greatest Ever Mum / Greatest Ever Mum (SDU)                |
| 16   | 11   | VARIOUS Now That's What I Call Music 74 / EMI Virgin/UMTV (E)      |
| 17   | RE   | VARIOUS Mum Rocks / EMI Virgin (E)                                 |
| 18   | RE   | VARIOUS Jackie - Love Songs / EMI TV/UMTV (ARV)                    |
| 19   | RE   | VARIOUS Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)            |
| 20   | 12   | VARIOUS Love 2 Club / A&T/UMTV (ARV)                               |

## Rock albums Top 10

| This | Last | Artist Title / Label  |
|------|------|---|
| 1    | NEW  | IMBOURNE No Guts, No Glory / Roadrunner (CIN)               |
| 2    | 1    | MUSE The Resistance / Helium 3/Warner Bros (CIN)            |
| 3    | 2    | FOO FIGHTERS Greatest Hits / RCA (ARV)                      |
| 4    | 6    | PARAMORE Brand New Eyes / Fueled By Ramen (CIN)             |
| 5    | 4    | THEM CROOKED VULTURES Them Crooked Vultures / RCA (ARV)     |
| 6    | 5    | MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN) |
| 7    | 7    | NICKELBACK Dark Horse / Roadrunner (LIN)                    |
| 8    | 10   | GREEN DAY 21st Century Breakdown / Reprise (CIN)            |
| 9    | 8    | MUSE Absolution / East West (CIN)                           |
| 10   | RE   | PARAMORE Riot / Fueled By Ramen (CIN)                       |

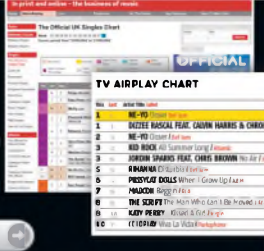
## Download albums Top 10

| This | Last | Artist Title / Label   |
|------|------|--|
| 1    | NEW  | TINIE TEMPAH Pass Out / Parlophone   |
| 2    | 3    | RIHANNA Rude Boy / Def Jam   |
| 3    | 1    | JASON DERULO In My Head / Beluga Heights/Warner Bros                                     |
| 4    | 4    | ELLIE GOULDING Starry Eyed / Polydor   |
| 5    | 2    | FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL You Got The Dirtee Love / Dirtee Stank/Island |
| 6    | 5    | ALICIA KEYS Empire State Of Mind Part II / J   |
| 7    | 6    | TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope                            |
| 8    | NEW  | NAUGHTY BOY PRESENTS WILEY/EMELI SANDE Never Be Your Woman / Relentless/Virgin           |
| 9    | 9    | CHERYL COLE Parachute / Fascination  |
| 10   | 7    | OWL CITY Fireflies / Island  |

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## Music Week

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## Jones



best placings are Flanders (1-2) and New Zealand (3-2). It also gains in Canada (12-11) and Japan (82-73).

Two Brits whose latest albums have already charted in many other territories but were delayed in America finally make it across the Atlantic. Peter Gabriel's covers set Scratch My Back debuts at number 26, becoming his 14th US chart album, excluding Geresit titles. Meanwhile, Jamie Cullum's fifth album, The Pursuit, debuts at number 42, becoming the highest charting of his three Top 200 entries Stateside. Cullum's set also debuts in Canada, at 43.

Although not enjoying such wide currency, several other albums by UK

acts debut elsewhere. Gorillaz's Plastic Beach will explode internationally this week but has thus far only charted in Japan, where its early release earn it a number 22 debut. Ringo Starr's Y Not registers at number 75 in Germany, while last week's UK chart-topper, Lights, debuts at number 12 in Ireland and number 35 in Norway for Ellie Goulding. Jay Sean's All Or Nothing, previously charting in the US, Canada and Japan, debuts at number 90 in Flanders, where Alexandra Burke's Overcome also enters at number 73, having previously charted in Austria, Germany and Switzerland.

Cheryl Cole's 3 Words has nibbled at

a few charts, and with the title track breaking out in some territories and Fight For This Love in others, it debuts at number 24 in Greece, number 64 in Spain, and re-enters the Swiss chart at number 66.

Amid all this album chart action, let us not overlook the success of Taio Cruz's single Break Your Heart on America's Hot 100 singles chart, where it makes a mighty 53-1 leap on the composite Hot 100. Although only the ninth biggest jump to number one in chart history overall, Break Your Heart takes the record for biggest jump to number one for a new, previously uncharted artist.



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

# The Official UK Albums Chart



| This wk | Last wk | Wks in chart | Artist Title (Producer)   | Label / Catalogue number (Distributor) |                     |
|---------|---------|--------------|---|--|---------------------|
| 1       | New     |              | <b>BOYZONE</b> <i>Brother</i> Polydor 2733609 (ARV)<br>(Wells/Jenson)   |  | HIGHEST NEW ENTRY   |
| 2       | New     |              | <b>GORILLAZ</b> <i>Plastic Beach</i> Parlophone 5261652 (E)<br>(Gorillaz)   |  |                     |
| 3       | 3       | 13           | <b>ALICIA KEYS</b> <i>The Element Of Freedom</i> J 8859745712 (ARV)<br>(Bhasker/Keys/Brothers/Gad/Swizz Beatz/Shux)   |  | +50% SALES INCREASE |
| 4       | New     |              | <b>AMY MACDONALD</b> <i>A Curious Thing</i> Mercury 2731140 (ARV)<br>(Wilkinson)  |  |                     |
| 5       | 2       | 61           | <b>LADY GAGA</b> <i>The Fame</i> Interscope 1791397 (ARV) 4★<br>(RedOne)  |  | SALES INCREASE      |
| 6       | 14      | 21           | <b>MICHAEL BUBLE</b> <i>Crazy Love</i> Reprise 9362497077 (CIN) 4★<br>(Foster/Rock/Gatic/Chang)   |  | +50% SALES INCREASE |
| 7       | 6       | 41           | <b>PAOLO NUTINI</b> <i>Sunny Side Up</i> Atlantic 2564688581 (CIN) 4★<br>(Nutini/Jones)   |  | +50% SALES INCREASE |
| 8       | 5       | 36           | <b>FLORENCE + THE MACHINE</b> <i>Lungs</i> Island 1797940 (ARV) 3★<br>(Epworth/Ford/Mackie/Hugall/White)  |  | SALES INCREASE      |
| 9       | 4       | 7            | <b>GLEE CAST</b> <i>Glee - The Music - Season One - Vol 1</i> Epic 88697540902 (ARV) ●<br>(Anders/Astrom/Murphy)  |  | SALES INCREASE      |
| 10      | New     |              | <b>ORIGINAL CAST RECORDING</b> <i>Andrew Lloyd Webber - Love Never Dies</i> Really Useful 274793 (ARV)<br>(lbc)   |  |                     |
| 11      | 10      | 11           | <b>ANDRE RIEU</b> <i>Forever Vienna</i> Decca 5323879 (ARV)<br>(Rieu)   |  | +50% SALES INCREASE |
| 12      | 25      | 2            | <b>SIMPLY RED</b> <i>Songs Of Love</i> Simplyred.com SRAcc7CD (simplyred.com)<br>(Various)  |  | +50% SALES INCREASE |
| 13      | 7       | 23           | <b>MUMFORD &amp; SONS</b> <i>Sigh No More</i> Island 2716932 (ARV) ★<br>(Dravs)   |  | SALES INCREASE      |
| 14      | 11      | 2            | <b>JOHN BARROWMAN</b> <i>John Barrowman</i> Sony 88697652932 (ARV)<br>(Koch/Gilpin)   |  | SALES INCREASE      |
| 15      | 9       | 16           | <b>RIHANNA</b> <i>Rated R</i> Def Jam 2725990 (ARV) ★<br>(Chase & Status/StarGate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.i.am/Free School/Eriksen/Timberlake/Knox/Harrison)                   |  |                     |
| 16      | 1       | 2            | <b>ELLIE GOULDING</b> <i>Lights</i> Polydor 2732799 (ARV)<br>(FT Smith/Starsmith/Frankmusik)  |  |                     |
| 17      | 17      | 26           | <b>PIXIE LOTT</b> <i>Turn It Up</i> Mercury 2700145 (ARV) ★<br>(FT Smith/Hugel/Thornalley/Kurstin/Gee/Jeborg/Zizzo/RedOne/Leubschner/Lutfather)   |  | +50% SALES INCREASE |
| 18      | New     |              | <b>LEMAR</b> <i>The Hits</i> Epic 88697634322 (ARV)<br>(Various)  |  |                     |
| 19      | 13      | 2            | <b>SHARLEEN SPITERI</b> <i>The Movie Songbook</i> Mercury 2722307 (ARV)<br>(Ramone/Spiteri/McElhone)  |  |                     |
| 20      | 12      | 18           | <b>JLS</b> <i>JLS</i> Epic 8869764572 (ARV) 3★<br>(Mac/Rotem/Hector/FT Smith/Cruz/Jeborg/Lutfather/Metrophonic/Deekay/oulshock/Kerlin)  |  |                     |
| 21      | New     |              | <b>JIMI HENDRIX</b> <i>Valleys Of Neptune</i> Sony 88697640552 (ARV)<br>(Hendrix/Various)   |  |                     |
| 22      | 23      | 18           | <b>ROBBIE WILLIAMS</b> <i>Reality Killed The Video Star</i> Virgin CDV3064 (E) 2★<br>(Horn)   |  | +50% SALES INCREASE |
| 23      | 27      | 2            | <b>DEAN MARTIN</b> <i>That's Amore</i> Emi TV/UMTV 5325911 (ARV)<br>(Various)   |  | +50% SALES INCREASE |
| 24      | 18      | 6            | <b>JOURNEY</b> <i>Greatest Hits</i> Columbia 4531492 (ARV)<br>(Stone/Elson/Baker/Perry/Workman/Gaines/Shirley)  |  |                     |
| 25      | 15      | 40           | <b>BLACK EYED PEAS</b> <i>The E.N.D.</i> Interscope 2707969 (ARV) 4★<br>(Guetta/Harris/Beard/Apl.D., Apl.DJ Replay)   |  |                     |
| 26      | 34      | 16           | <b>SUSAN BOYLE</b> <i>I Dreamed A Dream</i> Syco 88697554542 (ARV) 7★<br>(Mac)  |  | +50% SALES INCREASE |
| 27      | 20      | 20           | <b>CHERYL COLE</b> <i>3 Words</i> Fascination 2721459 (ARV) ★<br>(Will.i.am/Syience/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)  |  |                     |
| 28      | 40      | 2            | <b>MATT MONRO</b> <i>The Greatest</i> EMI 6057642 (E)<br>(Martini/Surgess/Cavanough)  |  | +50% SALES INCREASE |
| 29      | 8       | 2            | <b>JASON DERULO</b> <i>Jason Derulo</i> Beluga Heights/Warner Bros 9352496702 (CIN)<br>(Rotem)  |  |                     |
| 30      | 33      | 69           | <b>BEYONCÉ</b> <i>I Am Sasha Fierce</i> Columbia 88697194922 (ARV) 4★<br>(Gad/Tedder/The Dream/Stargate/Stewart/Various)  |  |                     |
| 31      | New     |              | <b>AIRBOURNE</b> <i>No Guts, No Glory</i> Roadrunner RR8742 (ADA/CIN)<br>(Johnny K)   |  |                     |
| 32      | 24      | 57           | <b>LILY ALLEN</b> <i>It's Not Me It's You</i> Regal 6942752 (E) 3★<br>(Kurstin)   |  |                     |
| 33      | 21      | 5            | <b>SADE</b> <i>Soldier Of Love</i> RCA 88697638812 (ARV)<br>(Sade/Pela)   |  |                     |
| 34      | 41      | 3            | <b>GRACIE FIELDS</b> <i>Our Gracie - The Best Of</i> Decca 2733242 (ARV)<br>(Various)   |  |                     |
| 35      | 53      | 17           | <b>LEONA LEWIS</b> <i>Echo</i> Syco 88697570012 (ARV) 2★<br>(Tedder/Arthor/Kadouch/Mason/Bunetta/Rempton/Marlin/Shellback/Rudolf/Shankis/Lundin/Robson/They's/Eliandor/Kutize/Zanzanella/Muckala) |  | HIGHEST CLIMBER     |
| 36      | 38      | 63           | <b>FLEETWOOD MAC</b> <i>The Very Best Of</i> WSM 812276332 (ARV) 3★<br>(Various)  |  |                     |
| 37      | 37      | 77           | <b>KINGS OF LEON</b> <i>Only By The Night</i> Hand Me Down 88697327121 (ARV) 5★<br>(Petraglia/King)   |  |                     |
| 38      | 19      | 4            | <b>OWL CITY</b> <i>Ocean Eyes</i> Island 2728130 (ARV) ●<br>(Young)   |  |                     |

| This wk | Last wk  | Wks in chart | Artist Title (Producer)  | Label / Catalogue number (Distributor) |                     |
|---------|----------|--------------|--|--|---------------------|
| 39      | 16       | 3            | <b>MARINA AND THE DIAMONDS</b> <i>Family Jewels</i> 619 2764685625 (CIN)<br>(Howe/Stannard/Gabrielle/LeSmith/Kurstin/Howes)  |  |                     |
| 40      | New      |              | <b>DINNINGTON COLLIERY BAND</b> <i>A Band For Britain</i> Decca 2732796 (ARV)<br>(Cohen)   |  |                     |
| 41      | Re-entry |              | <b>THE CARPENTERS</b> <i>40/40 A&amp;M</i> B1322302 (ARV)<br>(Carpenter)   |  |                     |
| 42      | 54       | 20           | <b>PALOMA FAITH</b> <i>Do You Want The Truth Or Something Beautiful</i> Epic 88697543552 (ARV) ●<br>(Byrne/Mackichan/Robson/Berter/Harmon/Lovel/Crgensen/Kurstin/Marrin/Colledge/Wells/Ellofsson/Westerlund/Hezak/Bejcn) |  | SALES INCREASE      |
| 43      | 44       | 3            | <b>THE HOLLIES</b> <i>Midas Touch - The Very Best Of</i> EMI Ec82272 (E)<br>(Richards/Eatt/Lee/son/Vale/Siles/Parker/Moran/Tavernier/The Hollies)  |  | SALES INCREASE      |
| 44      | 49       | 24           | <b>CELINE DION</b> <i>My Love: Essential Collection</i> Sony BMG 886974CC492 (ARV)<br>(Vericus)  |  | SALES INCREASE      |
| 45      | 30       | 7            | <b>TIMBALAND</b> <i>Shock Value II</i> Interscope 2723774 (ARV)<br>(Timbaland/Wierman)   |  |                     |
| 46      | 56       | 46           | <b>WHITNEY HOUSTON</b> <i>The Ultimate Collection</i> Arista 88697177012 (ARV) ★<br>(Vericus)  |  | +50% SALES INCREASE |
| 47      | New      |              | <b>BROKEN BELLS</b> <i>Broken Bells</i> (Columbia) 8869758612 (ARV)<br>(Danger Mouse)  |  |                     |
| 48      | 42       | 15           | <b>MICHAEL JACKSON</b> <i>This Is It</i> Epic 88697606742 (ARV) ★<br>(Jones/Jackson/Wecien/Riley/The Jacksons/Brettell/Foster/McLennan/Warren)   |  | SALES INCREASE      |
| 49      | 32       | 40           | <b>KASABIAN</b> <i>West Ryder Pauper Lunatic Asylum</i> Columbia 88697518311 (ARV) 2★<br>(Pizzorno/Den The Automaton)  |  |                     |
| 50      | 31       | 26           | <b>JAY-Z</b> <i>Blueprint III</i> Roc-A-Fella 2761859752 (CIN) ★<br>(Carter/West/Neck/Jay/Hunter/Shu/The Incubus/Swizz Beatz/Timbaland/Neptunes)   |  |                     |
| 51      | 35       | 8            | <b>ALVIN &amp; THE CHIPMUNKS</b> <i>Alvin &amp; The Chipmunks 2 - The Squeakquel</i> Rhino 8122758175 (CIN) ●<br>(Dee Town)  |  |                     |
| 52      | 60       | 28           | <b>ROD STEWART</b> <i>Some Guys Have All The Luck</i> Warner Brothers 8122758823 (CIN) ★<br>(Cohen/Flynn/Kentis)   |  | +50% SALES INCREASE |
| 53      | 48       | 21           | <b>ALEXANDRA BURKE</b> <i>Overcome</i> Syco 88697460232 (ARV) ★<br>(ThePhonix/Imry/Siz/Gee/Ne-Yo/RedOne/Bence/Beck/Watts/Levin/Elow/Element/Wilkins/Top/Baker/Kennedy/Quiz/Le/Ross)                                      |  | SALES INCREASE      |
| 54      | Re-entry |              | <b>SIMPLY RED</b> <i>Greatest Hits 25</i> Simplyred.com SRAN60CD (simplyred.com) ★<br>(Vericus)  |  |                     |
| 55      | 36       | 18           | <b>BIFFY CLYRO</b> <i>Only Revolutions</i> 4th Floor 9186561452 (CIN) ●<br>(GG Garth/Biffy Clyde)  |  |                     |
| 56      | 29       | 3            | <b>JOHNNY CASH</b> <i>American VI - Ain't No Grave</i> American/Capitol/Highway 2731864 (ARV)<br>(Rubin)   |  |                     |
| 57      | 22       | 3            | <b>THE COURTEENERS</b> <i>Falcon</i> A&M 2729591 (ARV)<br>(Bowler)   |  |                     |
| 58      | New      |              | <b>BLACK REBEL MOTORCYCLE CLUB</b> <i>Beat The Devils Tattoo</i> Cooperative Music/V2 WVR730519 (ARV)<br>(lbc)   |  |                     |
| 59      | New      |              | <b>ARETHA FRANKLIN</b> <i>The Very Best Of</i> Rhino/Sony 8869764482 (ARV)<br>(Vericus)  |  |                     |
| 60      | 51       | 8            | <b>JUSTIN BIEBER</b> <i>My World</i> Def Jam 2725523 (ARV) ●<br>(Bieber/Coron/Stewart/Hazell/D'Amelio/Dilly/Quinn/Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pret/Boi Fresh/DJ Frank/ElMallin)                             |  | SALES INCREASE      |
| 61      | 45       | 2            | <b>CARLY SIMON</b> <i>Never Been Gone</i> Rhino 5186584542 (CIN)<br>(Simon/Taylor/Claudio/Cela/Schwartz)   |  |                     |
| 62      | Re-entry |              | <b>ROD STEWART</b> <i>Soulbook</i> J 88697603432 (ARV)<br>(Cohen/Flynn/Kentis)   |  |                     |
| 63      | 57       | 107          | <b>PAOLO NUTINI</b> <i>These Streets</i> Atlantic 054654 (CIN) 3★<br>(Neilson)   |  | SALES INCREASE      |
| 64      | 59       | 80           | <b>ROBBIE WILLIAMS</b> <i>Greatest Hits</i> (chryslis) 8868152 (E) 6★<br>(TheMembers/Power/Williams/Duffy/Latreige)  |  | SALES INCREASE      |
| 65      | 43       | 5            | <b>ROLANDO VILLAZON</b> <i>Tenor</i> Deutsche Grammophon 4778254 (ARV)<br>(Maillard/Zalay/Alder/Meister)   |  |                     |
| 66      | 47       | 6            | <b>KE\$HA</b> <i>Animal</i> RCA 88697640462 (ARV)<br>(Dr. Luke/Blanco/Martin/Garrison/Shellback/Neville/Kurstin/Creech/FT Smith)   |  |                     |
| 67      | 74       | 25           | <b>MICHAEL BUBLE</b> <i>Call Me Irresponsible</i> 431 Reprise 536245587 (CIN) ●<br>(Foster/Gatic)  |  | +50% SALES INCREASE |
| 68      | Re-entry |              | <b>BOYZONE</b> <i>Back Again... No Matter What</i> Polydor 1785216 (ARV)<br>(Hec/Sage/Fingers/Lipscomb/Vericus)  |  |                     |
| 69      | Re-entry |              | <b>WESTLIFE</b> <i>Where We Are</i> S 8869761272 (ARV) 2★<br>(Robson/Biancanelli/Watters/Jensin/Quiz/Le/Ross/Teccer/Aniciscn/Cutler/Preven/Kennedy/Teiele/Barker/Kirkcoul/Wilkins/Wells/FTS)                             |  |                     |
| 70      | 55       | 24           | <b>DIZEE RASCAL</b> <i>Tongue N Cheek</i> Ditee Stark 12STANK007 (FIAS) ★<br>(Van Hecken/Lacrate/Harris/Cage/Thy Fox/Dizze/Fesck/Focsis/Trisco)  |  |                     |
| 71      | 26       | 2            | <b>GROOVE ARMADA</b> <i>Black Light</i> Wark 10/Cocking Vinyl/ GAB(CIN) (ADA CIN)<br>(Cato/Finley)   |  |                     |
| 72      | 66       | 6            | <b>GEORGE BENSON</b> <i>Classic Love Songs</i> Rhino 812275819 (CIN)<br>(Benson)   |  | SALES INCREASE      |
| 73      | 58       | 19           | <b>FOO FIGHTERS</b> <i>Greatest Hits</i> RCA 88697365211 (ARV)<br>(Jones/Norcin/Kesperi/Fa/kullin/ez/Vig)  |  | SALES INCREASE      |
| 74      | Re-entry |              | <b>RONAN KEATING</b> <i>10 Years Of Hits</i> Polydor 1625458 (ARV) ★<br>(Vericus)  |  |                     |
| 75      | 72       | 93           | <b>LEONA LEWIS</b> <i>Spirit</i> Syco 88697185262 (ARV) 9★2★<br>(Mac/Rotem/Sargate/Tedder/Stenberg/Novel/Austr/Bancanella/Watters/Theunaway/Mandi/Drey/TheJam/Wilkins/Drake/Alan/Saff/Hudson/Ne-Yo/Alexander)            |  | SALES INCREASE      |

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- Martin, Dean 23
- Monro, Matt 28
- Mumford & Sons 13
- Nutini, Paolo 7
- Nutini, Paolo 63
- Original Cast Recording 10

- Owl City 38
- Paloma Faith 42
- Rieu, Andre 11
- Rihanna 15
- Simply Red 54
- Spiteri, Sharleen 19
- Stewart, Rod 62
- Stewart, Rod 62
- Timbaland 45
- Villazon, Rolando 65

- Westlife 66
- Williams, Robbie 22
- Williams, Robbie 64

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (50,000)
- 1m European sales

- EPI Awards
- Albums
- Bombay Bicycle Club 1
- Mad The Blues Ever I
- Shook Them Loose
- (Silver), Owl City: Ocean Eyes (Silver), You Me At Six: Hold Me Down (Silver), Michael Buble: Caught In The Act (Gold), Various: Brill Awards 2010 (Gold).

