

## NEWS

### VIRGIN SERVICE

**DELAYED** Virgin Media's digital offering hits snag as Merlin seeks a better deal



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### A GIANT LEAP FOR MUSIC

**KIND** The global ambitions of industry manifesto Liberating Creativity

## FEATURES

### THE GLOVES ARE OFF

With a new album in the pipeline, we look back at the career of the king of reinvention, Alvin Stardust



Industry launches Music Matters campaign to push message home about the value of music

# Music unveils matters of principle

## Campaigns

By Ben Cardew

**THE INDUSTRY IS EMBARKING** on a historic and high-stakes campaign with the launch of Music Matters to remind people about the "significance and value of music".

The educational campaign, which it is hoped will ultimately change the behaviour of some music fans and steer them away from filesharing sites, is being backed by a cross-industry coalition of heavy hitters drawing together artists and senior executives from major and indie labels, publishing, management, retail, the media and industry bodies.

They all congregated at Soho's Curzon Cinema last week to watch the debut public screening of eight short animated films which tell the stories of artists including Sigur Ros, Kate Bush and John Martyn.

Each of the films ends with the pay-off line "... And that is why music matters" to gently push the message to the public that artists have real stories and struggles before they are able to bring their music to life.

The initiative also includes the



Sounds of love: a youthful Kate Bush as depicted in one of the Music Matters animations



launch of a Music Matters "mark" (pictured), designed to badge legal music services. Early adopters include 7digital and HMV.com.

The vital role the industry sees Music Matters playing over the next few years - and the need for it to succeed - is articulated by CMO Management's Chris Morrison. The Gorillaz and Blur manager argues the campaign is not about the survival of the music business. "It is about the survival of music and where we want

music to go. Music must have a perceived value if it is to have a future."

Universal UK chairman and CEO David Joseph conceived the campaign, and this time around the industry has sought a persuasive, gentle and informative tone; a long way from earlier preachy crusades, such as the widely ridiculed 1980s campaign Home Taping Is Killing Music.

This is a deliberate tactic, according to Universal head of creative content strategy Niamh Byrne, who is

the driving force behind the initiative. Byrne says the idea is to educate people rather than "tell them off" for illegally copying music.

"I don't think anyone responds well to being told off," she says. "There is a confusion in the evolving digital landscape. People need to have a helping hand to know where to go."

Byrne explains the campaign has become "a collective of all those who work in and around music industry". But she believes more work needs to be done.

"We will continually have dialogue with music fans via our social-network channels - and continue to seed films in as many places as we can," she says. "We are already working on a second phase of films which we have not set a date for yet and we may take into schools and colleges. We may also do a cinema campaign; however, nothing has been set in stone."

PPL director of performer affairs and MusicTank chairman Keith Harris teaches several music-industry courses and is confident the campaign's educational message and tone will succeed. "It is the kind of thing that little by little starts to influence people," he says. "It is based

around the artists and the music. These are what people relate to."

Meanwhile, Britain's biggest physical music retailer, HMV, is open to the possibility of taking the campaign on to the high street.

The company was represented at the launch by its head of press and PR Gennaro Castaldo, who explained that physical retailers could take the campaign on to point-of-sale material. He also believes that it could feature on CDs.

"The Music Matters campaign has been well conceived and deserves to succeed as a critical first step in a fresh direction," he adds, explaining HMV.com will lend support by featuring the trustmark on-site and in hosting the animated artist shorts.

The mini movies are now available via the Music Matters website [www.whymusicmatters.org](http://www.whymusicmatters.org), various artist sites, including those of Susan Boyle and Newton Faulkner. Musicweek.com and via YouTube.

The YouTube clips are embeddable and supporters of the campaign are being encouraged to post the videos on their own site to drive views and build on the already extensive campaign.

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# Wraps to come off music manifesto as industry decamps to Commons

**THE INDUSTRY WILL TAKE ONE OF ITS MOST AUDACIOUS** steps tonight when it enters the country's seat of political power and asks the Government to reorganise itself so that it is better prepared to help out Britain's music and creative industries.

At an evening reception at the House of Commons, UK Music will take the wraps off its 46-page manifesto Liberating Creativity, which proposes that the Government streamlines departments which have some responsibility for the industry - they include the DCMS, BIS and Home Office - and create a brand new Creative

Industries Cabinet Committee.

This would comprise the Secretaries of State and ministers with responsibility for music and report directly to the Prime Minister.

It is envisaged the CICC would also feature leaders from the creative sector and would be responsible for developing and delivering all Government policy relating to music and other creative industries.

This radical idea is at the core of seven bold recommendations the industry organisation makes as it lays out an ambitious 10-year plan to overtake the US "as the primary

source of repertoire" and make Britain's music industry the biggest player in the world.

The man behind the plan, UK Music CEO Feargal Sharkey, is keen for CICC to be pushed into action quickly. "One of our objectives for all the major political parties is for them to simply cut and paste that first recommendation into their election manifestos," says Sharkey. "The first recommendation is vital. That puts the structure together that will deliver everything else."

The industry is being no less ambitious with its other six recommendations, which it is hoped can help Britain lead the way to

realising the "full potential of digital music" and increase the number of live performances. These include:

- new Government-backed finance schemes;
- to implement the Digital Economy Bill and push for term extension;
- introduce a live music exemption; and
- adopt successful industry run apprenticeship schemes.

UK Music chairman Andy Heath adds, "It is clear that the music industry and technology sector, Government and consumers all need to step up to a new era of

partnership and harmony."

A raft of Cabinet ministers, MPs and special advisors, including Culture Secretary Ben Bradshaw, Health Secretary Andy Burnham and shadow arts secretary Ed Vaizey are expected to attend the high-profile launch alongside top executives from the industry.

They will witness live sets from Sway, Camilla Kerslake and The Fronteers, who Sharkey met in Liverpool last year when he opened the first rehearsal space that will hopefully form the basis of a national network of practice rooms, also being championed by Liberating Creativity (see feature on page 14).



# News

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

## The Playlist



### BAND OF HORSES Infinite Arms

Columbia

Their first album for Columbia might just be the best thing we've heard all year. At once heartbreaking, life-affirming, tragic and magic. (album, May 17)



### ACTIVE CHILD She Was A Vision

unsigned

Hauntingly-beautiful, weirdly-infectious leftfield pop haunted by the ghost of Ultravox. Label and blog interest is on the rise following buzzy SXSW shows. (demo)



### ALICIA KEYS Try Sleeping With A Broken Heart

RCA

A firm highlight from Keys' latest album, this is a sonically-faultless, mid-tempo ballad that will stand the test of time. (single, May 24)



### TWO DOOR CINEMA CLUB Something Good Can Work

Kitsuné

A big radio-friendly song from this group's Kitsuné debut, it is short, sharp and to the point – and all about the big hook. (single, May 3)



### FOALS The Orient

Warner Bros

Zane Lowe's hottest record in the world last week, The Orient steps up the pace from Foals' teaser single, Spanish Sahara. (single, May 3)



### JAKE HALL World Keeps Turning

unsigned

World-class stuff from this young Brit whose demos wear the influence of John Mayer firmly on their sleeve. Hall has real international potential. (demo)



### SHE & HIM Me And You

Double Six

A melancholy, country-tinged highlight from She & Him's new album, one that lends itself to repeat listens. (from album, out now)



### HERE WE GO MAGIC Collector

Secretly Canadian

From new album Pigeons, Collector is a wonderful slice of jangly indie-pop awash with melody. (from album, June 7)



### DIAGRAM OF THE HEART Dead Famous

Deconstruction

One of the first signings to Sony's revived Deconstruction label, DOTH pen upbeat, synth-driven pop songs with a strong commercial foundation. (single, May 24)



### 3OH!3 Don't Trust Me

Atlantic

Frustratingly infectious tune now set for re-release following the success of the near half-a-million-selling single Starstruck. (single, April 19)



## SIGN HERE

Island Records has signed Hackney four-piece **Nightbus**. The group's debut single I Wanna Be You will be released in May

Virgin Media's much-delayed digital music service hits a snag

# Virgin talks stall as Merlin seeks improved digital deal

## Digital

By Robert Ashton

**THE LONG-DELAYED LAUNCH** of the Virgin Media digital music service has hit a snag, as leaked secret documents demonstrate that the indie rights agency Merlin is holding out for a much-improved deal.

The as-yet-unnamed Virgin service had been expected to be launched towards the end of last year, but nearly 10 months after it was revealed that Virgin had linked with Universal Music to offer the major's catalogue via streaming and downloading nothing has come to market.

The new subscription service has also been in negotiations with other music labels and publishers to ensure it offers what a Virgin spokeswoman calls a "comprehensive and outstanding service" when it launches. However, she still cannot say when that will be.

But the confidential document from Merlin, which represents labels such as Beggars Group, Domino, E1 Music, Naïve, Tommy Boy and Epitaph, may provide a clue as to why the service is being held up. In the secret memo to members, the indie organisation reveals it has not yet finished negotiating because it has not agreed a satisfactory rate.

It also suggests that because the service has not yet launched, "We can only assume that this is because Virgin Media has not

yet concluded these negotiations. For our part, we have not yet concluded our Merlin negotiation".

The organisation explains that Virgin appears to undervalue all the copyrights it holds, including songs from Arctic Monkeys, Basement Jaxx, Bjork, Tom Waits, The xx and Vampire Weekend.

The memo states, "Given our track record in striking deals that we believe do recognise the value of our offering, Merlin's position is that it is not prepared to accept deals that do not in our judgement recognise the true value of the collective licence we offer, which in the UK, according to the 2009 Official Chart Company scan figures, represents close to 11% of the digital market.

"Although we are deep into negotiations with Virgin Media, we do not believe we have yet reached a point where Virgin Media's offer in

our view acceptably values a collective licence to our members' repertoire."

AIM chairman and CEO Alison Wenham confirms the talks have stalled, but says Merlin's basket of rights has the equivalent market power of any major and that needs to be "properly understood and respected".

However, both Wenham and Merlin do hold out hope that a deal can eventually be struck with Virgin. Wenham says negotiations are still ongoing, but "indie rights should be given their true value".

The confidential note adds, "We... believe that as Virgin Media faces the challenges of attempting to launch a sustainable service that is attractive to their consumers via a comprehensive offering of repertoire, they will embrace the opportunity we are offering them and agree acceptable terms with us."

The Virgin spokeswoman adds that the company is continuing to talk to labels, including indies. She says Virgin remains ambitious and that it wants to "make sure that when we launch it is an outstanding service".

Merlin has managed to secure a raft of deals with new services, even managing to bury the hatchet with MySpace Music at the end of last year to sign a global deal which heralded the launch of its UK service.

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Digital delay for Virgin Media

## Average CD price 'bottoms out' at £8

**THE PRICE OF A CD IN UK STORES** is finally settling down at around £8, as retailers ease back from aggressive price-led campaigns.

New figures from the Entertainment Retailers Association reveal that the average price of a CD album fell from £8.10 in 2008 to £7.99 in 2009, down just 11p.

This ends a series of sharp price falls for CD albums – the average price of which was £8.65 in 2007, £8.92 in 2006 and £9.74 in 2005.

ERA director general Kim Bayley says that pricing is now "bottoming out" for CDs, as retailers realise they don't have to compete merely on price. "This is due to the fact that CDs are such good value to the consumer there hasn't been the same level of price cutting there might have been previously," she adds.

Other factors include mail order specialists stocking a greater range

of catalogue CDs, which tend to be less price-driven than chart titles. There has also been an upswing in deluxe edition albums that, for a higher price, package additional material with CDs, such as DVDs and lavish booklets.

Indeed, the ERA research shows that the pricing of CDs in certain retail sectors has even increased over the year: the average price of a CD at the supermarkets, for example, rose from £8.38 in 2008 to £8.42 in 2009, while the average CD price at mail order stores rose from £10.96 to £11.94.

The stabilising price of CDs also helped the music market to outperform games and video in holding value last year: the music market (including music video) fell just 0.8%

in value in 2009 to £1.31bn, compared to a fall in value of 10.6% for video to £2.111bn and 11.0% for games to £1.854bn.

In unit terms, the music market fell 0.6% to 154.8m units in 2009, compared to a 5.9% fall for video and a 9.5% fall for games.

"Music is probably a smaller ticket item that hasn't been hit by the recession as much and also it benefited from being the first to go digital," explains Bayley.

These figures will make happy reading for those involved in the cross-industry Music Matters campaign, which aims to remind consumers of the significance and value of music. The campaign already has support from ERA and Bayley calls it "a step in the right direction".



## GIG OF THE WEEK

**Who:** The Drums  
**When:** Wednesday, March 31

**Where:** Old Blue Last, London

**Why:** We'd bet good money that this will be your last chance to see the band in a venue this small for quite some time. Not to be missed.



Craig Logan resigns from the RCA helm to form new management company LME

# Logan's run to pastures new delayed until he lands his successor at RCA

## Labels

By Ben Cardew

**CRAIG LOGAN IS TAKING THE HOOSIERS** and Diana Vickers across to his new Sony label imprint 247 Recordings, which he will launch as soon as he has helped find his successor at RCA.

Logan revealed late last week that he had resigned as managing director of RCA after four years at the helm to form a new management company, Logan Media Entertainment, alongside the new Sony-backed label 247.

LME will be a global management music media company, with offices opening in London and Los Angeles later this year. In an exclusive interview with *Music Week*, Logan says his new outfit will "go across all revenue streams" in the music industry, including recorded music, publishing and more traditional management, in which former Pink manager Logan has his roots.

"I want to think differently with a new company about how do you monetise things," he explains. "I want to work with brands, sponsors and publishing. I have got a lot of ideas. There will be interesting collaborations down the line both here and in the US. What I am trying to do is to create something nimble and aggressive in lots of different ways."

Logan also reveals that The Hoosiers, who he signed and



Hoos on board? The Hoosiers will follow manager Logan to pastures new



'I want to do what is the most exciting thing to do' - Craig Logan

A&R'd at RCA, will be following him to the new label as will Diana Vickers. He says there are other acts

he is looking at, but those plans are still being finalised.

However, the two companies will not open until Logan has helped RCA find another managing director to replace him. Logan also intends to take a month's holiday before embarking on his new ventures. "It [the timing] could be anywhere between July and Christmas depending on how quickly we can find the right person," he says, adding that he has no idea if the new executive will be an internal promotion.

The creation of two new companies means that Logan could – theoretically – sign bands to either venture for records, but he says this will not be an issue as he intends to keep the two companies completely separate.

Logan was put in charge of RCA in 2006. Since then, the label has won label of the year twice at the Music Week Awards, selling more than 40m albums and 40m singles.

Logan says he is proud of breaking UK-signed artists including The Hoosiers, The Script and Newton Faulkner during his time at the label, as well as overseeing UK campaigns for superstar US acts such as Pink, Alicia Keys, Beyoncé and

Justin Timberlake.

He also mentions the label's successful integration of its digital and marketing teams, and the creation of one publicity department taking in press, TV and radio, as notable achievements during his time there.

"That is not totally revolutionary," he says of the mergers. "But managers get involved in a lot of different directions. And that is crucial for the business going forward." Indeed, this hands-on approach in all aspects of an artist's career is one of the things that Logan is particularly looking to with his return to management.

Plans for funding Logan Media Entertainment are still being firmed up and Logan says it is still too early to say what route the company will take. "It is going to evolve," he says. "I don't want to be totally rigid. I want to do what is the most exciting thing to do."

Sony UK chairman and CEO Ged Doherty, who has forged a close working relationship with his executive, describes Craig as one of the best artist managers in the world. "(That) is why I brought him into the company four years ago," he says. "For some time now, he has wanted to return to the world of management and I look forward to continuing to work closely with him in his new venture. I am grateful for everything he has done whilst here."

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'CDs are such good value to the consumer' - ERA's Kim Bayley on why CD prices are now bottoming out

Yet the statistics are all the more impressive as they come against a backdrop of closures in the music retail sector; notably Woolworths, Zavvi and Borders in 2009.

These closures – together with the decision of companies including Waitrose and Blockbuster to withdraw from the music sector, the lat-

ter after a very brief involvement – mean that the number of physical music retailers in the UK fell by 543 last year, from 5,187 in 2008 to 4,644 in 2009.

These headline figures are dramatic – previous years have seen the number of retailers either fall slightly or rise – but Bayley points

out that music sales have held up surprisingly well despite the high-profile closures.

"You would have expected that 8% [of total sales] would vanish from the market in view of the closures. That didn't happen," she says. "Those sales have migrated largely to supermarkets and internet retailers."

Bayley also praises Universal's efforts in leading a fight back for music sales in the high street by arranging deals with retailers such as Peacocks, Game and now BHS to sell music.

"At ERA we think that if you put music in front of people they are more likely to buy it," she says. "But it would be nice to see a greater range and more specialists on the high street."

As a result, the number of multiples selling music in 2009 – which includes Peacocks, WH Smith and companies such as Marks & Spencer, Matalan and Wilkinson who all offer a very limited range of titles – rose by

465 stores last year to 1,786.

The number of supermarkets selling music was down just 212 stores to 2,316 in 2009. This was largely due to Waitrose's decision to stop selling music in 2009, although the supermarket chain did stock the debut album from Camilla Kerslake in the run-up to Christmas last year, thanks to a marketing tie-up with Universal.

The number of indie stores closing also eased slightly: just 36 independent stores closed in 2009 according to ERA figures, taking the number to 269. However, Bayley points out that the indies' market share remains largely static. "A year before we lost a quarter of our indies in the UK," she adds. "We are left with the very strong ones."

As expected, it was the number of specialist chains which nosedived, falling from 1,033 in 2008 to just 273 in 2009, a drop that reflects the closures of Woolworths, Zavvi and Borders.

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Profiling Alvin Stardust as he readies himself for another comeback



# News

## Editorial Robert Ashton



It is the music that matters, and we must not forget that

on the cheap in their bedrooms. But could Brian Wilson have recorded Pet Sounds on a minimal budget in his garage? Could Lady GaGa afford the best songwriters and producers in the business were she self-releasing her music via the internet? Of course not.

But this is a message that can so easily get lost. For every Billy Bragg, who has successfully built a strong and loyal fanbase and can make a good living out of his touring, there are acts who are having to scrimp and save to get by because of the impact of piracy on record sales.

Sad as it may be, but Joe Public doesn't give a hoot about record company profits. And, while the Digital Economy Bill is certainly to be welcomed in toughening up anti-piracy laws, there will always be some music fans who couldn't care less that P2P is illegal.

What people do care about, however, is music itself. And they care passionately about the artists that create it. If Music Matters can succeed in persuading the public it is music itself that will suffer through piracy it stands a very good chance of making a lasting impact.

If the Music Matters campaign wasn't already in train, it is just the sort of big idea that would happily sit inside the industry's new manifesto, Liberating Creativity. The document is brimming with big, bold, brave ideas that the industry wants putting into action if it is to scale the heights it has set itself to achieve by 2020.

Liberating Creativity is also going to be a big test for the industry's relationship with Government. It has been felt, until fairly recently, that the Government has only paid lip service to the music business; happy to praise its achievements and its contribution to the UK's economy, but less inclined to offer the support it has sought in areas such as copyright and finance.

The arrival of UK Music has coincided with much more effective lobbying of ministers and that has paid dividends, ensuring there are sufficient and robust anti-filesharing measures contained in the Digital Economy Bill. The organisation's new manifesto hands the Government another set of challenges which, if implemented, UK Music believes have the power to make the British industry the most powerful and creative musical force in the world.

It is a big moment for the industry and Government. Together they can start today on a road that in 10 years time will see British music, British artists and British companies sit atop the world. Or, God forbid, the Government will fail to grasp the nettle and will let slip the industry's ambition to become what in all likelihood is this country's best and only chance of leading the world at anything.

Make it happen. Because music matters.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will Sony's record-breaking deal with Michael Jackson prove profitable?

YES 45% NO 55%

### THIS WEEK WE ASK:

Can Liberating Creativity help make the UK music industry the global leader by 2020?

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

Polydor signing in unique link-up with sportswear giant

# Nike hopes new Goulding campaign will run and run

## Marketing

By Charlotte Otter

**POLYDOR HAS TEAMED UP WITH NIKE** in an innovative bid to reach new Ellie Goulding fans through the running community.

The partnership between the two companies is mutually exclusive, with neither organisation receiving sponsorship money, but both businesses will be hoping to profit by gaining access to new, captive audiences.

Nike has previously commissioned artists including LCD Soundsystem and Simian Mobile Disco to produce music for its Original Run series. However, this initiative takes the idea further.

Titled Ellie Runs, the promotion is based on two stages. The first invites specially chosen fans to go jogging with the singer whilst she tours the UK over the next month.

Online running communities will be invited to register to win one of 10 places for each of the seven cities chosen by Nike and Polydor for the campaign.

The runs will be filmed by Polydor and Nike, with the resulting footage posted on the Ellie Runs website and Facebook page.

The websites will also feature footage of Goulding designing her own Nike Lunar Elite trainers on Nike iD and an interview with the singer about her love of running.

The second stage sees Polydor releasing a remixed version of Goulding's Lights album, specifically designed with runners in



mind and only available from Nike Sportmusic on iTunes.

Polydor senior digital campaign manager Aaron Bogucki says the label wants to exploit Nike's online channels of customer promotion, which include Nike+, Nike Sport-music on iTunes, Facebook and YouTube, and the resulting audience.

In turn, Nike hopes to interest a younger generation of music fans in running and its associated products.

Bogucki says Polydor approached Nike in January 2010 with the idea.

"When we got to know Ellie, we found she really liked running and thought it would be a different way of marketing her to new communities," he says.

"Nike had heard about Ellie and they in turn were interested in finding a younger demographic to get excited about running so the collaboration seemed ideal.

"Usually fans' only interaction with an artist is when they see them at a gig, or very occasionally at meet and greets. However this campaign will provide a whole new platform where the artist and fans can meet, which will hopefully create a lasting bond and a loyalty between the two."

If the first two stages prove successful, Polydor and Nike will try to engage with fans on the Nike+ community with a view of entering running races later in the year.

The venture follows the launch of tailored running soundtracks from Ministry of Sound.

The compilation albums, titled Running Trax, offer soundtracks for running workouts from iTunes and various digital services. Launched last year, the series has seen sales approach 100,000 in the UK.

Goulding signed to Polydor last year and rose to fame after topping the BBC Sound of 2010 poll and winning the Critics' Choice at the Brit Awards. Lights has sold more than 70,000 copies in the UK to date.

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# BMG US push starts at Cherry Lane

**BMG RIGHTS MANAGEMENT** has made its first move into the US market after launching a surprise bid for one of the world's largest indie publishers.

BMG's acquisition of the New York-based Cherry Lane Music Publishing, which according to insiders is worth around \$100m (£67m), represents BMG's biggest deal since it was formed in 2008.

The deal is a huge leap for BMG. It will double the size of the company by adding catalogue by blue chip artists such as Elvis Presley, the Black Eyed Peas and Pussycat Dolls and, crucially, pro-

vides it with a platform to expand into the US market.

BMG CEO Hartwig Masuch explains he chose to acquire Cherry Lane because of its extensive catalogue of legendary songs and its breadth of relationships within the music, television and filmed entertainment communities.

"The acquisition of Cherry Lane is another step in building our music business," adds Bertelsmann's CFO and BMG's chairman Thomas Rabe. "This transaction gives BMG Rights Management a strong profile and

a well developed infrastructure in the world's most important market for music."

Investment house Kohlberg Kravis Roberts partners BMG on deals and KKR director Philipp Freise says that the acquisition validates the growth story "we set out to build when we launched combining KKR's capital with BMG management expertise".

The move comes as Rabe confirms he is running the rule over EMI's publishing, just in case the catalogue – or parts of it – come on to the market in the near future.

- **Boyzone's Brother** - regional sales breakdown
- **New Signing** - James Rhodes
- **Telephone** rings chart changes

UK act hopes to become the latest urban success in US

## Shortie signs up Stateside

### Artists

By Ben Cardew

**MASTER SHORTIE IS THE LATEST** UK urban artist to taste success on the other side of the pond, after signing a contract with Jive US label HiTz Committee Entertainment.

The artist, who releases music via Odd One Out - a collaboration between Shortie and ATC Management in the UK - signed the deal with Mickey "MeMpHiTz" Wright's label at Jive US after an appearance at South by Southwest earlier this month. Wright's previous discoveries include T-Pain and Jay Kwon.

Kwame Kwaten, who in partnership with Joey Swarbrick manages Shortie, says talks had been going on for nearly four months before a deal was signed.

"When they saw him play he had done 142 shows last year; they saw him on the 143rd," says Kwaten, who adds the US label are



"real fans" of Shortie's album, ADHD, which was released in the UK in 2009 and has sold more than 4,000 copies to date. "The musicality of his album played a huge part. Then there was the fact that some US DJs had picked up on it already."

ADHD will be tweaked slightly for US release, with three or four new songs added. Kwaten also

reveals that Shortie is lined up to work with a number of US artists, but is keeping their identities under his hat for the time being.

Dead End and Bringing It Back, which have already been singles in the UK, are likely to be the first singles in the US, with the latter set for release on April 20 before the album on August 24.

Shortie will also devote a large chunk of his time cracking the US market, with a tour planned later in the year.

The signing follows a number of recent successes for UK urban artists in the US: both Jay Sean and Taio Cruz have topped the *Billboard* Hot 100 chart in the last year.

HiTz Committee president and COO Glenn Delgado describes Master Shortie as "one of the rare exceptions" in the music business today. He adds, "He is a truly gifted and creative talent. We know we have unearthed something special."

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### News in brief

- The Second Reading of the **Digital Economy Bill** will take place on April 6. Because Parliament will be dissolved later in the month for the General Election, the Bill is expected to move into the wash up process - where parties force through legislation by doing deals on various parts of the Bill - over April 7 and 8.
- **Matthew Sztumpf**, a former manager of Madness, The Smiths and Swing Out Sister, has died. For tributes see [musicweek.com](http://musicweek.com).
- Tickets for the forthcoming *Music Week/British Music Experience* debate **Tomorrow never Knows** are now on sale via [www.britishmusicexperience.com/debate](http://www.britishmusicexperience.com/debate). Questions can be submitted to [events@britishmusicexperience.com](mailto:events@britishmusicexperience.com). The event takes place on April 29 at the BME.
- **Terra Firma** has won the first fight with Citigroup in its legal battle over the private equity group's purchase of EMI three years ago. A judge dismissed the bank's arguments that the case should be heard in London and a New York trial date has been provisionally set for October 18. Meanwhile, EMI could mortgage its back catalogue in an attempt to fix its mounting cash crisis.
- **The Department for Culture, Media and Sport** has said that it will deliver £60m of efficiency savings. The move is part of its departmental contribution towards £1.1bn of savings that last week's Budget revealed are being made across Government by 2012-13.
- **Andy Brown** has been named senior VP of finance for Universal Music Group International, based in London.
- Syco Entertainment has named former Trinity Mirror managing director **Ellis Watson** as its new CEO.
- **HMV** has told investors that it intends to focus on growing its live, ticketing and digital businesses over the medium term, as well as increasing sales of new product categories.
- **Absolute Radio** today relaunches its Classic Rock station with a renewed focus on British rock.
- Further to last week's publishing story 'Spiteri to nurture fresh talent via publishing arm', *Music Week* is happy to point out that Sharleen Spiteri, Johnny McElhone and Ramona, are all signed to Sony/ATV in partnership with Sony Records. The creative on the deal is Kenny McGoff for Sony Music.



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# News media

ON THE WEB

www.musicweek.com

- MPs line up to save 6 Music and The Asian Network
- All new C-list at Radio 1
- MTV UK and Ireland playlists

## TV Airplay chart Top 40

 nielsen  
Music Control


Chipmunk: highest new entry

This Wk	Last	Artist	Title	Label	Plays
1	1	TINIE TEMPAH	Pass Out	Pariophone	646
2	2	RIHANNA	Rude Boy	Def Jam	561
3	10	LADY GAGA FEAT. BEYONCE	Telephone	Interscope	542
4	3	BLACK EYED PEAS	Rock That Body	Interscope	535
5	4	JLS	One Shot	Epic	453
6	5	JASON DERULO	In My Head	Beluga Heights/Warner Bros	443
7	8	MCLEAN	My Name	Asylum	396
8	6	JUSTIN BIEBER FEAT. LUDACRIS	Baby	Def Jam	383
9	25	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out	Interscope	376
10	9	FLORENCE + THE MACHINE/D RASCAL	You Got The Dirt	Dirtee Stank/Island	357
11	19	INNA	Hot	3 Beat/AATW	351
12	7	ELLIE GOULDING	Starry Eyed	Polydor	346
13	13	CHIDDY BANG	The Opposite Of Adults	Regal	331
14	10	NAUGHTY BOY PTS WILEY FEAT. EMELI SANDE	Never Be Your Woman	Reinless/Virgin	327
15	17	N-DUBZ	Say It's Over	AATW/UMTV	322
16	15	YOUNG MONEY FEAT. LLOYD	Bedrock	Island	321
17	14	CHERYL COLE	Parachute	Fascination	321
18	12	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope	285
19	15	GORILLAZ	Stylo	Pariophone	267
20	18	GABRIELLA CIMMI	On A Mission	Island	250
21	29	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin	247
22	22	IYAZ	Replay	Reprise	244
23	23	KE\$HA FEAT. 3OH!3	Blah Blah Blah	RCA	243
24	20	OWL CITY	Fireflies	Island	222
25	NEW	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone	Jive	217
26	24	JAY-Z FEAT. SWIZZ BEATZ	On To The Next One	Roc Nation	213
27	26	SUGABABES	Wear My Kiss	Island	202
28	21	LADY GAGA	Bad Romance	Interscope	187
29	27	DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin	186
30	34	PLAN B	She Said	699/Atlantic	178
31	37	GRAMOPHONEDZIE	Why Don't You	Positiva/Virgin	173
32	36	PIXIE LOTT	Gravity	Mercury	172
33	28	STEVE AOKI FEAT. ZUPER BLAHQ	I'm In The House	Data	170
34	RE	PARAMORE	The Only Exception	Fueled By Ramen	162
35	32	TAIO CRUZ	Break Your Heart	4th & Broadway	162
36	NEW	ADAM LAMBERT	For Your Entertainment	19/RCA	160
37	NEW	KATE NASH	Do Wah Doo	Fiction	155
38	38	CASCADA	Pyromania	AATW/UMTV	154
39	34	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data	151
40	NEW	FLORENCE + THE MACHINE	Dog Days Are Over	Island	150

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

Broadcaster keen to promote national DAB status

# NME targets festival season for radio push

## Radio

By Ben Cardew

**NME RADIO HAS ADDED** four festivals to its summer line-up as it looks to promote and expand its national reach.

The station went national on DAB at the end of last year, with managing director Sammy Jacob saying he hoped the move would help double listener numbers.

NME Radio's summer festival coverage will be integral to this. It will take in:

- the Camden Crawl on May 1 and 2;
- the Dot To Dot festival, which takes place on May 29 in Bristol, May 30 in Nottingham and May 31 in Manchester;
- Field Day in London's Victoria Park on July 31;
- Ibiza Rocks, held at the Ibiza Rocks hotel in San Antonio from June to September, with acts including The Prodigy and The Kooks.

"We have pulled together such a strong line-up of events and we will be broadcasting as much of them as we can," says the station's head of sponsorship, promotions and live events Matt Priest, who adds there is space on the station's calendar for a fifth festival tie-up later in summer.

For the Camden Crawl, NME Radio DJ Jon Hillcock (pictured inset) will broadcast two shows live from the Roundhouse venue, featuring artists who are performing



Music for the masses: NME Radio will cover London's Field Day event this summer



evening show

The station will be flagging up the events as they approach and will have a visible presence at all four festivals, promoting its national reach on DAB.

"It is a great way for us to get out there," says Priest. "People will see the brand. It is an important part of our marketing plans."

Priest explains that the station has been offered "more partnerships than we can do" since becoming a national broadcaster but these four events fitted the bill, with an emphasis on new music that reflects NME's remit.

"They have a great, great line-up," he says. "It is a way for us to promote ourselves around the UK. Plus, these are events skewed towards new music."

NME Radio was launched in summer 2008 and won national DAB status in December.

ben@musicweek.com

## Media news in brief



Reality (AR) and 3D motion graphics to bring the magazine to life. Readers can unlock content, including Florence singing You've Got The Love in a 3D virtual space, by holding up AR codes published throughout the magazine to a webcam or iPhone.

• **Florence + The Machine** stars in Grazia's current 3D issue, which uses Augmented

• **6 Music** has announced changes to its Sunday schedule from Easter weekend, with Adam Buxton starting a new show, Hucy Morgan gaining an extra 30 minutes but news programme The Music Week being dropped. Adam Buxton's Big Mix Tape kicks off on 12-2pm on Easter Sunday. The show will take a weekly topic and make a "compilation tape" for listeners to share. His first guest will be the Mighty Boosh's Julian Barratt. Meanwhile, 98 MPs from across the three main political parties have signed the Early Day Motion calling on the BBC to save 6 Music and the Asian Network.

MUSHROOM TV LTD

AKA

• **Mushroom TV** launches a new music channel today (Monday), which aims to provide a platform for young rock and indie musicians. LAVA broadcasts on Sky 378 and Mushroom TV is hoping to repeat the success of its Channel AKA (formerly Channel U) within a new genre. The channel will cover all rock sub-genres and will feature unsigned acts from around the UK.



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

# Lady and Girls close in on Cole



Arriving in the top five of the OCC sales chart for the first time this week, Cheryl Cole's Parachute continues atop the radio airplay chart, with a further increase in plays and audience. Aired 2,417 times and attracting an audience of 54.89m, Parachute is nevertheless under threat from two more rapidly advancing foes.

Leading the charge, This Ain't A Love Song is the first single from Scouting For Girls' second album Everybody Wants To Be On TV and jumps 5-2 after gaining 311 plays and 8.43m listeners week-on-week. Its likely coronation next week is threatened, however, by Lady GaGa feat. Beyoncé's Telephone. The track has topped the sales chart for two weeks and radio is now playing catch-up, climbing 10-3 this week, with the biggest increase in plays (699) and audience (11.81m) of any track. Its overall tally of 45.42m from 1,552 plays includes top tallies of 59 plays from Leicester Sound, 58 from RAM FM, and 57 from 95.8 Capital FM. It is the most-played song at Radio 1, where 28 spins earn 20.22m listeners - a hefty 44.52% of its total.

Meanwhile, Goldfrapp's Rocket - although a retail dud - remains the most-played song on Radio 2, with 18 spins last week, capturing an audience of 21.28m. With support for the track from only 47 of the other 130 stations on the Music Control panel, most of them comparatively small, Radio 2's patronage accounts for a huge 85.75% of the total audience for Rocket, which slips 18-19 on the overall chart.

With retail success proving elusive - it slips from its peak position of 45 to 52 this week - Robbie Williams' Morning Sun fails in its quest to become a number one radio airplay hit. The track climbed 3-2 last week but now slides to number 14, with BBC behemoths Radio 1 and Radio 2 particularly swift and decisive in their desertions of the track. The Sport Relief track was aired only once by R1 and not at all on R2 last week.

The number one track on the TV airplay chart remains Pass Out by Tinie Tempah. Enjoying its third week at the apex, Pass Out has top tallies of 78 plays on MTV Base, 70 on MTV Hits and 58 on Starz

Alan Jones

## 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 %wk +or-
1	1	5	5	CHERYL COLE Parachute fascination	2417	12.37	54.89	11.47
2	5	4		SCOUTING FOR GIRLS This Ain't A Love Song Epic	1338	30.28	51.08	19.75
3	10	6	1	LADY GAGA FEAT. BEYONCE Telephone Interscope	1552	81.95	45.42	35.14
4	4	13	14	ALICIA KEYS Empire State Of Mind Part II J	2814	-0.35	44.46	3.4
5	6	7	4	RIHANNA Rude Boy Def Jam	1842	11.91	43.95	6.01
6	3	8	8	JASON DERULO In My Head EMI/World Circuit/Warner Eros	1687	5.97	41.13	4.7
7	17	2		JOSHUA RADIN I'd Rather Be With You 14th Floor	845	37.62	35.82	32.23
8	7	9	7	ELLIE GOULDING Starry Eyed Polydor	1440	-1.97	34.64	-10.1
9	9	11	23	JLS One Shot Epic	2276	2.11	34.26	-4.05
10	12	5	2	TINIE TEMPAH Pass Out Parlophone	751	4.74	33.17	4.6
11	8	12	15	OWL CITY Fireflies Island	2208	-1.12	31.44	13.13
12	20	5	16	GABRIELLA CIMI On A Mission Island	1306	-2.46	30.93	26.15
13	13	5	20	PIXIE LOTT Gravity Mercury	1447	9.46	30.27	-4.54
14	2	6	52	ROBBIE WILLIAMS Morning Sun Virgin	2268	-0.87	30.22	36.35
15	11	23	27	LADY GAGA Bad Romance Interscope	1670	-9.97	29.38	-8.3
16	15	9	17	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	1773	-2.37	28.31	3.17
17	27	4	12	BLACK EYED PEAS Rock That Body Interscope	559	15.26	27.17	30.81
18	14	5	55	PALOMA FAITH Upside Down Epic	526	8.01	26.84	-15.14
19	18	5	60	GOLDFRAPP Rocket Mute	421	-13.91	24.81	-4.17
20	24	2		DIANA VICKERS Once RCA	1005	17.68	24.22	11.51
21	45	2	6	INNA Hot 3 BeauA&TW	526	75.92	24.07	45.52
22	28	15	31	IYAZ Replay Reprise	1208	1.51	22.37	8.54
23	26	2	3	JUSTIN BIEBER FEAT. LUDACRIS Baby Def Jam	623	39.69	22.34	5.68
24	16	18	35	FLORENCE + THE MACHINE You've Got The Love Island	1503	-8.96	21.85	-20.23
25	30	9	32	MUMFORD & SONS The Cave Island	215	5.8	21.21	4.33
26	22	21	69	PIXIE LOTT Cry Me Out Mercury	1524	8.52	20.85	6.57
27	NEW	1	18	MCLEAN My Name Asylum	707	0	19.85	0
28	29	26	70	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1385	-6.97	19.28	-5.56
29	33	36	45	BLACK EYED PEAS I Gotta Feeling Interscope	1232	4.76	19.15	-1.06
30	39	16	83	ALICIA KEYS Doesn't Mean Anything J	1221	2.43	18.72	4.87
31	31	24	54	BLACK EYED PEAS Meet Me Halfway Interscope	1295	-15.91	18.64	-6.36
32	36	22	41	KE\$HA Tik Tok RCA	568	9.36	18.28	1.35
33	46	16	48	THE SATURDAYS Ego fascination/Geffen	823	-2.95	18.21	11.36
34	41	20		ROBBIE WILLIAMS You Know Me Virgin	1155	-10.19	18.16	4.51
35	25	3		ROX My Baby Left Me Rough Trade	202	1.94	18.08	15.82
36	35	13	33	3OH!3 FEAT. KATY PERRY Starstruck Asylum/Photo Finish	783	-7.01	17.35	-6.96
37	43	28	43	CHERYL COLE Fight For This Love fascination	1088	-5.23	16.63	-2
38	32	3		CORINNE BAILEY RAE Paris Nights / New York Mornings Virgin	551	10.73	16.58	15.28
39	NEW	1		FLORENCE + THE MACHINE/DIZEE RASCAL You've Got The Dirty Love Dineen Stan/Kisland	266	0	16.21	0
40	38	9	36	LEONA LEWIS I Got You Syco	1474	-13.35	15.88	-12.36
41	44	26	30	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc-A-Fella	664	-16.06	15.71	6.71
42	47	29	91	MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1054	1.24	15.65	0.82
43	42	3		ROD STEWART (Your Love Keeps Lifting Me) Higher And Higher J	100	13.64	15.65	-8.51
44	NEW	1		CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone Live	561	0	15.55	0
45	NEW			TAIO CRUZ Break Your Heart 4th & Fincastle	1056	0	15.52	0
46	21	6	26	GRAMOPHONEDZIE Why Don't You Postiva/Virgin	155	-7.19	14.76	-38.5
47	50	20	65	RIHANNA Russian Roulette Def Jam	1074	4.68	14.66	-1.01
48	NEW			ALEXANDRA BURKE Broken Heels Syco	1085	0	14.53	0
49	NEW	1		BEN MONTAGUE Haunted Tri-Tone	122	0	14.34	0
50	NEW			JOURNEY Don't Stop Believin' Columbia	638	0	14.06	0

Nilsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 With FM, 103.4 The Beach, 105.4 Real Radio, 106.5 EMI, 107.6 Juice FM, 107.7, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.0, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.0, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.0, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.0, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.0, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.0, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.0, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.0, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.0, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.0, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.0, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.0, 120.1, 120.2, 120.3, 120.4, 120.5, 120.6, 120.7, 120.8, 120.9, 121.0, 121.1, 121.2, 121.3, 121.4, 121.5, 121.6, 121.7, 121.8, 121.9, 122.0, 122.1, 122.2, 122.3, 122.4, 122.5, 122.6, 122.7, 122.8, 122.9, 123.0, 123.1, 123.2, 123.3, 123.4, 123.5, 123.6, 123.7, 123.8, 123.9, 124.0, 124.1, 124.2, 124.3, 124.4, 124.5, 124.6, 124.7, 124.8, 124.9, 125.0, 125.1, 125.2, 125.3, 125.4, 125.5, 125.6, 125.7, 125.8, 125.9, 126.0, 126.1, 126.2, 126.3, 126.4, 126.5, 126.6, 126.7, 126.8, 126.9, 127.0, 127.1, 127.2, 127.3, 127.4, 127.5, 127.6, 127.7, 127.8, 127.9, 128.0, 128.1, 128.2, 128.3, 128.4, 128.5, 128.6, 128.7, 128.8, 128.9, 129.0, 129.1, 129.2, 129.3, 129.4, 129.5, 129.6, 129.7, 129.8, 129.9, 130.0, 130.1, 130.2, 130.3, 130.4, 130.5, 130.6, 130.7, 130.8, 130.9, 131.0, 131.1, 131.2, 131.3, 131.4, 131.5, 131.6, 131.7, 131.8, 131.9, 132.0, 132.1, 132.2, 132.3, 132.4, 132.5, 132.6, 132.7, 132.8, 132.9, 133.0, 133.1, 133.2, 133.3, 133.4, 133.5, 133.6, 133.7, 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162.4, 162.5, 162.6, 162.7, 162.8, 162.9, 163.0, 163.1, 163.2, 163.3, 163.4, 163.5, 163.6, 163.7, 163.8, 163.9, 164.0, 164.1, 164.2, 164.3, 164.4, 164.5, 164.6, 164.7, 164.8, 164.9, 165.0, 165.1, 165.2, 165.3, 165.4, 165.5, 165.6, 165.7, 165.8, 165.9, 166.0, 166.1, 166.2, 166.3, 166.4, 166.5, 166.6, 166.7, 166.8, 166.9, 167.0, 167.1, 167.2, 167.3, 167.4, 167.5, 167.6, 167.7, 167.8, 167.9, 168.0, 168.1, 168.2, 168.3, 168.4, 168.5, 168.6, 168.7, 168.8, 168.9, 169.0, 169.1, 169.2, 169.3, 169.4, 169.5, 169.6, 169.7, 169.8, 169.9, 170.0, 170.1, 170.2, 170.3, 170.4, 170.5, 170.6, 170.7, 170.8, 170.9, 171.0, 171.1, 171.2, 171.3, 171.4, 171.5, 171.6, 171.7, 171.8, 171.9, 172.0, 172.1, 172.2, 172.3, 172.4, 172.5, 172.6, 172.7, 172.8, 172.9, 173.0, 173.1, 173.2, 173.3, 173.4, 173.5, 173.6, 173.7, 173.8, 173.9, 174.0, 174.1, 174.2, 174.3, 174.4, 174.5, 174.6, 174.7, 174.8, 174.9, 175.0, 175.1, 175.2, 175.3, 175.4, 175.5, 175.6, 175.7, 175.8, 175.9, 176.0, 176.1, 176.2, 176.3, 176.4, 176.5, 176.6, 176.7, 176.8, 176.9, 177.0, 177.1, 177.2, 177.3, 177.4, 177.5, 177.6, 177.7, 177.8, 177.9, 178.0, 178.1, 178.2, 178.3, 178.4, 178.5, 178.6, 178.7, 178.8, 178.9, 179.0, 179.1, 179.2, 179.3, 179.4, 179.5, 179.6, 179.7, 179.8, 179.9, 180.0, 180.1, 180.2, 180.3, 180.4, 180.5, 180.6, 180.7, 180.8, 180.9, 181.0, 181.1, 181.2, 181.3, 181.4, 181.5, 181.6, 181.7, 181.8, 181.9, 182.0, 182.1, 182.2, 182.3, 182.4, 182.5, 182.6, 182.7, 182.8, 182.9, 183.0, 183.1, 183.2, 183.3, 183.4, 183.5, 183.6, 183.7, 183.8, 183.9, 184.0, 184.1, 184.2, 184.3, 184.4, 184.5, 184.6, 184.7, 184.8, 184.9, 185.0, 185.1, 185.2, 185.3, 185.4, 185.5, 185.6, 185.7, 185.8, 185.9, 186.0, 186.1, 186.2, 186.3, 186.4, 186.5, 186.6, 186.7, 186.8, 186.9, 187.0, 187.1, 187.2, 187.3, 187.4, 187.5, 187.6, 187.7, 187.8, 187.9, 188.0, 188.1, 188.2, 188.3, 188.4, 188.5, 188.6, 188.7, 188.8, 188.9, 189.0, 189.1, 189.2, 189.3, 189.4, 189.5, 189.6, 189.7, 189.8, 189.9, 190.0, 190.1, 190.2, 190.3, 190.4, 190.5, 190.6, 190.7, 190.8, 190.9, 191.0, 191.1, 191.2, 191.3, 191.4, 191.5, 191.6, 191.7, 191.8, 191.9, 192.0, 192.1, 192.2, 192.3, 192.4, 192.5, 192.6, 192.7, 192.8, 192.9, 193.0, 193.1, 193.2, 193.3, 193.4, 193.5, 193.6, 193.7, 193.8, 193.9, 194.0, 194.1, 194.2, 194.3, 194.4, 194.5, 194.6, 194.7, 194.8, 194.9, 195.0, 195.1, 195.2, 195.3, 195.4



# News live

**ON THE WEB**

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- Festival focus: [Wychwood](#)
- Babysitters take to the fields for [festival season](#)
- CTS submits further documents to [Live Nation Entertainment](#) merger

Government and Ofcom unclear where wavelength compensation will come from

## Frequency assurances hit interference

### Equipment

By Gordon Masson

**CAMPAIGNERS HOPING** they will receive compensation to help them replace radio mic equipment rendered useless by the proposed frequency spectrum sell-off have accused the Government of selling them short.

Save Our Sound organisers are angry that, while the Government is taking steps to share the airwaves, it has consistently come up with reasons not to compensate the people and businesses that will be directly affected by the frequency auction.

The group has been lobbying Parliament in an attempt to win assurances that a fund will be created from the sale of the airwaves

currently dedicated for the use of radio mic equipment in live performance.

Channel 69, which is used by touring musicians, theatre companies, music festivals and broadcasters, is one of a number of frequencies that is likely to be sold off to a telecommunications company.

That could make up to £100m worth of equipment in the UK obsolete and without financial help many companies, organisations and even individual musicians could go out of business.

But the campaign to organise a fund has been dealt a body blow after a Government spokesman says it is down to Ofcom to sort out funding.

Ofcom has countered, saying its remit only extends to

securing the optimal use of spectrum and that any considerations beyond promoting spectrum efficiency – such as compensation – are a matter for the Government to consider.

Now, with the General Election dominating the thoughts of politicians, any hope of a reprieve is looking doubtful and Save Our Sound co-ordinator Alun Rees is frustrated that the latest word from Westminster completely sidesteps the issue.

Rees says, “The Government has now asked for approval from Parliament to tell the regulator Ofcom how to cut the spectrum cake. Meanwhile,



the same Government has found a number of obscure barriers to delivering what Save Our Sound believes is needed to prevent a major setback to the live events and entertainment industries.”

He adds the eviction of the Programme Making and Special Events (PMSE) sector from the airwaves will generate a massive windfall for the Treasury. “The Government wants to tell Ofcom how to do it. However, the Government seems to be hiding behind the regulator’s limited powers when it

comes to providing compensation to those being evicted,” he adds.

With more than 20 organisations across the British entertainment industry backing Save Our Sound, the campaign has some high-profile supporters.

“It is puzzling that the Government is prepared to flex its muscles and take the tiller from Ofcom in one instance where it can make a lot of money, but not another, where it will have to spend money,” notes theatre producer Sir Cameron Mackintosh.

Media and entertainment union BECTU president Tony Lennon adds, “From our perspective, the answer is simple: if Ofcom cannot legally do what is needed, then the Government must.”

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### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
383,480	DEPECHE MODE SECC, Glasgow	9,587	Live Nation
201,825	STATUS QUO Wembley Arena, London	6,210	Live Nation
198,220	PARAMORE SECC, Glasgow	10,130	DF Concerts
165,423	ALICE COOPER HMV Hammersmith Apollo, London	4,938	Live Nation
117,812	STATUS QUO Apollo, Manchester	3,625	Live Nation
109,714	STATUS QUO Sheffield Arena	3,483	Live Nation
104,675	ALICE IN CHAINS O2 Academy Brixton	4,187	Kilimanjaro Live
103,036	STATUS QUO Brighton Centre	3,271	Live Nation
79,787	PAUL WELLER Llandudno Venue	2,500	3A Entertainment
72,290	HERE COME THE GIRLS Royal Concert Hall, Glasgow	2,114	Live Nation/IS/M

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Dec 6 - 12, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

### Tixdaq Ticket resale price chart

pos	prev	artist	ave price £	dates
1	NEW	BON JOVI	178	10
2	NEW	JOHN MAYER	150	5
3	NEW	LEONA LEWIS	140	11
4	10	ALICIA KEYS	139	5
5	NEW	KISS	132	8
6	NEW	BAD COMPANY	129	7
7	NEW	JACK JOHNSON	122	2
8	3	MICHAEL BUBLE	120	11
9	NEW	BIFFY CLYRO	118	5
10	9	LADY GAGA	112	5
11	17	KINGS OF LEON	108	1
12	NEW	50 CENT	106	3
13	NEW	KATIE MELUA	99	10
14	NEW	GREEN DAY	96	4
15	NEW	JOOLS HOLLAND	93	10
16	NEW	PINK	91	4
17	NEW	BOYZ II MEN	90	6
18	NEW	EDINBURGH TATTOO	89	20
19	NEW	JOSHUA RADIN	87	5
20	NEW	ALPHABEAT	85	3

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

### Hitwise Primary ticketing chart

pos	prev	artist
1	1	MICHAEL BUBLE
2	2	LADY GAGA
3	3	JLS
4	12	FLORENCE + THE MACHINE
5	4	X FACTOR TOUR
6	7	MUMFORD & SONS
7	19	BLACK EYED PEAS
8	NEW	SIMPLY RED
9	6	FLIGHT OF THE CONCHORDS
10	8	LATITUDE FESTIVAL
11	NEW	GLASTONBURY
12	NEW	WESTLIFE
13	18	EVOLUTION FESTIVAL
14	11	V FESTIVAL
15	NEW	T4 ON THE BEACH
16	13	RIHANNA
17	NEW	PINK
18	NEW	ALICIA KEYS
19	15	DOWNLOAD FESTIVAL
20	NEW	GREEN DAY

[Experian Hitwise](http://ExperianHitwise.com)

## Organisations unite to launch live promotion qualification

**INDEPENDENT VENUE AND PROMOTER NETWORK** We:Live has partnered with the British Institute of Innkeeping Award Board (BIIAB) to develop a new qualification for the next generation of live music promoters.

The organisations are launching the BIIAB Level 2 Award for Music Promoters in the hope of attracting new promoters and licence holders who want to host live music.

We:Live founder Dominique Czopor says the idea came to her last year when she was at a meeting to improve the night-time economy in Guildford and struck up a conversation with someone from the British Institute of Innkeeping.

“The qualification covers aspects such as the Licensing Act, health and safety, engaging key stakeholders, costing templates and the benefits and pitfalls of setting up as a sole trader or a limited company,” says Czopor. “It’s great to finally have a professional qualification that recognises promoters – it legitimises things a bit, so it’s very practical.”

She explains the course will be modular and will involve roughly two days of schooling by an approved tutor, ideally someone with extensive experience and a proven track record in working as a promoter.

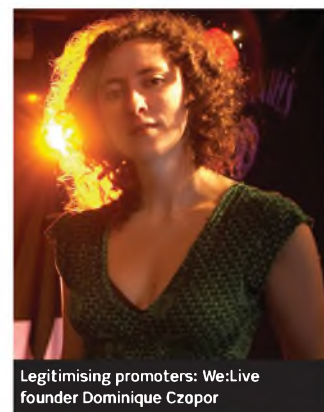
The course could also enable grassroots promoters and venue owners to tap into another revenue stream because they can become an approved BII training centre or tutor for local people.

A number of centres for the course have already been identified after a pilot course – to check the suitability of the modules – was completed last year.

The We:Live founder is hoping that people from outside the live music industry might also be tempted to take the course to get a better understanding of the various issues that affect promoters.

“The course is designed to provide all the practical information that you might need to operate as a live music promoter, but We:Live would also like to

encourage councils to allow licensing officers to take part in the qualification, as by doing so they would gain a better idea of all the various aspects that promoters have to master,” adds Czopor.



Legitimising promoters: We:Live founder Dominique Czopor



AWARDING QUALIFICATIONS for LICENSED RETAIL





# Florence + the Machine



CONGRATULATIONS.  
1 MILLION ALBUMS SOLD IN THE UK.



# News publishing

Classical and pop acts to benefit from Lloyds link-up

## Imagem banking on ads

### Sync

By Charlotte Otter

**IMAGEM MUSIC GROUP** has strengthened its partnership with Lloyds Banking Group after signing a range of new sync and sponsorship deals.

The new agreement will see two artists from Imagem outfit Boosey & Hawkes appear on adverts for Lloyds TSB and Bank of Scotland.

The music of classical composer Elena Kats-Chernin, whose tracks have appeared on previous Lloyds TSB adverts, will be used in a series of new commercials for the bank and will also be remixed for Lloyds' sponsorship of Channel 4's daily weather broadcasts.

The second deal sees Run by pop act Broadcast 2000 appear on a new Bank of Scotland advertising campaign.

"This is a great opportunity for Imagem Music Group and the writers we represent. It gives us the opportunity to put in place really creative solutions for them on a cross-platform basis," says Imagem Music Group director of syncs and creative services Natasha Baldwin.

She adds the agreement builds on the relationship the company has forged with the banks in recent years and hopes both year-long deals will replicate the success of their previous



Classical favourite: Elena Kats-Chernin

venture with the banking group three years ago.

In 2007 Eliza Aria, Kats-Chernin's theme for the Lloyds TSB For the Journey campaign, proved such a hit with the British public it topped iTunes' classical chart, while 10,000 ringtones were made available to Lloyds TSB to give away to its customers.

A dance remix of the piece was also commissioned by Boosey & Hawkes - For The Journey by Mark Brown feat. Sarah Cracknell and backed by numerous well-known DJs. It made its way into the UK singles chart top 20 and topped the dance charts.

Imagem says it hopes the remixes of Kats-Chernin's aria will help keep the music fresh in the public's mind.

"Lloyds wants the next wave of secondary exploitation from Kats-Chernin's music and we are examining all the avenues open to us," says Baldwin.

"What this means is finding ways to keep the signature music whilst making it seem fresh and new, so that new audiences and markets are open to it."

Imagem is also developing a programme of activity for Lloyds TSB in partnership with UK broadcasting group Global Radio - the owners of Classical FM - on a range of Lloyds TSB-branded content on podcasts, programming and sponsorship of concerts and other live events.

Although Baldwin says it is too early to forecast how much money will be made from the deals, she says Imagem Music Group are confident they will prove successful.

Baldwin says she hopes to create multiple revenue streams. There will be the initial income from the sync fee for the licensing of the tracks, but if the tracks prove a hit, there will be extra revenue coming in from mechanical rights. She adds, "What we also saw with Kats-Chernin's 2007 track was increased performance income as more and more musicians want to play the song. We are hoping the same can be done again."

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## PRS shake-up leads to more job losses

**PRS FOR MUSIC CEO ROBERT ASHCROFT** says his latest restructuring, which includes the loss of two senior executives, is designed to make the organisation less "bureaucratic".

The move means the organisation will now be split into two main divisions: licensing and operations.

And Ashcroft explains the changes to the licensing division reflect the need for the company to keep abreast of changes within the music industry.

Previously PRS for Music had run the licensing department with two main internal divisions comprising broadcast alliance, which concentrated on licensing music performed on television, radio and online; and public performance, which focused on music played in pubs, clubs and live music venues.

These will now be merged and the licensing division will be led by former acting chief executive and executive director of licensing Jeremy Fabinyi.

"The licensing arms needed bringing together to make the department less complex and more efficient," says Ashcroft. "The changes will ensure that costs are kept as low as possible whilst bringing in more revenue for our members."

The new operational arm of the company, headed by executive director of operations Niall Stirling



"The changes will ensure that costs are kept as low as possible whilst bringing in more revenue for our members"

**ROBERT ASHCROFT, PRS FOR MUSIC (PICTURED)**

will continue to send revenue generated from licensing cut to its members as quickly as possible

The changes mean managing director membership and operations Jo Prowse and managing director broadcast, online and recorded media Andrew Shaw have left the company.

"It is a shame that part of the process has meant that some people will not be there to see this happen," adds Ashcroft, who announced the anticipated loss of around 80 jobs in February when PRS revealed it was moving its International Copyright Enterprise (ICE) to Sweden.

## Sync survey February 2010 by Chas de Whalley

### Heart spreads the love for Xanadu cover version



From the Heart: Sharleen Spiteri

**MAKING THE PLAYLISTS** on Global Radio Group's radio stations is always a key objective in Universal/Mercury's promotion plans for any new product from Sharleen Spiteri. But the broadcaster's decision to feature Xanadu, the lead track

from the Texas singer's The Movie Songbook album, in a Heart FM TV campaign which ran in the weeks ahead of its March 1 release can only have helped the collection attain its number 13 chart entry.

Xanadu was penned by EMI writer and ELO frontman Jeff Lynne

and, as performed by Olivia Newton-John in the film of the same name, was a global number one in 1980.

It is one of four titles on this month's sync survey list to hit the top spot in the UK during the Eighties.

Chronologically, the others are led by The Pretenders' Brass In Pocket - a second EMI copyright from the same year - which has been pressed into screen-service on behalf of the Halifax's Reward Current Account. It is followed by the joint Sony/ATV and Universal-controlled Goody Two Shoes (1982) - the debut solo single by Adam Ant and now the soundbed to one of a small range of Hovis Bread commercials - and another Sony/ATV title It's A Sin (1987), which was one of a handful of songs the Pet Shop Boys' Neil Tennant and Chris Lowe recorded in a fan's home as Mastercard idents for ITV1's Brit Awards 2010 broadcast.

A fifth chart-topper in the list is Chrysalis Music's Puppy Love, which was a best-selling solo single in 1973 for Donny Osmond. But the version which appears in a McCoy's crisps ad, where a man is jostled in a pub while choosing a song from the jukebox, is the original 1960 recording by its writer Paul Anka of My Way fame.

The male-dominated environment created for the McCoy's commercial was effectively replicated in Puma Football's Love Vs Football spot. Here a crowd of football supporters under the name of Hardchorus perform a raucous and not immediately recognisable rendition of Truly Madly Deeply, a number four hit in 1998 for another Sony/ATV signed act, the Australian duo Savage Garden. Although this ad was filmed in a bar just round the corner from Tottenham Hotspur's ground in White Hart Lane, north London, it was conceived and produced

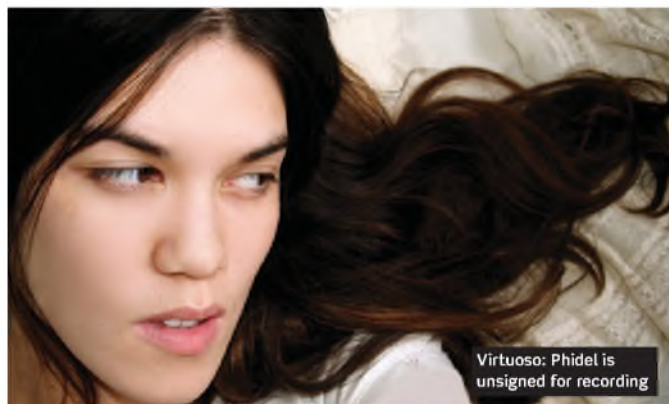
entirely from the US by New York agency Droga 5.

In what is an essentially conservative list filled with immediately recognisable tunes and familiar artists, there is still some reassuring evidence that advertisers are happy to invest in music which is either a little left of centre or well off the beaten track. So it is that Just Jack's 2007 Universal-published and Island released debut single Starz In Their Eyes adds sparkle to a visually unremarkable BT Faster Broadband clip while Reason Is Treason from Kasabian's eponymous 2004 debut album revs up Renault's Hot Hatch campaign and pulls down a valuable sync fee for EMI. Finally the decidedly offbeat Canadian electrofunkers Chromeo underpin VOS's ingenious Headless film with their 2007 release Fancy Footwork, published by Strictly Confidential and issued by Back Yard.



Phidel aims to secure recording deal after campaign

# Warner/Chappell sync showcases new talent



Virtuoso: Phidel is unsigned for recording

## Sync

By Charlotte Otter

**WARNER/CHAPPELL MUSIC** is hoping to give the recording career of singer/songwriter Phidel a boost after signing a new sync deal with Marks & Spencer.

The London-based singer will provide the music for a series of 18 commercials created by ad agency RKCR/Y&R for the high-street chain, which will be screened over the next 12 months.

Currently Phidel has only signed a publishing contract with

Warner/Chappell, but the publisher hopes exposure gained from the campaign will help secure her a record deal.

Warner Music Group Europe senior VP sync Jim Reid says he believes publishing syncs are rapidly becoming a solid way of breaking new artists. "Phidel is a virtuoso piano player and singer and shows great versatility in the music she performs," he says.

The move is a big break for Phidel, who signed to the publisher at the end of 2008. "As a self-managed artist, it can be challenging to seek out the right rela-

tionship with the right advertising agencies," she explains, adding the publishing group is "sensitive" to her style of music.

She says, "They take special care to ensure my music is always part of an advertising campaign I can feel proud to be a part of."

This is not the first time the publisher has used syncs as a way of breaking artists. Warner/Chappell artists Gabriella Cilmi, the Noisettes and the Ting Tings all appeared in TV adverts early in their careers and Warner/Chappell UK senior synchronisation manager Pascale Khalaf says the ability for a band to create bespoke tracks for companies is becoming increasingly important for publishers.

"Part of the reason is that if they don't get a record contract straight away, then they can still generate revenue streams until their album or single really takes off," says Khalaf. "In Phidel's case, we hope this series of adverts will provide a platform for her to go on and make albums with someone else. Record companies can see her story and hopefully something good will come of this."

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PRS for Music Top 10: Songs played in clubs and discos

PRS  
for Music

Pos SONG / Artist / Writer / Publisher

- 1 BEAT AGAIN** JLS Mac, Hector Peermusic, Sony/ATV
- 2 SWEET DREAMS** Beyoncé Scheffer, Wilkins, Knowles, Butler EMI, Sony/ATV
- 3 PAPARAZZI** Lady GaGa Fusari, Germanotta Sony/ATV
- 4 I GOTTA FEELING** Black Eyed Peas Guetta, Riesterer, Adams, Pineda, Gomez, Ferguson, Stacy Cherry Lane, EMI, Present Time
- 5 HOLIDAY** Dizzee Rascal feat. Chrome Mills, Wiles, Detnon EMI, Sony/ATV, Notting Hill
- 6 RED** Daniel Merriweather Dench, Ghost, McFarmon, Scott EMI, Kobalt Music, Red Ink Music
- 7 WHEN LOVE TAKES OVER** David Guetta feat. Kelly Rowland Guetta, Riesterer, Rowland, Nervo, Nervo Sony/ATV, Present Time
- 8 MAMA DO** Pixie Lott Thornalley, Hague Universal
- 9 RELEASE ME** Agnes Hansson, Vaughn, Carlsson Kobalt, EMI
- 10 I KNOW YOU WANT ME (CALLE OCHO)** Pitbull Seraphine, Wolinski, Perez, Bosco, Fasano, Gonella Sony/ATV, Bucks, Universal, Don Williams

If you have been anywhere near a dancefloor in recent months, chances are you would have heard Beat Again by JLS belting out the speakers. Written by Steve Mac and Wayne Hector, the song tops the list of most-performed songs in clubs during the last quarter of 2009. Beat Again was the first single from the 2008 X-Factor runners-up in July last year. All of which is great news for Sony/ATV, who published the track and dominate the top 10 with a total of four chart showings.

Mainstream megastars Black Eyed Peas, Dizzee Rascal, Lady GaGa and Beyoncé make up the remainder of the top five, underlining the influence club-derived music has at the top of the sales and airplay charts around the world.

Holding up the bottom of the list is I Know You Want Me by Pitbull. The song samples 75 Brazil Street by Nicola Fasano versus Pat Rich, which itself samples Street Player by 70s rock band Chicago.

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Alpro Soya Products	Iko Iko	Hawkins/Hawkins/Johnson/Thomas/Jones/Jones	Carlin, Bug	The Dixie Cups	Sun Entertainment Corp	MWO	Jeff Wayne
BT Broadband	Starz In Their Eyes	Allsopp	Universal	Just Jack	Island	AMV BBDO	AMV BBDO
Cadbury's - Big Swap Songs	Pencil Full Of Lead	Nelson	Warner/Chappell	Paolo Nutini	Atlantic	Fallon	Pitch & Sync
Cancer Research UK	Girls Just Wanna Have Fun	Hazard	Sony/ATV	Cyndi Lauper	Sony	Rapp	Felt
DFS Furniture	The Show	Kripac/Reeves	Sony/ATV	Lenka	Sony	Uber	Synch Agency
Halifax Reward Account	Brass In Pocket	Hynde/Honeyman-Scott	EMI	The Pretenders	Warner Music	DLKW	Curved Arrow
Heart Radio - Love Music	Xanadu	Lynne	EMI	Sharleen Spiteri	Mercury	Global Radio	n/a
Hovis Best of Both	Goody Two Shoes	Peroni/Ant	Sony/ATV, Universal	Adam Ant	Sony	MCBD	Leland
Impluse Body Spray	Ego	Wroldsen/Mac	P&P Songs, Peermusic	The Saturdays	Fascination	Mindshare,4 Create	Brandamp
Mastercard Brit Awards Idents	It's A Sin	Tennant/Lowe	Sony/ATV	Pet Shop Boys	Parlophone	McCann Erickson	Platinum Rye
McCoys' Crisps	Puppy Love	Anka	Chrysalis	Paul Anka	Paul Anka	Publicis	Ricall
McDonald's - CBO Burger	Three Is The Magic Number	Dorough	Minder	re-record	n/a	Leo Burnett	Jeff Wayne
NatWest	Grace	Young/Prime	Sony/ATV	Will Young	Sony	M&C Saatchi	M&C Saatchi
Paul Simon Home Furnishing	A Change Would Do You Good	Crow/Trott/McCleod	Warner/Chappell, IQ Music, State One	re-record	n/a	Toast TV	Ricall
Puma Football	Truly Madly Deeply	Jones/Hayes	Sony/ATV	Hardchorus	n/a	Droga 5	n/a
Renault Cars	Reason Is Treason	Karloff/Pizzomo	EMI	Kasabian	Sony	Publicis	Band & Brand Assoc
Sky + HD	Pure Imagination	Bricusse/Newley	Imagem	Gene Wilder	Warner Music	WCBS	Huge
Suzuki Car Range	One Way or Another	Harry/Harrison	Chrysalis	Blondie	EMI	Nexus H	Jeff Wayne
Vauxhall Corsa	Run	Burton/Callaway/Mansfield	Chrysalis, Warner/Chappell, EMI	Gnarls Barkley	Warner Music	DLKW	Curved Arrow
V05 Extreme Style	Fancy Footwork	Macklovitch/Gemayel	Strictly Confidential	Chromeo	Back Yard	Euro RSCG	Major Tom



# News digital

ON THE WEB

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- OCC's new iPhone app lists every UK number-one single ever
- SharedPlaylists breathes new life into Spotify playlists
- GoRankEm lets fans rate acts' entire catalogues

## Digital news in brief

- Music-recognition service **Shazam's** app has now been downloaded more than 1m times on Nokia's Ovi Store
- US telco AT&T's new **AT&T Music** app brings radio, music downloading, song tagging, lyric searches and music streaming into one central app. It costs \$6.99 (£4.70) a month, but customers are required to take out a specific data plan.
- **Rapidshare** is now terminating the accounts of individuals who are using the service to illegally distribute copyright material.
- More than 70% of iPhone **app developers** are also working on Android versions of their apps, while 31% are building apps for multiple platforms according to a report by mobile advertising company AdMob.
- **Apple** has added the Gift This App option to its App Store. It lets customers send apps to friends as gifts, something they can already do with songs through iTunes.



- MIV and Harmonix are to offer a variety of **Jimi Hendrix** content for download within the Rock Band

game. From the end of March, gamers can download the Axis: Bold As Love album and the rediscovered Valleys Of Neptune track with more to follow.

- **Deutsche Telekom** is planning a download service before the end of the year. The proposed store is expected to offer music, videos, games and mobile apps.

Digital distributor **The Orchard** has reported its revenues in 2009 increased by 9%, but it also saw an overall loss of \$17.8m (£11.9m).

- Cumulative YouTube views for three **Lady Gaga** tracks - Bad Romance, Just Dance and Poker Face - have topped 1bn according to Visible Measures. In five days, her recent video for Telephone (featuring Beyoncé) was streamed 17m times.

## New services

- **IMHO** is a cloud-based digital content player, launched by former Sony Music executive Don Lerner. At an early development stage, it will allow users to access more than 150 radio stations but they can also share content with other users. Content can either be purchased or funded through ad solutions.

## Apps round-up

- **Thumbplay Music** (BlackBerry - free, US only) - Thumbplay's mobile streaming service is now available in public beta in the US. Free to download, it can only be activated by subscribers paying \$9.99 (£6.71) a month. They can also cache music locally on the handset.
- **Justin Bieber Revenge** (iPhone - £2.99). Canadian pop singer Bieber is the latest act to get his own dedicated version of Tap Tap Revenge. It comes with 11 tracks and features "battle mode" and chat rooms.

Music store offers instant high-quality downloads with all vinyl purchases

# Bleep bundles vinyl and MP3s

## Retail

By Eamonn Forde

**INDEPENDENT DIGITAL AND PHYSICAL MUSIC STORE** Bleep is now offering customers bundled 320kbps MP3s with all vinyl purchases for instant download and aims to add in streaming soon.

The vinyl/MP3 initiative launched last week and currently covers all releases - frontline and catalogue - on Warp Records, with plans to add in other label releases soon.

Bleep store manager Dan Minchom says, "We have been looking at various ways to provide greater value for people buying music on physical formats." He adds that this is currently testing the water, but there are plans to extend digital access even further.

Asked if there were plans to make purchases available on an on-demand streaming basis, Minchom explains, "It's early days, but that's the kind of thing we'd like to offer."

Mobile is the next logical step after that, but he adds, "At the moment we are just offering downloads, but there is no reason why we couldn't take it out further. That's

the thinking going on over here, but it's still early days."

Bleep has already had a dry run for this physical and digital package with the recent Autechre Oversteps album and the Warp 20 boxset.

The store has achieved "several thousand units" on pre-sale globally for the Autechre album and this scheme is intended to integrate physical formats and downloads more closely on a service where almost two-thirds of sales are digital.

The reason why other stores dealing in physical and digital, most notably Amazon, have not offered such a bundled service is apparently down to the complexities of existing accounting and distribution deals.

"We are at an advantage here as it's all Warp releases so far," explains Minchom. "We are lucky in that we have a very good relationship with Warp and we can handle the accounting for physical and digital sales in the same manner."

Dealings with other labels will not be as straightforward, however, as they may go through dif-

ferent distributors for physical and digital releases.

Minchom admits, "It's not something we'll ever be able to do on a blanket basis as that's just not the way that everyone is set up. For people we have a direct deal with, it's a possibility. For others, we have a long way to go before we can get everyone on board. But it's definitely something we're going to try and do."

The store is in negotiations with labels about doing one-off promotions along similar lines and is hoping to have a number of agreements

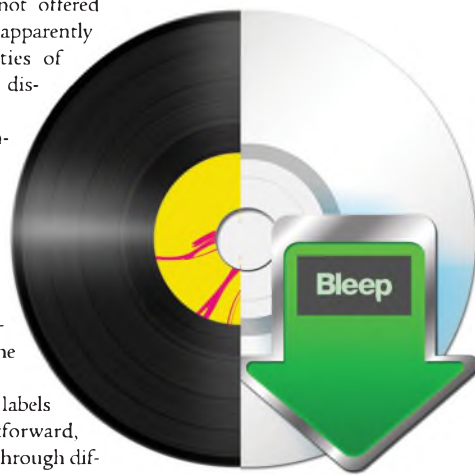
with other record companies in the coming months. "The first aim was to prove the model with our own catalogue," says Minchom.

Bleep is positioning this as a value-add and wants to be clear in communicating to consumers that they are not getting a "free" download. "We wanted to make sure this was something that was not charged at an extra premium," says Minchom. "We felt that it was the consumer's right that, if they are going to buy the LP, they are not penalised in any way. Why should they miss out on the digital aspects?"

While all bundled MP3s are delivered at 320kbps, Bleep also offers FLAC files of other releases on the store. Offers such as lossless downloads bundled in with vinyl releases are something the service is considering, but it would possibly do so by charging a small premium for the highest-quality downloads.

"It's really an extension of the access model," concludes Minchom. "If you are buying a piece of music, you should be able to access it in as many different ways as possible. That is where we are headed with this."

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# SYNK app helps fans mould Plastikman's live set

**A NEW WAVE OF MOBILE APPS** is taking location-based services deep into music, driving discovery and also allowing fans to directly affect artist performances on stage.

The LoKast and SYNK apps are viewed as the next logical step on from social networking and crowd-sourcing.

SYNK is a free app from techno artist Richie Hawtin as part of his Plastikman project and it lets fans control elements of what happens on stage during a show.

"The basic premise of the app is to play with the idea of where the division between the audience and performer is," says Hawtin. "More than just crossing that division, we want to switch the roles at different points in the performance."

Through different tabs on the app, audience members can help control vocal samples and percussion elements as well as access video-stream elements.

Hawtin adds, "When I was first getting into live music, the great moments were when you saw or heard something that was unique to that moment - like hearing the drummer play a different beat or seeing the guitarist fuck up. What this app does is to throw technology into the mix and it could open



Plastikman's SYNK app: breaking down the division between audience and performer

the door for weird happenings and happy accidents."

The app was conceived and built within two months and allows Hawtin to see all incoming information during the performance and then step back at given moments to allow the audience full control.

"For three weeks, I was crammed into my studio in Berlin with developers Rob Fischer and Bryan McDade," explains Hawtin. "As I was playing, they were watching all the information coming from my system and seeing what could work. As I built the audio of the show, they were developing the interaction of the show."

At each venue, McDade sets up a network to allow the app to

function. For the majority of the time, the app is in sleeper mode, but elements are activated when in proximity to the Plastikman network. "We have a certain number of access points to allow us to serve a certain number of users," says Hawtin. "Then in the sound check, we test both the sound and the coverage."

LoKast, meanwhile, is a free app download from US developers NearVerse that lets iPhone users share content by connecting them based on proximity. Individuals choose what type of content, including music, they wish to make public and any other LoKast user within 300ft can see what content is stored on their handset.

What this means for music is that users can tap into each other's iTunes collection and play 30-second samples of any tracks and then click through to purchase them. LoKast runs on its own internal network and does not rely on phones having a 3G connection.

In theory, LoKast users at a concert can see what music others in the crowd are listening to and discover other acts that they are fans of.

Last year's NIN Access app from Nine Inch Nails was a step towards this, allowing fans to find each other through geolocation tools. This was followed by the Soundtrckr app which, among other things, lets users geotag any track to a specific location anywhere in the world so that when other Soundtrckr users are near that location, they are alerted that someone has geotagged a track and can then hear it.

So where will it all go next? Hawtin says that he consciously held back a number of elements in the launch version of SYNK, but these will be added after he has tested the app on a series of live dates in Europe. "We can't talk about them yet," he says, "but they are even crazier than what we're doing now."



# News diary

## Keeping up with the Jonsi

### UNEARTHED

A SELECTION OF UK MEDIA enjoyed an early taste of Jonsi's upcoming world tour last Friday, as the Sigur Rós frontman and his band ran through a full rehearsal of the entire show at 3 Mills Studios in east London.

With his debut solo album and world tour set to start next month, Jonsi has been in rehearsals over the past month, working with S9 Productions, the production company behind War Horse among other things, to create a mix of concert, film, theatre and art installation combined into one cohesive live experience.

Last week's run-through was an intimate affair attended by media, label representatives and a select group of fans, for whom the next chance to see the show will be at one of two shows at the Forum in May.

EMI will release *Go on* April 5 in the UK and the major is looking to serve his devoted fanbase by releasing the album in a number of different formats.

In addition to the standard nine-track digipak CD, fans will be able to choose from a limited-edition deluxe



CD and DVD – released in a cloth-bound, velvet-lined box and boasting extras such as an acoustic performance of the entire album and a four-track performance from Bethnal Green Working Men's Club; an “experience” CD and DVD, which grants buyers access to content and interactive components in an exclusive online area; and an iTunes exclusive featuring two bonus acoustic tracks. The album will also be available on heavyweight vinyl.

The album's lead single, *Go Dc*, was released last week and is currently A-listed at Radio 1. Jonsi performed the song on *Je Whiley's Radio 1* show last week as a special guest on the Live Lounge.

Meanwhile, festival appearances are beginning to roll in, with Latitude and Bestival confirmed with more to follow.

stuart@musicweek.com

### Cast list

**Press**  
William Luff, EMI  
**Marketing**  
Rob Owen, EMI  
**Radio**  
Tina Skinner, EMI  
**TV**  
Kate Hiscox, EMI

**Online**  
Stuart Freeman, EMI  
**Regional press**  
Simon Blackmore, Get Involved  
**Management**  
John Best & Dean C'Connor, Big Dipper

### ON THE WEB THIS WEEK

#### FORMER MADNESS MANAGER DIES

**Lesley Wright** “Life will not be the same without him. Our thoughts are with all of his family at this desperately sad time.”

**Bryan Grant** “I’m so sorry to hear the news. Mathew was a true gentleman in all senses of the word.”

#### INDUSTRY HOPES MUSIC MATTERS CAN CUT PIRACY

**Paul Carey** “This is a giant leap forward and a fantastic initiative for the music industry to undertake. The approach of planting this kind of seed in the music consumer’s head, making them stop and think about why music matters to them is an inspiring model that should be adopted across the creative industries. As we all know, the heavy-handed approach just doesn’t sit well with consumers and can be counter-productive.”

#### MPS LINE UP TO SAVE 6 MUSIC AND THE ASIAN NETWORK

**Heather Tucker** “Thank goodness at least some MPs understand the real impact of closing 6 Music in relation to new unsigned talented bands, who have nowhere else to be heard.”

### Dooley's Diary



Crammed into the Curzon: the industry pops to the cinema

WERE THE GUINNESS BOOK OF RECORDS to establish the unlikely record of most music industry execs confined within the smallest space, last Wednesday's launch of **Music Matters** at the Curzon cinema in Soho would stand a very good chance of triumph. It really was a case of who wasn't there, rather than who was, but top marks especially go to the artists who put in an appearance – namely **Tinchy Stryder**, **Shingai Shoniwa from The Noisettes** and **Daisy Dares You**, as well as the woman who is the driving force behind the whole operation, Universal's Niamh Byrne. Indeed, so big was the industry crush that our host, journalist Caspar Llewellyn-Smith, revealed Tony Wadsworth had joked he had never seen so many people from the industry queuing for this amount of time. We liked all of the videos but have to say it was the **live performance from the Fron Male Voice Choir** – who had somehow sneaked into the front row en masse – that really blew us away... While the industry masses were getting to grips with **Music Matters**, across town Chancellor Alistair Darling was delivering his budget. Not the most interesting thing for the music indus-

try you might think, but a **golden marketing opportunity for The Wurzels**, who used news of the rise in cider taxes to launch their new album *A Load More Bullocks*. The I Am A Cider Drinker hitmakers are against the rise, in case you're wondering. Even *Newsnight* ended the show with them, which isn't bad... **Mika's** views on cider, sadly, go unreported by history. But the singer (above) was in town last week nevertheless for the premiere for the film *Kick Ass*, for which he has recorded the lead single. The day before, he met up with Universal's David Joseph and Lucian Grainge and Island's Ted Cockle to receive a disc celebrating **1.5m global sales** of his second album *The Boy Who Knew Too Much*... Those of a sporting nature – and Dooley is very much not included in this elite – will have noticed it was **Sport Relief** on March 19. The staff at PPL took to the phones for this year's event, raising an impressive £62,582.07 from the 1,837 calls they



took on the night. More than 50 staff volunteered their free time to take donations and pledges and the night was officially opened at PPL by Bashy. Pictured above is PPL boss **Fran Nevrlka** manning the phones alongside the grime star. PPL helpfully point out that **Bashy is the one in the red tracksuit**. Good. And there's more: throughout the day PPL themselves raised £1,183.30 from raffles and cake sales... **MTV** are equally charitable types: to encourage labels to really get behind their 10 for 10 initiative, the broadcaster decided to offer what is described as “**a prized piece of MTV memorabilia**” – the Gonzo couch to you and I – to the label that worked the hardest. Justin Bieber may have won the actual 10 for 10 award but **Parlophone** scooped the couch for its work on Tinie Tempah, getting the artist to record a YouTube video for his fans to encourage them to vote. The victorious team are pictured here enjoying the winning couch... Last Thursday proved a busy one for Dooley: the evening kicked off with the **N-Dubz book launch** at Vinopolis in South



London, where the group gave a shout out (as we believe it is called) for manager Jonathan Shalit's forthcoming wedding; then onto the really very beautiful indeed Australia House for the launch of **The Great Escape**, which has an Australian theme this year. Defying all Aussie stereotypes, our host instigated a drinking game as the list of Australian bands playing was read out, while Nick Cave sent a telegram. The evening ended with **Teenagers In Tokyo** playing a battling set to a rather noisy crowd... **Island's Ted Cockle** has been a very busy man: not only was he on hand to present Mika with a disc, he also attended a **playback of Erykah Badu's new album** at the Hospital club in central London, Luckily, he wasn't too busy to pose for a pic: here he is with Universal Motown's Kirk Harding and Erykah herself, in a lovely top hat...





# Features

# A GIANT LEAP FOR MUS

UK Music cannot be accused of doing things by halves. Its Liberating Creativity manifesto is an ambitious, long-term venture which aims to place the UK music industry on top of the world, properly reward artists and eradicate piracy.

## Industry manifesto

By Robert Ashton

**THE MUSIC INDUSTRY DOESN'T HANG ABOUT.** It is always looking to achieve new things – a new number one, a new global selling act – and reinvent itself by investing in new talent or new ways of distributing music.

But it needs to protect that investment, which means slashing piracy, finding new sources of finance, training its workforce and keeping a grip on copyright.

Some of these it can achieve itself. Some, like piracy, it needs help with. It has pushed a wide agenda hoping to tackle some, if not all, of these issues – with varying degrees of success – over the years. But the music business has never articulated a comprehensive wishlist for the industry in one key document.

It has now. UK Music's Liberating Creativity initiative for the first time draws together all the key issues and goals the industry wants to address and achieve over the next decade and lays down seven priorities for Government action to help it get there.

It is an ambitious list, but it needs to be because the industry has set itself very ambitious targets for where it wants to be in 2020. These include leading the world in realising the "full potential of digital music" and achieving the highest share of income from music in the digital marketplace; creating the biggest array of shops, services and forums where UK music fans can buy, experience, recommend and

**BELOW**  
Top of the world: UK Music hopes to see the British industry overtake the US as the number-one music-producing country in the world



"It is ambitious but it is all deliverable. If we want to put the time and effort into it there is no reason we can't do all of it... in a way that we all rise to the challenge..."

**FEARGAL SHARKEY, UK MUSIC**

share music; increase the number of live performances year on year; and, incredibly, overtaking the US "as the primary source of repertoire and number one music producing country in the world". In short it wants to be number one: in everything.

That is a tall order, especially overtaking the US. But too ambitious? Not so, says UK Music CEO Feargal Sharkey who put Liberating Creativity in train a year ago and is bullish that the UK music industry can take a lead on green issues, live performance and piracy. "It is ambitious, but it is all deliverable. If we want to put the time and effort into it there is no reason we can't do all of it. The balance we are trying to achieve is a challenge to the industry and also a challenge to the Government.

But in a way that we will all rise to that challenge," he says. "We have been the second largest source of repertoire in the world and we want to be the largest source of repertoire by 2020."

Delivering this all comes down to the series of recommendations in the weighty document that it wants the Government – and whatever administration is in place after May 6 – to get to grips with immediately. How effectively Government responds will largely determine where the music industry is in 2020.

But Sharkey is confident that Liberating Creativity's recommendations are the "seven big things that will make a difference" and lay out a clear path for the sector that it has sometimes struggled to find in the past. "For me this industry should have a sense of purpose and vision about itself. I can't see why we can't. Perhaps we have been too haphazard, but lucky that we have had extraordinary people working in the industry," he explains.

By his own admission some of the proposals, arrived at after taking lengthy and detailed soundings from UK Music's member organisations including the BPI, Aim, PPL, MU and MMF, are radical. But he is also confident they could form a ready-made manifesto for Government wanting to support a sector that has already helped the UK creative industries deliver a larger chunk of Britain's

## Big targets for 2020



The UK would challenge the US as the primary source of repertoire and number one music-producing country in the world.

**The UK music industry would lead the world in realising the full potential of digital music.**

The artists who create the music that the world loves would share fairly in the rewards.

**Those using music commercially would be granted the rights to do so legitimately, quickly and for a fair price.**

UK music fans would have the greatest array of shops, services and forums where music is available.

**Those who try to bypass legitimacy would simply find it not worth their while.**

UK-originated music would dominate radio airplay.

**The number of live music venues and performances would increase.**

Every young person in the UK would get opportunities throughout their school years to experience music.

**The music industry would be a beacon for how environmental responsibility can be fully realised**

GDP than any other country in the world.

The first recommendation is probably the most radical – at least in the corridors of Westminster. Because Sharkey and his team are proposing a massive shake-up of all the Government departments, including the DCMS, Department for Business Innovation and Skills, HM Treasury and Home Office, that have some responsibility for the industry.

The document wants Government to create a Creative Industries Cabinet Committee, comprising the Secretaries of State and ministers with responsibility for music and commercial leaders from the creative industries. It is envisaged this would report directly to the Prime Minister.

The thinking behind this is that there are currently seven secretaries of state and nearly 30 Government agencies, which have some kind of role to play in the creative and music industries. That means a lot of conversations with a lot of different people and often not very joined-up – some say contradictory – thinking and policy making from Government.

It is a bold move and also a neat way of turning on its head a complaint once often heard from Government that it didn't know who to talk to in the music business because of the myriad bodies representing different parts of it. That changed with the creation of UK Music.

"The Government has been telling the industry for 10 years, 'You are impossible to deal with, we don't know who to talk to, we don't know who does what bit'," explains Sharkey. "We've gone and formed UK Music and we are pushing it back on Government saying, 'We've done our part of the bargain, now it is time to deliver yours.'"

But as well as being radical, Recommendation One (policy making) is also the one that underpins Liberating Creativity. Once a more manageable structure for developing and driving Government policy is in place, the follow-





# IC KIND

term and all-encompassing  
policy before the decade is out



ing six recommendations can be more easily implemented. "One of our objectives for all the major political parties is for them to simply cut and paste that first recommendation into their election manifestos, which will in turn deliver them a policy for the creative industries," says Sharkey. "The first recommendation is vital. That puts the structure together that will deliver everything else, not only for the music industry, but for films and games."

PPL's director of government relations Dominic McGonigal agrees: "[It] is the chance for a more joined-up approach so we can make the most of our creative economy and all the richness music brings to our lives."

There are also some pretty radical and new ideas in the document's second recommendation; for the Government to help create new sources of funding in the industry.

Most executives, including Sharkey, have been frustrated at the failure of the music business to tap into existing funding programmes such as the Enterprise Finance Guarantee scheme, which made £1.3bn available to small businesses over the last year with a further £500m being guaranteed over the next year. But next to nothing has been diverted to the music sector, leading the CBI president Helen Alexander to recently claim it has failed the music industry.

As traditional sources of revenue dry up, new areas of finance are absolutely crucial to keep the hits coming and develop new digital services. "Artists and creativity need investment. It doesn't matter where it comes from," explains Sharkey. "This industry's job – and that of Government – is to create the environment where people can come along with an idea which will end up being the next EMI or Virgin 10 years down the line."

Various proposals from UK Music's document are now being fed into the investment and commerce recommendation. These include an "angels' den" setup – where successful figures in the industry are made available to vet and provide start-up cash for projects – to devising a finance scheme specifically tailored for the music industry and funded by both it and Government.

MMF chairman Brian Message, who has agitated on behalf of his members to get their hands on EFG money, will support any efforts to free up new funding for artists who are "free agents" and have extensive fanbases, sell tons of records and sell out tours. "At a time when there are many liberated artists capable of exploiting the artist fan relationship business, it would be a cultural and commercial tragedy not to seize the moment and liberate funding," he adds.

Getting copyright right is third on the list of the action plan. Fortunately, the industry's efforts over the last few years – and intensive lobbying in the last few weeks to ensure copyright infringement is dealt with – is beginning to bear fruit with the Digital Economy Bill.

That now looks certain to pass into law with strong measures to deal with piracy intact. Liberating Creativity calls this a "priority" as does McGonigal, who says, "IP is now central to the economy: it should be central to Government too."

But, the document also asks Government to use its muscle in Europe in at least two areas. Copyright users are begging for easier, one-stop licensing, but progress by societies is being hampered by EU competition authorities. Liberating Creativity wants this sorted.

Also, after a protracted fight, extension of copyright term across Europe has the backing of the Government and, according to Sharkey, could be "fixed in 20 minutes on a Friday afternoon" in Brussels. But it needs pushing back to the top of the European agenda by supportive EC member countries, such as the UK and Spain.

Recommendation Four has advice about how public sector money should be spent. Millions of pounds are invested in the arts, some of which might go to music projects. But there is a major frustration in the industry that it is not consulted enough for advice on where funds should be directed and how much money should be spent. Also, the industry wants to see tangible benefits from all this spending, but this has proved difficult to quantify.

"We are talking about hundreds of millions of pounds. But I don't think anyone is capable of sitting down and showing me where all this money is going," claims Sharkey. "If there is one penny of public money being spent in the name of this industry it should be delivering a clear demonstrable benefit."

Sharkey is also hyper critical about how the public purse is being put to use planning and funding major music and arts projects around the Olympics. Already Festival 2012, a three-month programme of pop, rock and fashion in British cities, has been announced. But Sharkey is bewildered that the music industry has not been sufficiently tapped up for its expertise, its skills and its global superstars who would guarantee to make the many opening and closing ceremonies sell-out gigs that the rest of the world would be glued to.

"I have every faith that the industry will go out there and do something we can be proud of. But, I have huge disappointment because I think there was potentially an extraordinary opportunity four or five years ago for the creative industries in the UK. I have yet to be persuaded that Government and the London Organising Committee

of the Olympic Games has done enough to utilise that opportunity," adds Sharkey, who believes the industry should have been brought in to the planning stages the very day the Olympic bid was won. "I'm fascinated... [is] someone going to call us up two weeks before it happens?"

The fifth recommendation is about live music and rehearsal spaces, something close to Sharkey's heart having opened the first rehearsal

space in Liverpool's Knotty Ash last year. Fourteen practice rooms are now expected to be up and running by the summer and Liberating Creativity is pressing for a national network of rehearsal spaces.

That is all well and good, but Sharkey knows that once kids have spent months sitting around a studio, working up songs, they are itching to get out and play live. And that means getting rid of the "red tape and bureaucracy so that these kids can get up and play to three people in the back room of a pub without having to ask the local council."

That means persuading the Government to introduce an exemption for small venues from the Licensing Act 2003, something it is currently considering with a consultation, which closed on Friday. However, the Government has proposed limiting that exemption to places with just 100 people or less, which is at odds with the live-music industry, the MU and UK Music, who are all pressing for the exemption to be set at the 200 mark. Sharkey says he

## Document recommendations

### 1. POLICY-MAKING

That Government form a Creative Industries Cabinet Committee.

### 2. INVESTMENT AND COMMERCE

Government work(s) in partnership with the music industry to create a source of funding.

### 3. COPYRIGHT

Implement the Digital Economy Bill. Press case in Europe on copyright term extension for sound recordings.

### 4. PUBLIC SECTOR EXPENDITURE

Priority areas should be the Olympics, business services, and support for the arts.

### 5. LIVE MUSIC AND REHEARSAL SPACE

Transfer remaining funds earmarked for the roll-out of the rehearsal room scheme into a charitable trust to be administered by UK Music. Introduce a "live music exemption" to the 2003 Licensing Act.

### 6. SKILLS AND TRAINING

Government 'adopt' successful industry-run apprenticeship schemes and provide funding for their continued running and expansion.

### 7. EDUCATION

Government should set a comprehensive strategy for music provision and ensure that secondary schools are able to implement it effectively.

is "happy" to discuss the numbers variance with Government.

The final two recommendations relate to skills and training and education. Unfortunately, the music industry also appears to have missed out on the creative industries apprenticeship programme. Sharkey has identified just two people, who work in the business, that are benefiting from this. Thus, he is asking Government to adopt and provide funds for industry run schemes

UK Music also wants to team up with education regulator Ofsted and draw up industry-specific course curriculums at three or four universities. Those universities will then receive accreditation from the industry organisation

Now it has laid down its marker with Liberating Creativity, the industry is in a hurry for the Government to press on with the recommendations. Indeed, Sharkey is hopeful the policy-making proposal will be picked up on within weeks – if not sooner. He also wants to ensure that the industry continues to assess what progress is being made. That could mean revisiting the document within two or three years and reshaping it to speed its ambition to be top dog in 2020.

Liberating Creativity is a watershed moment for the industry. UK Music has drawn up the course it wants to run and said how quickly it wants to finish it. The document is the starter gun for it all to begin. "Let's get cracking," urges Sharkey. "How long do you want to spend talking about these things? Everyone has a propensity to talk about these things until kingdom come. I hope this document is about stopping the talk and making it happen."

● See the full *Liberating Creativity* report at [www.musicweek.com](http://www.musicweek.com).

### BELOW

Missed opportunity: Sharkey is critical of the organisers of the London 2012 Olympics. He believes they have not done enough to include the creative industries in the event planning





*Thank you everyone*

*Alvin*

*x*

Paul Lynton

(And the Rights Highway Team)

Are proud to represent

## Alvin Stardust

And look forward to a long & successful partnership.

Thanks to all the team at Universal TV & Kennedy Street Enterprises for the "I Love Rock 'n' Roll" album and UK Tour.

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# Features

# THE GLOVES ARE OFF

Sixties one-hit wonder, Seventies heart-throb, Eighties revival man: Alvin Stardust has shone for decades. And with a new deal with Universal in the bag, the time is right to look at a dazzling career

## Talent

By Johnny Black

### NECESSITY, THEY SAY, IS THE MOTHER OF INVENTION.

And no-one knows that better than Alvin Stardust.

The night before he exploded onto the mid-Seventies glitter scene via a mesmerising first appearance on *Top of the Pops* he almost destroyed his chances of appearing at all. Staring at himself in a mirror above the sink in a B&B in London's Sussex Gardens, he realised with shock that, "There was no way I could go on TV looking like that."

The Alvin Stardust story is, without question, one of the most extraordinary tales in British music business history, filled with twists and turns that no-one would believe if not for the fact that they are all true.

The man born Bernard Jewry in London's Mile End Road has, for example, twice found fame by inheriting a name never intended for him, jammed with Buddy Holly when he was 13, turned down a Beatles-penned song and created the foundation for an indie label that later became the UK's number one singles company.

Little wonder, then, that no less an authority than Keith Richards of The Rolling Stones once dubbed him "the Godfather of British rock'n'roll".

That career-making *Top of the Pops* moment came on November 15, 1973. Curiously, just one month earlier, an entirely different Alvin Stardust had made his first TV appearance on the pop show *Lift Off*. That Alvin was songwriter and producer Peter Shelley.

Shelley, now based in Canada, had started Magnet Records earlier that year with former accountant Michael Levy, now Lord Levy. "To get the ball rolling," reveals Shelley, "I decided to invent an artiste and record a one-off single. I wrote, produced and sang *My Coo-Ca-Choo*."

To Shelley's surprise, Magnet promotions person Ann Bishop secured a TV appearance for the imaginary Alvin, leaving Shelley no option but to go on TV and bluff it out. "I dressed the part - a glitter-suited recluse who had been living in Spain - and to my surprise it went on the charts the next week."

Shelley, however, had no wish to carry on as Alvin so it became necessary to find someone who could bring this extraordinary character to life in time for the fast-approaching TOTP appearance.

"Peter had asked Marty Wilde if he wanted to sing *My Coo-Ca-Choo*," remembers Stardust. "Marty wasn't interested, so my agent Hal Carter suggested to Michael Levy that I should do it."

There was, however, the small matter of the image. The man we now know and love as Alvin Stardust had already enjoyed one successful career, as pop idol Shane Fenton in the early Sixties. His moodily chiseled features and striking blonde hair were known throughout the business and to thousands of fans.

So Shane Fenton set about reinventing himself. Abandoning Shelley's glitter-look, he devised a black leather image, modeled on the likes of Gene Vincent.

Levy and Shelley loved the new look but, on that fateful night before *Top of the Pops*, Stardust went one step beyond. "I bought some black dye in Woolworths to change my hair colour."

It was only when he looked up from the sink that he saw the black streaks all down the side of his face and stains all over his hands. "My fingernails had gone purple," he laughs. "I couldn't wash it off."

The next morning found him at Wig Creations, the company that had made Sean Connery's toupee for his



ALVIN STARDUST ON HIS NEW ALBUM

role as James Bond. "They had these long black sideburns, perfect for covering up the stains on my face, so they fitted them right then and there."

Across the street in a lady's outfitters, Stardust purchased a pair of tight-fitting black leather gloves to cover up his stained hands. Et voila, an image was born.

With Shelley's imaginary pop star now sensationally reincarnated as the enigmatic man in black, *My Coo-Ca-Choo* rocketed to number two in the UK and charted worldwide.

"After *My Coo-Ca-Choo* it was simply a matter of ensuring he got great songs with superb production, which was down to Peter Shelley," recalls Lord Levy. "Alvin was a great self-publicist, he looked terrific on television, and we made him a major star worldwide."

His next single *Jealous Mind* did even better, reaching number one in March 1974. "By then, I'd won a *Music Week* award as best male live act and Peter was writing songs based on how I performed on stage," he recalls.

Inevitably, Stardust's former incarnation as Shane Fenton was teased out by the media. Although erasing Fenton had been essential to the creation of Alvin Stardust, he clearly remains extremely proud of his early Sixties achievements.

"My family moved from London to Mansfield in Nottinghamshire when I was young," he explains. "I became a huge music fan as a teenager. I took my guitar along to gigs with me and, on a couple of occasions, it helped me get backstage to meet legendary rockers like Buddy Holly, Eddie Cochran and Gene Vincent."

The Buddy Holly encounter was at Doncaster Gaumont on March 17 1958, where Stardust not only got Buddy to sign his guitar, but was allowed to sing Peggy Sue with his idol in the backstage dressing room. He later met Eddie Cochran and Gene Vincent at The

Palace, Manchester, and had the foresight to get them all to sign his guitar.

With subsequent additions of autographs from Bill Haley, The Beatles and The Rolling Stones, Stardust's one pound guitar is now valued at more than £1m.

Shane Fenton and The Fentones carved out a considerable career on Parlophone Records, with hits including *I'm A Moody Guy* and *Cindy's Birthday*.

The Beatles' manager, Brian Epstein, approached Shane and offered to manage him. "He said he had a song called *Do You Want To Know A Secret?* which was ideal for me. I turned him down because I already had a great manager in Tommy Sanderson, who I was very loyal to." Just weeks later, *Do You Want To Know A Secret?* launched Billy J Kramer and the Dakotas to the kind of international success that unfortunately eluded Shane Fenton and the Fentones.

It did not, however, elude Alvin Stardust. "By the time I started at Magnet Records in 1976," remembers PR consultant Judy Totton, "Alvin was a star everywhere and Magnet Records had become the number one singles label in the UK."

When his run of hits at Magnet ended, Stardust was ready to say farewell to stardom. "I'd had two fair cracks of the whip," he points out. "So I couldn't grumble, and people were laughing at the glam acts. It was all over."

And then a call from a former Magnet promotions man Pete Waterman put Stardust back on the map. "Pete rang up my then manager Roy Massey and said, 'I've got a fabulous song here, it's a number one. We should do it with Alvin.'"

The song, *Pretend*, was a golden oldie which had first provided a hit for Nat 'King' Cole in 1953, but it was a rockabilly version by Carl Mann which Waterman considered perfect for Stardust. "We thought it was a hit as well, but we didn't think we had any hope of getting a record deal," notes Stardust.

After being turned down by several labels, Waterman and producer Peter Collins took it to Dave Robinson at Stiff Records who immediately saw the potential. "I remembered him as Shane Fenton and I'd always liked him then," says Robinson. "The image was good and his delivery of the songs was great. I'd grown up listening to rockabilly so I could see where he was coming from."

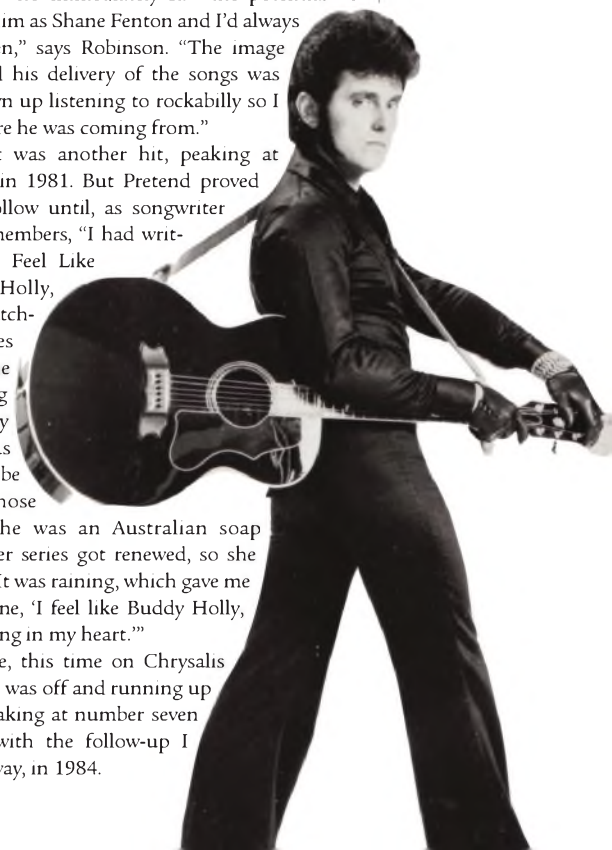
The result was another hit, peaking at number four in 1981. But *Pretend* proved difficult to follow until, as songwriter Mike Batt remembers, "I had written a song, *I Feel Like Buddy Holly*, inspired by watching planes come in on the early morning flights. My girlfriend was supposed to be on one of those

flights but she was an Australian soap actress and her series got renewed, so she never arrived. It was raining, which gave me idea for the line, 'I feel like Buddy Holly, cause it's raining in my heart.'"

Once more, this time on Chrysalis Records, Alvin was off and running up the charts, peaking at number seven with it and with the follow-up *I Won't Run Away*, in 1984.

RIGHT  
Alvin Stardust,  
2010

BELOW  
In his early-Seventies pomp Alvin Stardust enjoyed four Top 10 hit singles in a 10-month period, including the chart-topping *Jealous Mind*





# Features

## Stardust returns The birth of Rock 'n' Roll



Throughout Alvin Stardust's career, rule number one has always been to expect the unexpected – and his latest deal with Universal is no exception.

"I'd been having a great time recording tracks with [manager and co-writer] Paul Lynton," reveals Alvin. "I thought we were just having fun and then, out of the blue, he called me up to say he'd been in to Universal, spoken with Brian Berg and they wanted to do the album. I really thought he was joking."

Lynton had been so blown away by seeing Stardust live and hearing his recent recordings that he had taken time to work with him on an album combining contemporary re-recordings of his great hits with

classic rock covers and a clutch of newly-written songs.

"I was so excited that, without telling Alvin, I took it to Universal and Brian said, 'Yes, let's do it'. They have a great team who really understand how to market this kind of project."

The resulting 18-track album *I Love Rock'n'Roll* is due on April 26. And Universal Music TV marketing director Sharon Hardwick reveals it will be the first Stardust album to be TV-advertised.

"We're targeting 50+ adults with a major TV advertising campaign across terrestrial and multi-channel stations: ITV1 soaps, dramas and daytime sofa shows, ITV3, GMTV and daytime Channel Four, 5 and G.O.L.D."

With the music, the management and the marketing all in place, Alvin Stardust is justifiably optimistic. "There are lots of people out there who have bought my records over the years," he says, "so it's great that we can now offer them something new that combines the old stuff in fresh versions plus some new songs as well."

"At last, no one is telling me what to wear, what to write, what to sing... I'm being me for the first time in ages"

**ALVIN STARDUST**

During the Nineties Stardust concentrated on acting, with TV roles including *Hollyoaks* and *West End* stage successes including *Godspell* and *David Copperfield*.

"But I eventually realised how much I was missing my music," he recalls. "I particularly wanted to get back to making music the way I'd done it in the early days, live and fresh in the studio."

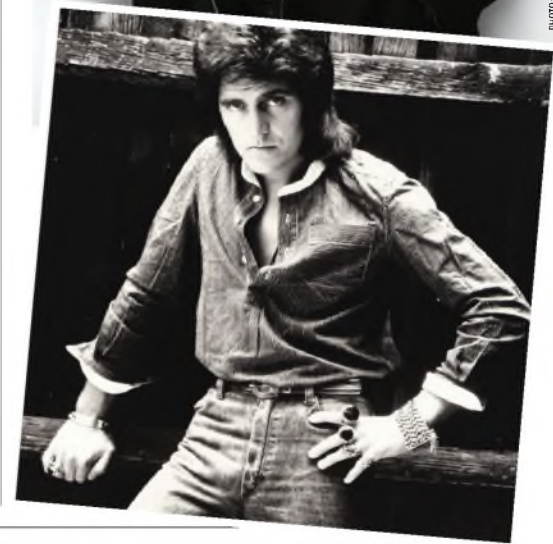
This ambition was realised via a liaison with former general manager of Hansa Records and Divisional managing director of Pinnacle Records Paul Lynton, who, like Stardust, had found himself increasingly removed from the nitty gritty of music making. "I went round his house with my guitar and a little recorder," says Stardust. "He sat at the piano, and we'd written a song in about half an hour. A couple of days later we got together again and wrote another one. It felt really easy because we were enjoying it so much."

The end result is the new album, *I Love Rock 'n' Roll*, which, he feels, finally presents the real Alvin Stardust to the world. "At last, no-one is telling me what to wear, what to write, what to sing," he declares with evident relish. "I feel like I'm being me for the first time in ages." He pauses for just a heartbeat, then adds, "In fact, since I was a teenager."

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## Out this week

### Singles

- **30 Seconds To Mars** This Is War (Virgin)  
Previous single (chart peak): Kings and Queens (28)
- **Corinne Bailey Rae** Paris Nights/New York Mornings (Virgin)  
Previous single: I'd Like To (did not chart)
- **Clipse** I'm Good (Sony)  
Previous single: Mr. Me Too (did not chart)
- **The Drums** Best Friend (Island)  
Previous single: I Felt Stupid/Down By The Water (did not chart)
- **Keri Hilson** I Like (Interscope)  
Previous single: Energy (43)
- **Stevie Hoang** No Coming Back (Mercury)  
Debut single
- **Katherine Jenkins** Love Never Dies (Warner Brothers)  
Previous single: Bring Me to Life (74)
- **Plan B** She Said (679/Atlantic)  
Previous single: Stay Too Long (9)
- **Scouting For Girls** This Ain't A Love Song (Epic)  
Previous single: Keep on Walking (did not chart)
- **Tiesto feat. Nelly Furtado** Who Wants To Be Alone (Musical Freedom)  
Previous single: I Will Be There (44)

### Albums

- **Bonobo** Black Sands (Ninja Tune)  
Previous album (first-week sales/total sales): Days To Come (1,229/9,785)
- **Clipse** Til The Casket Drops (Sony)  
Previous album: Hell Hath No Fury (1,021/8,970)
- **Craig David** Signed Sealed Delivered (UMTV)  
Previous album: Trust Me (19,666/99,794)
- **Erykah Badu** New Amerykah Part Two (Motown)  
Previous album: New Amerykah Part One (4th World War) (3,587/6,631)
- **Halestorm** Halestorm (Atlantic)  
Debut album
- **Kids In Glass Houses** Dirt (Roadrunner)  
Previous album: Smart Casual (5,825/28,908)
- **Madonna** Sticky & Sweet Tour (Maverick)  
Previous album: Celebration (77,237/348,895)
- **Prins Thomas** Prins Thomas (Full Pupp)

“After recording countless remixes, a stream of 12” singles and a genre-defining pair of albums alongside Lindström, Norway’s Prins Thomas has finally got round to recording an album under sole ownership and it is a real treat. With the shortest of the seven tracks way beyond the six-minute mark, Thomas has allowed his delicious blend of spaced-out disco to unravel at its own pace. Whether on the hypnotic bass-led Slangemusikk, Uggebugg’s Balearic grooves or album closer Attiatte’s pulsating keyboard thrum, each song adroitly shape-shifts at its own pace from one kaleidoscopic state to another. His cosmic collaborators Lindström and Terje Olsen make token appearances on the album, but this solo effort really is a testament to Thomas’s mastery of creating atmosphere and his ability to wheedle out some of the most sun-kissed, origina-sounding dance music today.”

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

- **To Rococo Rot** Speculation (Dominc)  
Previous album: ABC One Two Three (n/a)
- **United Nations Of Sound** Redemption (Parlophone)  
Debut album

## Out next week

### Singles

- **Buster Shuffle** Our Night Out (Working Week)

- **Chew Lips** Karen (Family)
- **Cibelle** Man From Mars (Crammed Discs)
- **Codeine Velvet Club** Vanity Kills (Island)
- **Cypress Hill** Rise Up (Parlophone)
- **Darwin Deez** Radar Detector (Lucy Number)
- **Doves** Andaluçia (Heavenly/Virgin)
- **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
- **The Joy Formidable** Popinjay (Draca)
- **Whitney Houston** Nothin’ But Love (Arista)
- **Jack Johnson** You & Your Heart (Island)
- **R Kelly** Be My Number 2 (RCA)
- **Sean Kingston And Justin Bieber** Eenie Meenie (RCA)
- **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 (4th Floor)
- **Silver Columns** Cavalier (Moshi Moshi)
- **We Are Scientists** Rules Don't Stop (Masterswan)

### Albums

- **Alessi's Ark** Soul Proprietor (Virgin)
- **Avett Brothers** I And Love And You (Columbia)
- **Sarah Blasko** As Day Follows Night (Dramatic)
- **John Butler Trio** April Uprising (Because)



- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)

“David Byrne’s latest collaboration sees the former Talking Heads frontman working with Norman Cook on an epic concept album about former first lady of the Philippines Imelda Marcos and her childhood servant, Estrella Lumpes. Although the subject sounds weighty, the actual result is friendly on the ear, perfectly demonstrating Cook’s knack of melding funky beats into catchy, upbeat dance tracks. Byrne’s contribution seems minimal, but frequent trademark slap bass moments and what can only be described as homage to Prince halfway through the record. However, this is more than made up for by lashings of calypso rhythms and guest vocals from Santigold, Florence Welch, Sia and Camille. The release comes with a DVD and hefty 100-page booklet detailing how the project came about.”

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

- **Cypress Hill** Rise Up (Parlophone)
- **Doves** The Places Between: The Best Of (Heavenly/Virgin)
- **Jakob Dylan** Women And Country (Columbia)
- **Harper Simon** Harper Simon (PIAS)
- **James** The Night Before (Mercury)
- **Jonsi** GO (Parlophone)

“With Sigur Ros apparently on hiatus, our hopes for ethereal Icelandic pop turn to the band’s singer, Jonsi. While his last foray outside the band, Riceboy Sleeps, was a touching ambient effort

that picked up strong reviews but didn’t massively trouble the tills, his first solo album is a much more commercial proposition. Indeed, it may be his most poppy moment yet, marrying Sigur Ros’s otherworldly elegance to frantic drums, the occasional English lyric and smart electronic touches.”

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

- **Nice Nice** Extra Wow (Warp)
- **Elli “Paperboy” Reed** Come And Get It (Parlophone)
- **Maia Sharp** Echo (Blix Street)
- **She & Him** Volume Two (Domino)
- **Various** Soul Jazz Presents Elektronische Music (Soul Jazz)
- **Rufus Wainwright** All Days Are Nights: Songs For Lulu (Polydor)

## April 12

### Singles

- **Bananarama** Love Don’t Live Here/The Runner (Fascination)
- **Cascade** Pyromania (AATW/UMTV)
- **The Cheek** Just One Night (Polydor)
- **The Courteeners** Take Over The World (A&M)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Erykah Badu** Window Seat (Motown)
- **Selena Gomez and the Scene** Naturally (Hollywood/Polydor)
- **I Blame Coco** Self Machine (Island)
- **Jay-Z feat. Swizz Beatz** On To The Next One (Roc-A-Fella)
- **Katherine Jenkins** Fear Of Falling (Warner Brothers)
- **Lil Wayne feat. Eminem** Drop The World (Island)
- **MGMT** Flash Delirium (Columbia)
- **Lisa Mitchell** Oh! Hark (RCA)
- **Music Go Music** Light Of Love (Mercury)
- **Kate Nash** Do Wah Doo (Fiction)
- **Primary 1** The Blues (Grow Up/Atlantic)
- **Professor Green feat. Ed Drewett** I Need You Tonight (Virgin)
- **Shakira** Gypsy (Epic)
- **Summer Camp** Ghost Train (Moshi Moshi)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Paul Weller** Wake Up The Nation/No Tears Left To Cry (Island)

### Albums

- **Madamoiselle Caro & Franck Garcia** Left (Buzzin’ Fly)
- **Darwin Deez** Darwin Deez (Lucy Number)
- **Endtables** Endtables (Dræg City)
- **The Flaming Lips...** Dark Side Of The Moon (Warner Brothers)
- **Forever The Sickest Kids** Weekend: Friday (Island)



- **Matthew Herbert** One One (Accidental)
- **MGMT** Congratulations (Columbia)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)
- **Joshua Radin** Simple Times (4th Floor)
- **Scouting For Girls** Everybody Wants To Be On TV (Epic)
- **Shakespears Sister** Songs From The Red Room (SFP/Reprise)
- **Sam Spence** Sam Spence Sounds (Finders Keepers)
- **The Swellers** Ups And Downsizing (Atlantic)

## April 19

### Singles

- **3OH!3** Don’t Trust Me (Asylum/Ft. Cibo Matto)
- Atlantic is to release Don’t Trust Me for a second time as it looks to capitalise on the success of 3OH!3’s second single Starstrukk – which has sold more than 400,000 copies in the UK – and their collaboration with Ke\$ha on Blah Blah Blah. Originally released last year, Don’t Trust Me has been added to Radio 1’s C-list with daytime support coming from Kiss FM and Xfm. In the US, this track has sold more than 2.2m copies.

- **AFI** Beautiful Thieves (Interscope)
- **Bullet For My Valentine** Last Fight (20-20)
- **Arno Carstens** Heartbreak (Epic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Efterklang** Was P aying Drums (4AD)
- **Hot Chip** I Feel Better (Parlophone)
- **Iyaz** So C (Reprise)
- **James** Crazy (Mercury)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)
- **Meat Loaf** Los Angeles (Mercury)
- **Paolo Nutini** Candy (Atlantic)
- **Roll Deep** Good Times (Relentless/Virgin)
- **Angus & Julia Stone** The Big Jet Plane EP (Flock)
- **The Temper Trap** Science Of Fear (Interscope)
- **Diana Vickers** Once (RCA)
- **Charlie Winston** Like A Hobo (Real World)
- **You Me At Six** Lique Confidence (Virgin)

### Albums

- **AC/DC** Iron Man 2 OST (Sony)
- **Ash** A – Z Vol. 1 (Atomic Heart)
- **Gotan Project** Targo 3.0 (XL)
- **Malachai** Ugly Side Of Love (Domino)
- **Meat Loaf** Hang Cool Teccy Bear (Mercury)
- **Music Go Music** Expressions (Mercury)
- **Kate Nash** My Best Friend Is You (Fiction)
- **Carrie Newcomer** Before And After (Eccle)
- **Selena Gomez & The Scene** Kiss & Tell (Hollywood/Polydor)
- **Various** When In Rome (Photo Finish/Atlantic)
- **Wale** Attention Deficit (Polydor)
- **Paul Weller** Wake Up The Nation (Island)

## April 26

### Singles

- **Ariel Pink** Round And Round (4AD)
- **Beta Hector feat. Dianne Charles** Payback (Tru Thoughts)
- **Biffy Clyro** Bubbles (4th Floor)
- **Boys Like Girls** Love Drunk (Columbia)
- **Fyfe Dangerfield** Faster Than The Setting Sun (Geffen)
- **Raheem Devaughn** I Don’t Care (Live)

## THE PANEL

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



### TOM BREIHAN (PITCHFORK)

**Andrew WK: Close Calls With Brick Walls** (Steev Mike)  
WK’s basic message never varies: live every second as if you were about to keel over and die. Not Going to Bed is literally about not going to bed and the rest of the album follows suit: big anthems about being yourself and having fun.



### BRAD BARRETT (ARTROCKER)

**Jaguar Love: Hologram Jams** (Fat Possum)  
The ex-Blood Brothers co-frontman’s second album builds on the synth skyscrapers now towering on these spiky, funk-punk glistening anthems. Away from the constrictions of hardcore, Jaguar Love frolics in helium vocal histrionics and party-spattered hedonism.



### JOE RANSOM (KISS 100)

**Dirty Super Car: Get A Grip** (Grand Hotel)  
Dirty Super Car’s Grand Hotel debut is serious big-room business, especially with that Chaka Khan sample. The original is sure to devastate any main room dancefloor, while the Loops of Fury mix is perfect for a more 4/4 set. I look forward to hearing more from DSC and the label.



### STEVE SMART (KISS FM)

**Hannah: I Believe In You** (Snow Dog)  
A quirky dance track penned by Hannah and Steve Booker (Duffy’s Mercy), I can see this sitting happily on any radio station’s playlist with its accessible feel. The track has an array of remixes to choose from, including versions by my current favourite remixers Cahill, Michael Woods and Fred Falke.



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

- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Fun Lovin' Criminals** Mister Sun (Kilohertz)
- **Hole** Skinny Little Bitch (Mercury)
- **Natalie Imbruglia** Scars (Malabar)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Pete Lawrie** How Could I Complain EP (Island)
- **Mary J Blige feat. Jay Sean** Each Tear (Polydor)
- **Seams** Nightcycles (Tough Love)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (Island)
- **We Rock Like Girls Don't** Welcome To My World (Distort)

### Albums

- **Diana Birch** Bible Belt (Virgin)
- **Gogol Bordello** Trans-Continental Hustle (Rubric)
- **Boys Like Girls** Boys Like Girls (RCA)
- **Bullet For My Valentine** Fever (Sony)
- **Arno Carstens** Wonderful Wild (Epic)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Dreadzone** Eye On The Horizon (Dutwiser)
- **Evermore** Evermore (Warner Music)
- **The Fall** Your Future Our Clutter (Domino)
- **Harlem** Hippies (Matador)
- **Hole** Nobody's Daughter (Mercury)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Iyaz** tbc (143/Reprise)
- **Meshell Ndegeocello** Devil's Halo (Downtown/Cooperative)
- **Alvin Stardust** I Love Rock'n'roll (UMTV)
- **Usher** Raymond Vs Raymond (LaFace)

### May 3

#### Singles

- **Bless Beats feat. Remi Nicole** Let It Go (Island)
- **Toni Braxton** Yesterday (Atlantic)
- **Holey Cyrus** When I Look At You (Hollywood/Polydor)
- **Sophie Ellis-Bextor** Bittersweet (Fascination)

- **Foals** This Orient (Transgressive)
- **Train** Hey, Soul Sister (Columbia)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Marina and the Diamonds** I Am Not A Robot (679/Atlantic)
- **Mika** Kick Ass (Casablanca/Island)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **Paul Harris V Eurythmics** I Want You (CR2/Sony)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pendulum** Watercolour (Warner Brothers)
- **Lauren Pritchard** Jackson Sessions EP (Island)
- **Lee Ryan** Secret Love (Geffen)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
- **Two Door Cinema Club** Something Good Can Work (Kitsunée)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

### Albums

- **Funki Porcini** Up (Ninja Tune)



- **Celine Dion** Taking Chances World Tour: The Concert (RCA)

This release combines Dion's Taking Chances World Tour CD/DVD and the Through The Eyes Of The World feature film. Clocking in at just under three hours, it has earned glowing reviews Stateside from the likes of USA Today and MSNBC, while on these shores, the *Sunday Telegraph* has heaped praise on it.

- **Rowland S Howard** Pop Crimes (Infectious)
- **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 (19/RCA)
- **Steve Mason** Boys Outside (Domino)
- **Ben Montague** Overcome (BM Music)
- **New Pornographers** Together (4AD)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Train** Save Me, San Francisco (Columbia)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

### May 10

#### Singles

- **Aggro Santos** Candy (Mercury)
- **Detroit Social Club** Prophecy (Polydor)
- **Estelle** Freak (Atlantic)
- **Keane** Stop For A Minute (Island)
- **Kelis** Acapella (will.i.am Music Group)
- **LCD Soundsystem** Drunk Girls (DFA)
- **Lights** Saviour (Warner Brothers)
- **Little Fish** I Am Crazy (Island)
- **Nas feat. Damian Marley** As We Enter (Island)
- **Elli "Paperboy" Reed** Come And Get It (Perophone)

#### Albums

- **Toni Braxton** Pulse (Atlantic)
- **Michael Buble** Crazy Love (Reprise)
- **Foals** Total Life Forever (Transgressive)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Keane** Night Train (Island)
- **The National** High Violet (4AD)

“The National's sterling 2007 album *Boxer* saw the Brooklyn quintet reach a career peak of creativity. Follow-up *High Violet* arrives hoping to swim rather than sink in the hype that will accompany it. And, by and large, it succeeds. There is less immediacy to grab and reel the listener in as did three or four of *Boxer's* standout tracks but as a body of work it is the brooding, baritone beast of an album we might have expected. Their fourth album, *High Violet* is less epic perhaps than *Boxer* and it may not continue the wildly upwards progression of their output - but anything on the same plateau as its predecessor still ranks as a damn good record.”

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

- **Phosphorescent** Here's To Taking It Easy (Dead Oceans)

- **Unkle** Where Did The Night Fall (Surrender All)

### May 17

#### Singles

- **B.O.B feat. Bruno Mars** Nothing On You (Atlantic/Grand Hustle)
- **Chiddy Bang** Truth (Rege)
- **Deelux** Hot Hot Hot (Mercury)
- **Gorillaz** Superfast Jellyfish (Periphone)
- **Ellie Goulding** Guns & Horses (Polydor)
- **Hurts** Better Than Love (RCA)
- **Amy Macdonald** Spark (Vertigo)
- **Katie Melua** The Flood (Dramatic)
- **Mumford & Sons** Roll Away Your Stone (Island)
- **Nightbus** I Wanna Be You (Island)
- **Owl City** Umbrella Beach (Island)
- **The Pretty Reckless** Make Me Wanna Die (Polydor)
- **Renee Fleming** Endlessly (Mercury)
- **Slow Club** Giving Up On Love (Moshi Moshi)
- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)

#### Albums

- **The Black Keys** Brothers (V2/Cooperative)



- **Deftones** Diamond Eyes (Reprise)
- **Detroit Social Club** Notes From The Underground (Polydor)
- **Macy Gray** The Sellout (Concord/Island)
- **Holy Fuck** Latin (Young Turks)
- **Kelis** Flesh Tone (Polydor)
- **LCD Soundsystem** tbc (DFA)
- **Jamie Lidell** Compass (Weirp)

- **Lights** The Listening (Warner Brothers)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bac Boy)
- **Renee Fleming** Dark Hope (Mercury)
- **Villa Nah** Origin (Keys Of Life)

### May 24 and beyond

#### Albums

- **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle) (24/5)
  - **Christina Aguilera** Bionic (RCA) (21/6)
- With 300+ album units and five Grammys to her name, it is fair to say a new Christina Aguilera album brings with it a degree of anticipation. Bionic will be led by the single Not Myself Tonight, which premiered on ChristinaAguilera.com last Thursday and goes to radio next month. The album boasts collaborations with Sia, Tricky Stewart, Le Tigre, Hill & Swish and Ladytron among others, and features the Linda Perry-penned ballad Lift Me Up.
- **Born Ruffians** Say It (Weirp) (31/5)
  - **Daisy Dares You** tbc (Live) (31/5)
  - **Divine Comedy** Bang Goes The Knighthood (tbc) (31/5)
  - **Drake** Thank Me Later (Island) (24/5)
  - **Drums** Summertime (Island) (21/6)
  - **Goldhawks** Trick Of Light (Mercury) (24/6)
  - **Jack Johnson** To The Sea (Brushfire/Island) (31/5)
  - **Jonathan Jeremiah** Happiness (Island) (14/6)
  - **LMFAO** Party Rock (Interscope) (31/5)
  - **Seth Lakeman** Hearts And Minds (Relentless) (21/6)
  - **Katie Melua** The House (Dramatic) (24/5)
  - **Nas & Damian 'JR Gong' Marley** Distant Relatives (Island) (24/5)
  - **Pendulum** Immersion (Warner Brothers) (24/5)
  - **Kevin Rudolf** To The Sky (Island) (21/6)
  - **Sia** We Are Born (Monkey Puzzle) (21/6)
  - **Silver Columns** Yes And Dance (Moshi Moshi) (24/5)
  - **Stone Temple Pilots** Stone Temple Pilots (Atlantic) (24/5)
  - **Stornaway** Beachcomber's Windowsill (4AD) (24/5)
  - **Teenage Fanclub** Shadows (PEMA) (31/5)
  - **Steve Winwood** Revolutions (Columbia) (21/6)

## SINGLE OF THE WEEK

**Plan B** She Said (679/Atlantic)



The second single from Plan B's forthcoming album *The Defamation Of Strickland*

Banks, *She Said* was premiered on his recent appearance on Friday Night with Jonathan Ross. The track is a short, sharp slice of cool, soulful pop which is currently performing well at commercial radio in the UK. This Paul Epworth-produced track is led by Drew's soulful vocal and is underpinned by a dark lyrical message that is played out in the brilliant video clip. Currently A-listed at Radio 1, *She Said* is poised to better the chart placing of lead single, *Stay Too Long*, which peaked at number nine on the UK charts.

## ALBUM OF THE WEEK

**Kids In Glass Houses** *Dirt* (Roadrunner)



Welsh five-piece Kids In Glass Houses' debut Roadrunner album *Smart Casual*

entered the UK albums chart at 29 and spawned a minor radio hit in Me Me Me. Follow-up *Dirt* looks set to build on the firm foundations laid down by the band over the past two years. After joining the Raw Power Management stable of artists in November, the band have been working in the studio with Jason Perry (McFly, The Blackout). The single *Young Blood (Let It Out)* has led the album campaign, with second track *Matters At All* released last January. The album is currently available to stream on their MySpace page.



# Key releases

## Something fishy's going on at retail



**WHILE PAUL WELLER'S** Wake Up The Nation and Slash's self-titled set top the pre-release charts at HMV and Play for the third week, a rather different number one emerges to debut atop the Amazon list. As the world's biggest record company, Universal understandably has its fingers deep in many musical pits but it has found much success via artists such as the Coldstream Guards Band, The Royal Scots

Dragoon Guards, Fron Male Voice Choir, Vera Lynn and Gracie Fields. Its latest recruits are Fisherman's Friends, a 10-piece Cornish collective whose repertoire of sea shanties and folk songs has made them legends in their home village of Port Isaac. Their signing to Universal's Island label has generated many column inches and propels their debut album for the label – entitled simply Port Isaac's

Fisherman's Friends – to the top of the Amazon list.

Scouting For Girls' self-titled debut album has sold more than 800,000 copies, so interest in follow-up Everybody Wants To Be On TV was bound to be big. Released on April 12, the album continues to climb the pre-release lists, moving 13-10 at Amazon, 7-3 at HMV and 8-6 at Play.

Scouting For Girls' single also

holds at number three at Shazam, where Professor Green's Need You Tonight cools 1-2 and Plan B's She Said completes a rapid trip to the top a week after debuting at two.

Last fm's Hype chart is all about the Courteeners this week, with the Mancunian rockers' second album Falcon swooping to fill half of the Top 20 places, with Revolver shooting to number one.

Alan Jones

### Top 20 Online Buzz Social Networks

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	16052	4991
2	JUSTIN BIEBER	3986	821
3	LADY GAGA	3918	-1443
4	DEMI LOVATO	2248	286
5	KE\$HA	1305	-433
6	TAYLOR SWIFT	1106	316
7	LIL WAYNE	941	-111
8	SOULJA BOY TELL 'EM	917	-877
9	EMINEM	891	-80
10	ASHLEY TISDALE	655	-198
11	AKON	613	81
12	DRAKE	596	37
13	AUCIA KEYS	588	-6
14	T-PAIN	544	244
15	MUSE	488	-6
16	FOO FIGHTERS	471	-464
17	GREEN DAY	437	-85
18	LUDACRIS	408	-47
19	TWISTA	390	339
20	GUCCI MANE	387	68



### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	PORT ISAAC'S FISHERMAN'S FRIENDS	Island	
2	PAUL WELLER	Wake Up The Nation	Island
3	JEFF BECK	Emotion...	Reprise/Rhino
4	PLAN B	Defamation Of...	679/Atlantic
5	SLASH	Classic Rock presents Slash	Future
6	AC/DC	Iron Man 2 OST	Sony
7	LUCINDA BELLE ORCH	My Voice...	Island
8	THE CURE	Disintegration	Fiction
9	RUFUS WAINWRIGHT	All Days...	Polydor
10	SCOUTING FOR GIRLS	Everybody...	Epic
11	DOVES	The Best Of Heavenly/Virgin	
12	FGTH	Welcome To The Pleasuredome	Salvo
13	LIFHOUSE	Smoke & Mirrors	Geffen
14	ROLLING STONES	Exile On Main St	Polydor
15	MGMT	Congratulations	Columbia
16	CAST RECORDING	Kristina	Decca
17	BEE GEES	Mythology	Rhino
18	BLACK SABBATH	Heaven & Hell	Castle Pulse
19	JONSI	GO	Parlophone
20	BLACK SABBATH	Mob Rules	Castle Pulse



### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	SLASH	Slash	Future Publishing
2	PLAN B	The Defamation Of...	679/Atlantic
3	PAUL WELLER	Wake Up The Nation	Island
4	BULLET FOR MY VALENTINE	Fever	Sony
5	DIANA VICKERS	Songs From...	RCA
6	SCOUTING FOR GIRLS	Everybody...	Epic
7	AC/DC	Iron Man 2 OST	Sony
8	DOVES	The Best Of Heavenly/Virgin	
9	COHEED & CAMBRIA	Year Of...	Roadrunner
10	MEAT LOAF	Hang Cool Teddy Bear	Mercury
11	PENDULUM	Immersion	Warner Brothers
12	JOE MCELDERRY	Joe McElderry	Syco
13	USHER	Raymond Vs Raymond	LaFace
14	NATALIE MERCHANT	Leave Your...	Nonesuch
15	THE CURE	Disintegration	Fiction
16	MGMT	Congratulations	Columbia
17	BLACK SABBATH	Mob Rules	Universal
18	FGTH	Welcome To The Pleasuredome	Salvo
19	KATE NASH	My Best Friend Is You	Fiction
20	DEFTONES	Diamond Eyes	Reprise



### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	THE COURTEENERS	Revolver	Polydor
2	THE COURTEENERS	Meanwhile...	Polydor
3	FOUR YEAR STRONG	On A Saturday	Defacto
4	ENTER SHIKARI	Insomnia	Ambush Reality
5	ELLIE GOULDING	Every Time You Go	Polydor
6	ELLIE GOULDING	The Writer	Polydor
7	TUNNG	Hustle	Full Time Hobby
8	BREKABOT	Baby I'm Yours	Because
9	ENTER SHIKARI	Labyrinth	Ambush Reality
10	THE COURTEENERS	The Opener	Polydor
11	ENTER SHIKARI	We Can...	Ambush Reality
12	THE COURTEENERS	Last Of The Ladies	Polydor
13	THE COURTEENERS	Take Over...	Polydor
14	THE COURTEENERS	Good Times...	Polydor
15	THE COURTEENERS	Lullaby	Polydor
16	ENTER SHIKARI	Hectic	Ambush Reality
17	THE COURTEENERS	Cameo Brooch	Polydor
18	THE COURTEENERS	Rest Of The...	Polydor
19	THE COURTEENERS	Will It Be...	Polydor
20	ENTER SHIKARI	Wall (remix)	Ambush Reality



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

Pos	ARTIST	TITLE	Label
1	PAUL WELLER	Wake Up The Nation	Island
2	PLAN B	The Defamation Of...	679/Atlantic
3	SCOUTING FOR GIRLS	Everybody...	Epic
4	USHER	Raymond Vs Raymond	LaFace
5	ASH A - Z Vol. 1	Atomic Heart	
6	FGTH	Welcome To The Pleasuredome	Salvo
7	FRANCIS ROSSI	One Step At A Time	earMUSIC
8	MY BLOODY VALENTINE	Loveless	Sony
9	MGMT	Congratulations	Columbia
10	DIANA VICKERS	Songs From...	RCA
11	BOYS LIKE GIRLS	Love Drunk	Columbia
12	MADNESS	Absolutely - 2CD	Salvo
13	KEANE	Night Train EP	Island
14	AGNES	Dance Love Pop	AATW/UMTV
15	MADNESS	7 (2CD)	Salvo
16	AC/DC	Iron Man 2 OST	Sony
17	ADAM LAMBERT	For Your...	19/RCA
18	MEAT LOAF	Hang Cool Teddy Bear	Mercury
19	STEVE HARLEY	Stranger Comes...	Universal
20	MY BLOODY VALENTINE	Isn't Anything	Sony



## CATALOGUE REVIEWS

### IGGY & THE STOOGES

Raw Power – Deluxe Edition (Columbia/Legacy 88697657142)

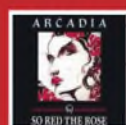


Not a commercial success on release, Raw Power is now widely regarded as a classic and is certainly a key album in the development of punk. Originally released in 1973, it was produced by Pop with David Bowie handling mixing duties, and is rough, raucous, powerful and potent, with songs such as Search & Destroy, Your Pretty Face Is Going To Hell and the title track creating a sustained sonic soundscape the like of which had never been heard before. The reissue comes in two new editions, the four-disc deluxe edition, and a two-disc legacy edition. The latter comprises the original eight-song, 34-minute album, and the previously unissued Georgie Peaches live set from the same year, while the deluxe edition features rarities,

outtakes and alternate mixes from the Raw Power era plus a documentary DVD. Both editions come with a 24-page booklet featuring new liner notes.

### ARCADIA

So Red The Rose (EMI 6066812)



A Duran Duran side-project featuring Simon Le Bon, Nick Rhodes and Roger Taylor, Arcadia's one and only album received mixed reviews on its 1985 release. Although it was preceded by Top 10 single Election Day, the comparative failure of subsequent singles The Promise and The Flame ensured that the album did not revive. In the 25 years that have elapsed since its first release, the album's reputation has grown, even though Simon Le Bon dismisses it as the "most pretentious album ever made". He can now add bloated to that description, as the original 12-track album is

now a 40-track three-disc set, with the remastered original bolstered by the inclusion of a bonus disc with rare tracks and a DVD featuring five promo videos and documentary footage.

### THE BUGGLES

Adventures In Modern Recording (Salvo/ZTT SA100CD36)



A "deluxe reboot" of the second album by Buggles – who are probably better-known without the definitive article which precedes their name here – Adventures In Modern Recording finds Trevor Horn in creative but uncommercial mode following the departure of co-founder Geoff Downes. Not previously issued on CD, the album was effectively a Horn solo effort but failed to provide a hit single. The title track and I Am A Camera are perhaps the best here but it is a solid album that deserved a better fate, and

this excellent reissue not only upgrades the sound but adds B-sides, 12-inch mixes and extensive liner notes.

### MIDDLE OF THE ROAD

The RCA Years (7T's GLAMCDD96)



A Scottish band based in Italy, Middle Of The Road put together a run of five UK Top 50 hits, none bigger than the first, Chirpy Chirpy Cheep Cheep, which topped the chart for four weeks. Fronted by Sally Carr, their distinctive style had longer legs on the continent, and this double-disc set includes three full albums' worth of material and bonus tracks issued in Europe. At their best, they made some acceptable bubblegum, with engaging tracks such as Soley Soley and Tweedle Dee Tweedle Dum – though their covers of El Condor Pasa, Yellow River et al are best avoided.

Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	2	MICHAEL BUBLE	Call Me Irresponsible	143/Reprise	(CIN)
2	1	PAOLO NUTINI	These Streets	Atlantic	(CIN)
3	5	AMY MACDONALD	This Is The Life	Vertigo	(ARV)
4	7	DUFFY	Rockferry	A&M	(ARV)
5	3	LEONA LEWIS	Spirit	Syco	(ARV)
6	6	RIHANNA	Good Girl Gone Bad	Def Jam	(ARV)
7	4	MICHAEL BUBLE	It's Time	143/Reprise	(CIN)
8	10	MUSE	Black Holes & Revelations	Helium 3/Warner Bros	(CIN)
9	12	MICHAEL JACKSON	Bad	Epic	(ARV)
10	14	GORILLAZ	Demon Days	Parlophone	(E)
11	8	TAKE THAT	Beautiful World	Polydor	(ARV)
12	13	AUCIA KEYS	As I Am	1	(ARV)
13	11	OASIS	(What's The Story) Morning Glory?	Big Brother	(DIAS)
14	15	KASABIAN	Empire	Columbia	(ARV)
15	18	KINGS OF LEON	Because Of The Times	Hand Me Down	(ARV)
16	16	MICHAEL JACKSON	Thriller	Epic	(ARV)
17	RE	MGMT	Oracular Spectacular	Columbia	(ARV)
18	17	VAMPIRE WEEKEND	Vampire Weekend	XL	(H4SI)
19	9	MICHAEL BUBLE	Michael Buble	143/Reprise	(CIN)
20	RE	DIRE STRAITS	Brothers In Arms	Vertigo	(ARV)

Official Charts Company 2010



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	8	2	HANNAH	Believe In You	Snowdog
2	6	4	ALEX GARDNER	I'm Not Mad	Polydor
3	24	2	FAITHLESS	Not Going Home	Nates Tunes
4	15	5	PALOMA FAITH	Upside Down	Epic
5	9	2	BLAME FEAT. FUDA GUY & TINCHY STRYDER	On My Own	New State
6	2	5	MECK	Feels Like A Prayer	Toolroom
7	10	3	M'BLACK	Heartbreak	Destined
8	16	2	KACI BATTAGLIA	Crazy Possessive	Warner Brothers
9	23	8	FREEDOM WILLIAMS	Party Time (Get Up, Get Down)	S2S-L&D
10	22	5	TV ROCK VS. AXWELL	In The Air	Data/Axtone
11	1	5	DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin
12	14	3	CASCADA	Pyromania	AATW/UMTV
13	4	3	FORTUNE	Bully	Distiller
14	7	4	CHICANE	Come Back & Stay	Modena
15	3	4	RUDENKO FEAT. ADARA	I'm On Top	Be Yourself
16	NEW		BLESS BEATS	Let It Go	Island
17	11	10	PTP	Jump	Wrecked
18	5	3	GET FAR FEAT. H-BOOGIE	The Radio	U Recordings/Island
19	27	6	DREAMWEAVERZ	Classic Night	Wrecked
20	NEW		PLAN B	She Said	S79/Atlantic
21	NEW		SOPHIE ELLIS-BEXTOR	Bittersweet	Fascination
22	29	9	INNA	Hot	3 Beat/AATW
23	31	3	29TH CHAPTER	Invincible	Twonine
24	12	4	MARK WILKINSON VS. DEGREES OF MOTION	Shine On 2010	Cayenne
25	32	2	BOY GEORGE	Amazing Grace	Decode/MN2S
26	13	7	SIDNEY SAMSON	Shut Up And Let It Go	Cr2
27	NEW		THE TEMPER TRAP	Science Of Fear	Infectious
28	NEW		ALEX M.O.R.P.H FEAT. ANA CRIADO	Sunset Boulevard	S2S-L&D
29	30	2	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down	Tiger Trax
30	17	4	CHEW LIPS	Karen	Family
31	18	7	ELLIE GOULDING	Starry Eyed	Polydor
32	34	2	BRIAN ANTHONY	Electricity	7 Entertainment
33	28	8	SOULSHAKER & SANDY B	Make The World Go Round	Champion
34	20	5	68 BEATS FEAT. KATIE MARNE	Are You Listening	Juicy
35	25	6	SUN	Fancy Free	AM
36	NEW		FLORENCE + THE MACHINE	Dog Days Are Over	Island
37	NEW		KELIS	Acapella	will.i.am Music Group
38	NEW		DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is	AATW
39	NEW		EDWARD MAYA	Stereo Love	3 Beat
40	21	6	MEKKI MARTIN FEAT. BIG JOHN	Over The Top	U Recordings

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	7	2	KELIS	Acapella	will.i.am Music Group
2	5	3	ROLL DEEP	Good Times	Relentless/Virgin
3	8	2	KACI BATTAGLIA	Crazy Possessive	Warner Brothers
4	6	3	PALOMA FAITH	Upside Down	Epic
5	13	4	SABRINA WASHINGTON	Omg	PIAS
6	15	2	TAIO CRUZ FEAT. KE\$HA	Dirty Picture	Island
7	10	4	MCLEAN	My Name	Asylum
8	18	4	M!	This Time	White Label
9	12	3	ROCK SOLID MAFIA	Shake That Ass	AATW
10	11	4	JODIE AYSHA	Pozer (Zer Zer Zer)	AATW
11	1	4	DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin
12	30	2	TONI BRAXTON	Yesterday	Atlantic
13	24	2	HANNAH	Believe In You	Snowdog
14	22	2	BLAME FEAT. FUDA GUY & TINCHY STRYDER	On My Own	New State
15	19	3	CARMEN PEREZ	Overload	Dauman
16	21	3	SKEPTA	Bad Boy	Boy Beta Know
17	25	3	SELENA GOMEZ AND THE SCENE	Naturally	Hollywood-Polydor
18	NEW		SOPHIE ELLIS-BEXTOR	Bittersweet	Fascination
19	NEW		FLORENCE + THE MACHINE	Dog Days Are Over	Island
20	20	3	GET FAR FEAT. H-BOOGIE	The Radio	U Recordings/Island
21	NEW		TV ROCK VS. AXWELL	In The Air	Data/Axtone
22	29	3	THE RAH BAND	Vapour Trails	Shocking
23	NEW		DIANA VICKERS	Once	RCA
24	28	3	BRIAN ANTHONY	Electricity	7 Entertainment
25	NEW		BEVERLY KNIGHT FEAT. CHAKA KHAN	Soul Survivor	Hurricane
26	17	5	CASCADA	Pyromania	AATW/UMTV
27	NEW		LIL J	London Girl	Transmission
28	2	4	BANANARAMA	Love Don't Live Here/The Runner	Fascination
29	16	7	TINIE TEMPAAH	Pass Out	Parlophone
30	3	4	PIXIE LOTT	Gravity	Mercury

# Who are top of the clubs? Three one-word answers...



**SURNAMES** are surplus to requirements on the club charts this week, with Hannah, Kelis and Ludacris respectively topping the Upfront, Commercial Pop and Urban lists.

Estonian Hannah will be hoping to repeat fellow Eastern European Inna's success after the Rumanian topped the Upfront chart last month and reached the Top 10 in the singles chart. She is already halfway there: I Believe In You jumps 8-1 Upfront this week. It also improves 24-13 on the Commercial Pop chart.

Co-penned by Hannah and Steve Booker – who has written a hatful of hits including Duffy's Mercy – it is on the independent Snowdog label, and includes mixes

by Michael Woods and Fred Falke.

With French dance maestro David Guetta at the helm, Kelis makes a welcome return, with Acapella closing 7-1 on the Commercial Pop chart. The introductory single from Kelis's fifth album Flesh Tone, it is her first number one on the chart since 2003's Milkshake and includes mixes by Guetta, Dave Aude and Bimbo Jones, who also contributed a mix to Hannah's Upfront chart topper.

On the Urban chart Tinie Tempah's five-week reign is over, with Pass Out falling 2% behind How Low, which completes a seven week climb to number one for Ludacris.

Alan Jones



**How high:** Ludacris topples Tinie Tempah from the Urban summit



**Bright future:** Kelis shoots to number one on Commercial Pop

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	3	2	LUDACRIS	How Low	Def Jam
2	1	9	TINIE TEMPAAH	Pass Out	Parlophone
3	2	6	YOUNG MONEY FEAT. LLOYD	Bedrock	Island
4	4	7	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash McNeely
5	7	3	TAIO CRUZ FEAT. KE\$HA	Dirty Picture	Island
6	8	3	USHER FEAT. WILL.I.AM	Omg	1c/fece
7	6	11	JASON DERULO	In My Head	Beluga Heights/Warner Bros
8	10	3	R KELIY	Be My Number 2	RCA
9	5	8	RIHANNA	Rude Boy	Def Jam
10	9	6	IYAZ	Solo	Reprise
11	11	8	SKEPTA	Bad Boy	Boy Beta Know
12	12	9	NAUGHTY BOY/WILEY/E SANDE	Never Be Your Woman	Relentless/Virgin
13	17	2	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone	Jive
14	18	2	ROLL DEEP	Good Times	Relentless/Virgin
15	14	8	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope
16	16	6	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes/Crmer
17	15	12	LADY GAGA FEAT. BEYONCÉ	Telephone	Interscope
18	13	8	CHRIS BROWN	Crawl	Jive
19	21	2	MCLEAN	My Name	Asylum
20	19	12	PITBULL FEAT. AKON	Shut It Down	J
21	20	17	IYAZ	Replay	Reprise
22	23	11	JLS	One Shot	Epic
23	24	12	LEMAR	The Way Love Goes	Epic
24	27	15	BEYONCÉ FEAT. LADY GAGA	Video Phone	Columbia
25	22	2	LAFAYETTE JOSEPHS	Bruised	Reckizm
26	27	2	KELIS	Acapella	will.i.am Music Group
27	25	11	THREE 6 MAFIA VS. TIESTO/FLO RIDA & SEAN KINGSTON	Feel It	Columbia
28	28	12	HONOREBEL FEAT. PITBULL & JUMP SMOKERS	Now You See It	Positiva/Virgin
29	29	15	CHIPMUNK FEAT. TALAY RILEY	Look For Me	Jive
30	30	6	AYO FEAT. DJ IRONIK & JOELLE MOSES	Far Away	Illstc r2/Sev:mix Sounds

## Cool Cuts Top 20

Pos	ARTIST	Title
1	HOT CHIP	I Feel Better
2	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight
3	PENDULUM	Watercolour
4	SOPHIE ELLIS-BEXTOR	Bittersweet
5	NERVO	This Kind Of Love
6	JAMES TALK & RIDNEY TOGETHER	
7	BLAME FEAT. RUFF SQUAD'S FUDA GUY & TINCHY STRYDER	On My Own
8	BOY 8-BIT	The Keep
9	PLAN B	She Said
10	GRUM	Can't Shake This Feeling
11	FUGATIVE	Crush
12	HANNAH	Believe In You
13	VOODOO CHILLI	Love Songs
14	DELERIUM	Dust In Gravity
15	CROOKERS	We Love Animals
16	TONG & ROGERS	What EP
17	MICHAEL WOODS	Drop Zone EP
18	MILK & SUGAR FEAT. AVAK	Let The Love (Take Over)
19	HADOUKEN!	Mic Check
20	JUNKIE XL FEAT. JAN HAMMER	Fairlight 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



# TV boost leads to Boyzone bounce

**TV PLAYED A BIG PART** in determining the number ones this week, with its continued exposure of the **Lady GaGa feat. Beyoncé** video for Telephone helping them to ring up a second week at number one on the singles chart, while the screening of **Boyzone's** Stephen Gately tribute programme earned said act's **Brother** a return to the albums summit.

After climbing 12-1 last week, Telephone extends its lead over Timie Tempah's Pass Out, which continues at number two. Telephone sold 58,299 copies last week, while Pass Out sold a further 51,335 copies.

GaGa's album The Fame surged back to number one last week, partly due to Telephone's success, but is itself knocked off the summit this week by another resurgent album - Boyzone's Brother.

Helped by the band's hour-long tribute to Stephen Gately, which drew an audience of more than 7.5m for ITV1, Brother returns to number one a fortnight after debuting in that position, with sales increasing 60.1% week-on-week to 61,887. The album's introductory single Gave It All Away, which peaked at number nine three weeks ago, also rallies,

improving 29-10 with sales increasing 123.7% to 22,729. The most recent Boyzone compilation, 2008 release Back Again: No Matter What climbs for the fifth straight week, leaping 57-18 (9,487 sales) to achieve its highest chart placing for more than a year. Brother is the fifth number one album of Boyzone's career, and the third to return to number one. Where We Belong - their last studio effort - rebounded 21-1 in 1998, ending a 13-week absence from the summit and 1999 compilation By Request climbed 2-1 after a fortnight off the top.

Canadian teen star **Justin Bieber's** first album My World catapults 33-3 (36,709 sales), to eclipse the number four position in which it debuted nine weeks ago. Back then, it was a nine-track album (seven audio tracks, two videos) but the new 2.0 version of the album features 18 audio tracks, including current single Baby, a collaboration with Ludacris which itself improves 4-3 (41,146 sales).

There are three new entries to the Top 20, with debuts at this level for Laura Marling and Joe Bonamassa and a welcome return for Goldfrapp.

### Sales statistics

Last week	Singles	Artist albums
Sales	2,607,024	1,556,312
prev week	2,631,148	1,473,937
% change	-0.9%	+5.6%

Last week	Compilations	Total albums
Sales	305,019	1,861,331
prev week	320,592	1,794,529
% change	-4.9%	+3.7%

Year to date	Singles	Artist albums
Sales	35,320,633	20,164,143
vs prev year	32,348,360	20,305,788
% change	+9.2%	-0.7%

Year to date	Compilations	Total albums
Sales	4,265,770	24,429,913
vs prev year	4,892,640	2,519,428
% change	-12.8%	-3.0%

Compiled from sales data by Music Week

Twenty-year-old singer/songwriter **Laura Marling's** 2008 debut Alas I Cannot Swim peaked at number 45 but, helped by a Mercury Music Prize nomination, has thus far sold more than 75,000 copies, paving the way for I Speak Because I Can, which debuts at number four (25,274 sales). Despite enjoying considerable support from Radio 1, Radio 2 and Absolute Radio among others, Marling has considerably less success with her singles. Her latest, Devil's Spoke, climbs 107-97 (2,320 sales) on its second week in the chart, providing her first Top 100 single with her sixth release.

One of the world's pre-eminent blues-rockers, **Joe Bonamassa** has taken longer than Marling to reach the sharp end of the chart. Black Rock is his 11th album and includes interpretations of Leonard Cohen's Bird On A Wire, Jeff Beck's Spanish Boots and Wille Nelson's Night Life. It hastens to a number 14 debut (12,550 sales), and is the fourth Bonamassa album in a row to provide the 32-year-old New Yorker with a new career peak. His first seven albums failed to chart at all but 2007's Sloe Gin reached number 50, 2008's Live From Nowhere In Particular reached number 45, and The Ballad Of John Henry climbed to number 26 last year.

After consecutive number two albums with Supernature (2005) and Seventh Tree (2008), **Goldfrapp** have to settle for a less lofty number six debut for latest album, Head First, on sales of 23,261 copies.

It is interesting to note that despite not generating a Top 40 hit between them, the Marling, Goldfrapp and Bonamassa albums all fared better than or as well as last week's top entry, Sugababes' Sweet 7, which is home to three Top 10 hits but could only debut at number 14, and now dives to number 43 (4,125 sales).

**Gabriella Cilmi's** introductory hit Sweet About Me took 14 weeks

### ARTIST ALBUMS



Universal	50.0%
Sony	21.7%
EMI	12.8%
Warner	11.4%
Others	4.1%

### SINGLES



Universal	55.3%
Sony	15.4%
EMI	14.1%
Warner	9.0%
Others	6.2%

debut 17 years ago last week with What's The 411. But Blige is one of R&B's more enduring talents, and chalks up her 10th charted set as Stronger With Each Tear debuts at number 33 (5,111 sales). Introductory single I Am reached number 34 three weeks ago, providing Blige's 37th Top 75 single

After reaching a 26-week low last week, album sales recover slightly, climbing 3.72% week-on-week to 1,861,331 - 5.65% below same-week 2009 sales of 1,973,600.

Meanwhile, single sales fall marginally, declining 0.91% week-on-week to 2,607,024 - 0.92% below same-week 2009 sales of 2,631,327.

Partly explaining this fall is a lack of big new entries, with **OMG by Usher feat. will.i.am** the only single able to command enough sales to secure a Top 20 debut this week. Entering at number 13 (18,774 sales), the track is the first single from Usher's new album Raymond V Raymond. It brings to five the number of current Top 75 entries penned by will.i.am, who also co-authored Steve Aoki's I'm In The House and three Black Eyed Peas hits: Meet Me Halfway, I Gotta Feeling and Rock That Body. The last of these drifts 11-12 this week (20,211 sales) and seems certain to end BEP's run of three consecutive number ones, if not their run of eight straight Top 10 singles.

While **Glee Cast's** Defying Gravity has singularly failed to do that, falling 38-39-60-87 since its debut, **Pixie Lott's** Gravity has shown more of a disregard for the law that what goes up must come down by growing for 10 weeks in a row. The track enters the Top 20 on its seventh week in the Top 75, climbing 23-20 (12,725 sales)

Finally, none of the three new **Glee Cast** releases to chart this week make the Top 75. Van Halen cover Jump debuts at number 106 (2,026 sales), while Lily Allen's Smile is number 168 (1,349 sales) and Charlie Chaplin's Smile is number 190 (1,163 sales). That is 41 Top 200 songs from the show so far this year.

Alan Jones

to make the Top 10 in stark contrast to latest single On A Mission, which debuted at number nine a fortnight ago but dropped immediately. The slow but steady growth of Sweet About Me was also reflected by Cilmi's 2008 debut album Lessons To Be Learned, which debuted at number 31 on sales of 6,052 copies and peaked at number eight six weeks later, before going on to sell 267,000 copies. Follow-up Ten - from which On A Mission is the first single - arrives at number 28 this week, on sales of 6,370 copies.

Cilmi was only a year old when **Mary J Blige** made her albums chart

## International charts coverage Alan Jones

# Macdonalds' globalisation continues to gather pace

**THE NUMBER ONE GLOBAL SELLER** for a sixth straight week, Sade's Soldier Of Love remains charted in 25 territories. Among more than 20 UK acts charting elsewhere, those faring best are Gorillaz (23 countries), Amy Macdonald (16) and Susan Boyle (16).

Soldier Of Love is in decline in 18 countries, most notably Japan (32-44), New Zealand (12-21) and

Norway (15-22) but moves up in Ireland (45-41), Russia (4-3) and Poland, where its 2-1 improvement earns it the number one slot for the first time. It holds steady in Hungary (2-2), Sweden (2-2), The US (6-6, with 41,000 sales taking its overall tally to 991,000 in six weeks) and South Africa (7-7).

While Sade's decline is rather stately and slow in most countries, Gorillaz' Plastic Beach is still settling

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 BOYZONE Brother	£8.93	£8.99	£8.95	£8.93
2 LADY GAGA The Fame	£6.44	£3.99	£4.99	£5.99
3 JUSTIN BIEBER My World	£8.93	£8.99	£8.95	£7.85
4 LAURA MARLING I Speak Because...	£7.48	£7.99	£7.99	£7.48
5 GLEE CAST Glee The Music Vol 2	£8.83	£8.99	£8.99	£6.97



# Charts sales

Key  
■ Highest new entry ■ Highest climber

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## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	4	<b>SKEPTA</b> Bad Boy / Boy Beta Know (SRD)
2	2	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data (ARV)
3	17	<b>AUDIO BULIYS</b> Only Man / Cooking Vinyl (ADA/CIN)
4	<b>NEW SARAH PHILLIPS</b> Autumn - Tribute To Debbie Phillips / Bacon Empire (ICDA)	
5	4	<b>EXAMPLE</b> Won't Go Quietly / Data (ARV)
6	3	<b>STEVE AOKI FEAT. ZUPER BLAHQ</b> I'm In The House / Data (ARV)
7	<b>NEW ARCTIC MONKEYS</b> My Propeller / Domino (PIAS)	
8	5	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
9	13	<b>TIESTO FEAT. NELLY FURTADO</b> Who Wants To Be Alone / Musical Freedom (PIAS)
10	7	<b>ZINC FEAT. MS DYNAMITE</b> Wile Out / ZincEssential (ADA/CIN)
11	<b>NEW BOY GEORGE</b> Amazing Grace / Decoded/Mnzs (PRIME)	
12	<b>NEW STORNOWAY</b> I Saw You Blink / uAD (PIAS)	
13	15	<b>MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
14	10	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
15	<b>NEW VAMPIRE WEEKEND</b> Giving Up The Gun / XL (PIAS)	
16	20	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
17	11	<b>CHUCKIE &amp; LMFAO</b> Let The Bass Kick In Miami Girl / CR2 (PRIME)
18	6	<b>ROX</b> My Baby Left Me / Rough Trade (PIAS)
19	19	<b>GENERAL FIASCO</b> Ever So Shy / Infectious (PIAS)
20	12	<b>BASHY FEAT. LOICK</b> When The Sky Falls / GGII/Rag2 / Richez (SS/ADA)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	<b>NEW JOE BONAMASSA</b> Black Rock / Provogue (ADA)	
2	6	<b>THE XX</b> Xx / Young Turks (PIAS)
3	7	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
4	2	<b>SIMPLY RED</b> Songs Of Love / SimplyRed.com (SIMPLYRED.COM)
5	5	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
6	1	<b>THE WHITE STRIPES</b> Under Great White Northern Lights / XL (PIAS)
7	8	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
8	<b>NEW GENERAL FIASCO</b> Buildings / Infectious (PIAS)	
9	<b>NEW DILLINGER ESCAPE PLAN</b> Option Paralysis / Season Of Mist (PH)	
10	3	<b>DAN LE SAC VS SCROOBIOUS PIP</b> The Logic Of Chance / Sunday Best (PIAS)
11	12	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
12	10	<b>JAY SEAN</b> All Or Nothing / :Point/layded (AMO/ARV)
13	<b>NEW AUTECHRE</b> Oversteps / Warp (PIAS)	
14	9	<b>GROOVE ARMADA</b> Black Light / Work It/Cooking Vinyl (ADA/CIN)
15	<b>RE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)	
16	11	<b>JOANNA NEWSOM</b> Have One On Me / Drag City (PIAS)
17	4	<b>DRIVE-BY TRUCKERS</b> The Big To Do / PIAS (PIAS)
18	14	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
19	<b>RE TOURE &amp; DIABATE</b> Ali Farka Toure & Toumani Diabate / World Circuit (PROP)	
20	19	<b>ARCTIC MONKEYS</b> Whatever People Say I Am, That's What I'm Not / Domino (PIAS)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	<b>NEW SARAH PHILLIPS</b> Autumn - Tribute To Debbie Phillips / Bacon Empire (ICDA)	
2	<b>NEW STORNOWAY</b> I Saw You Blink / uAD (PIAS)	
3	3	<b>MIDNIGHT BEAST</b> Tik Tok (Parody) / The Midnight Beast (AWAL)
4	1	<b>ROX</b> My Baby Left Me / Rough Trade (PIAS)
5	5	<b>GENERAL FIASCO</b> Ever So Shy / Infectious (PIAS)
6	2	<b>BASHY FEAT. LOICK</b> When The Sky Falls / GGII/Rag2 / Richez (ADA/CIN)
7	11	<b>ALL TIME LOW</b> Lost In Stereo / Hopeless (ADA/CIN)
8	8	<b>GIGGS FEAT. B.O.B.</b> Don't Go There / XL (PIAS)
9	9	<b>ISRAEL KAMAKAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (HOT)
10	14	<b>DROPIKICK MURPHYS</b> I'm Shipping Up To Boston / Helicat (ADA/CIN)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV)
2	2	<b>VARIOUS</b> Addicted To Bass 2010 / Ministry (ARV)
3	<b>NEW VARIOUS</b> Euphoria - A Decade Of Trance Anthems / Ministry (ARV)	
4	3	<b>VARIOUS</b> Pop Princesses 2010 / Sony/UMTV (ARV)
5	4	<b>VARIOUS</b> Mash Up Mix 90S / Ministry (ARV)
6	5	<b>VARIOUS</b> Push It - Classic Party & Dance Tracks / UMTV (ARV)
7	8	<b>VARIOUS</b> Now That's What I Call The Oos / EMI TV/UMTV (A&M)
8	11	<b>VARIOUS</b> Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
9	9	<b>VARIOUS</b> Brit Awards 2010 / Rhino (CIN)
10	6	<b>VARIOUS</b> You Raise Me Up - The Essential / Decca/Sony (A&V)
11	14	<b>VARIOUS</b> Running Trax Xtra - 5K And 10K Edition / Ministry (ARV)
12	7	<b>VARIOUS</b> The Music Lives On - Now The Mines Have Gone / Universal (A&V)
13	15	<b>VARIOUS</b> R&B Lovesongs 2010 / Sony/UMTV (ARV)
14	<b>RE OST</b> The Twilight Saga - New Moon / Atlantic (CIN)	
15	13	<b>VARIOUS</b> My Songs / UMTV (ARV)
16	17	<b>VARIOUS</b> Anthems - Electronic 80S / EMI TV/MOS (E)
17	10	<b>VARIOUS</b> The Solid Silver 60S - Greatest Hits 2 / EMI TV/UMTV (A&M)
18	12	<b>VARIOUS</b> Down Memory Lane / Sony (ARV)
19	19	<b>VARIOUS</b> 101 Running Songs / EMI Virgin/RCA (ARV)
20	<b>RE OST</b> Twilight / Atlantic (CIN)	

## Rock albums Top 10

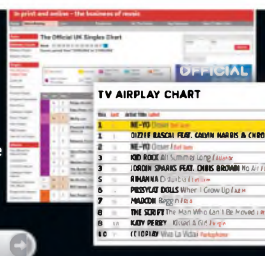
This	Last	Artist Title / Label (Distributor)
1	4	<b>THEM CROOKED VULTURES</b> Them Crooked Vultures / RCA (ARV)
2	1	<b>FOO FIGHTERS</b> Greatest Hits / RCA (ARV)
3	2	<b>MUSE</b> The Resistance / Helium 3/Warner Bros (CIN)
4	5	<b>PARAMORE</b> Brand New Eyes / Fueled By Ramen (CIN)
5	3	<b>AIRBOURNE</b> No Guts, No Glory / Roadrunner (ADA/CIN)
6	<b>NEW DILLINGER ESCAPE PLAN</b> Option Paralysis / Season Of Mist (PH)	
7	6	<b>MUSE</b> Black Holes & Revelations / Helium 3/Warner Bros (CIN)
8	7	<b>GUNS N' ROSES</b> Greatest Hits / Getten (ARV)
9	8	<b>NICKELBACK</b> Dark Horse / Roadrunner (ADA/CIN)
10	9	<b>EVANESCENCE</b> Fallen / EMI (E)

## Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	3	<b>VARIOUS</b> Running Trax Xtra - 5K And 10K Edition / Ministry (ARV)
2	<b>NEW VARIOUS</b> Euphoria - A Decade Of Trance Anthems / Ministry (ARV)	
3	1	<b>GORILLAZ</b> Plastic Beach / Parlophone (E)
4	2	<b>VARIOUS</b> Addicted To Bass 2010 / Ministry (ARV)
5	4	<b>VARIOUS</b> Mash Up Mix 90S / Ministry (ARV)
6	5	<b>BONOBO</b> Black Sands / Ninja Tune (PIAS)
7	<b>RE MASSIVE ATTACK</b> Heligoland / Virgin (E)	
8	<b>DAVID GUETTA</b> One Love / Positiva/Virgin (E)	
9	<b>NEW AUTECHRE</b> Oversteps / Warp (PIAS)	
10	6	<b>GROOVE ARMADA</b> Black Light / Work It/Cooking Vinyl (ADA/CIN)

## Go online for more chart data

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.



## Jones



down, and makes second-week slides of 3-8 in Canada, 2-9 in the US, 4-10 in Ireland, 21-19 in Spain and 41-66 in Japan but is only just making its debut in Portugal (number four), Sweden (number 10) and Mexico (number 10), while climbing 12-1 in Flanders, 9-2 in Wallonia, 30-7 in Poland, 18-12 in Italy and 41-37 in Finland.

After debuting at number one in Switzerland last week, Scots singer/songwriter Amy Macdonald's second album A Curious Thing now does likewise in neighbouring Austria and Germany, and enters the Swedish chart at number five. It continues atop the Swiss list too, and improves its

standing in Flanders (8-2), Wallonia (8-4), Denmark (11-7), Poland (24-11), Finland (38-21) and Italy (54-25). It falls in just five countries, most heavily in Ireland, where it declines 26-52.

Sugababes' latest album Sweet 7 fell short of the Top 10 domestically last week and makes a muted first impression overseas too, debuting at number 35 in Ireland and 92 in Switzerland.

The xx were a buzz act of the recent South By Southwest festival in Austin, Texas, and their self-titled debut album accordingly gets a 51% boost in sales week-on-week to 5,500 - enough for it to enter the US Top

100 for the first time in its 14-week chart career. The album climbs 173-94 and has now amassed sales of 110,000 copies in the US. Its UK sales are just shy of 74,000.

Finally, One eskimo surface on the US chart for the first time after appearing on The Ellen DeGeneres Show. The American Idol judge's patronage helped their eponymous album to post a 214% increase in sales to just over 3,000, enough for it to debut on the Top 200 at number 196. The album's overall US sales are more than 19,000, compared to the 3,600 copies it has sold here since its release in September.

## Music Week

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

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# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))	SALES INCREASE
1	3	3	<b>BOYZONE</b> Brother Polydor 2733609 (ARV) (Wells/Person)	↑
2	1	63	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★ (RedOne)	↑
3	33	10	<b>JUSTIN BIEBER</b> My World Def Jam 2725523 (ARV) (Bieber/Corrion/Stewart/Harell/D'Amico/Dirty Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti/Boi Fresh/DJ Frank ElMalina)	↑
4	New		<b>LAURA MARLING</b> I Speak Because I Can Virgin CDV3075 (E) (Johns)	HIGHEST NEW ENTRY
5	2	2	<b>GLEE CAST</b> Glee - The Music - Season One - Vol 2 Epic 88697617052 (ARV) (Anders/Astrom/Murphy)	
6	New		<b>GOLDFRAPP</b> Head First Mute CDSTUMM320 (E) (Gregory/Goldfrapp)	
7	7	43	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564693072 (CIN) 4★ (Nelson/Johns)	↑
8	5	15	<b>Alicia Keys</b> The Element Of Freedom J 88697465712 (ARV) (Bhaer/Kays/Brothers/Gad/Swizz Beatz/Shux)	
9	8	38	<b>FLORENCE + THE MACHINE</b> Lungs Island 1797940 (ARV) 3★ (Epworth/Ford/MacKis/Hugall/White)	
10	9	25	<b>MUMFORD &amp; SONS</b> Sign No More Island 2716932 (ARV) ★ (Dravs)	
11	6	9	<b>GLEE CAST</b> Glee - The Music - Season One - Vol 1 Epic 88697540932 (ARV) (Anders/Astrom/Murphy)	
12	4	3	<b>GORILLAZ</b> Plastic Beach Parlophone 6261662 (E) (Gorillaz)	
13	15	22	<b>CHERYL COLE</b> 3 Words Fascination 2721459 (ARV) ★ (Will/Lam/Sydney/Williams/Kimmer/Watters/Soulshock & Karlin/FF Smith/Cruz)	↑
14	New		<b>JOE BONAMASSA</b> Black Rock Provogue PRD73001 (ADA) (Shirley)	
15	10	3	<b>AMY MACDONALD</b> A Curious Thing Mercury 2731140 (ARV) (Wilkinson)	
16	16	28	<b>PIXIE LOTT</b> Turn It Up Mercury 2700146 (ARV) ★ (FF Smith/Hauger/Morhall/Byr/Kurstin/GaGa/Zberg/Zizzo/Rendon/Laubscher/Cutcher)	↑
17	12	18	<b>RIHANNA</b> Rated R Def Jam 2723990 (ARV) ★ (Cass & Status/Target/Stewart/Riddick/Harmony/N-Yo/Kaan/edy/Will.Li.am/Free School/Ericksen/Fimberlake/Knox/Harrison)	
18	57	27	<b>BOYZONE</b> Back Again... No Matter What Polydor 1785356 (ARV) (Hargreaves/Tipsnall/Ma/Variou)	HIGHEST CHARTER
19	11	23	<b>MICHAEL BUBLE</b> Crazy Love Reprise 9362497077 (CIN) 4★ (Foster/Rock/Gatica/Chang)	
20	19	22	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) (Byrne/Ma/Kochan/Robson/Barrie/Harcourt/Love/Jorgensen/Kurstin/Marri/Nor-Ga/Wel/Elofsson/Westerlund/Isaak/Dixon)	↑
21	21	42	<b>BLACK EYED PEAS</b> The E.N.D. Interscope 2707969 (ARV) 4★ (Guetta/Harris/Board/Apl.D.:Ap/DJ Replay)	↑
22	13	13	<b>ANDRE RIEU</b> Forever Vienna Decca 5323379 (ARV) (Rieu)	
23	17	4	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (ARV) (FF Smith/Starsmith/Frank/music)	
24	22	71	<b>BEYONCÉ</b> I Am... Sasha Fierce Columbia 8869794922 (ARV) 4★ (Gad/Feder/Th: Dream/Starz:JS:War/Variou)	
25	27	79	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697327121 (ARV) 5★ (Duggan/King)	↑
26	20	20	<b>JLS</b> JLS Epic 88697564572 (ARV) 3★ (Maz/Rosen/Hector/FF Smith/Cruz/Zberg/Cutcher/Metropolitan/D:Kays/Soulshock/Karlin)	
27	18	8	<b>JOURNEY</b> Greatest Hits Columbia 4631402 (ARV) (S:Gard/Elsom/Baker/Perry/Worckman/Galassi/Hilley)	
28	New		<b>GABRIELLA CIMLI</b> Ten Island 2731884 (ARV) (Th: Invisible/John/Higgins/X:nomani/Parker & James/Harris/Masterson/Austini/Kurstin/Cilmi/Lumberjack)	
29	23	4	<b>JASON DERULO</b> Jason Derulo Beluga Heights/Warner Bros 9362496702 (CIN) (Rosen)	
30	24	20	<b>ROBBIE WILLIAMS</b> Reality Killed The Video Star Virgin CDV3064 (E) 2★ (Horn)	
31	29	8	<b>KE\$HA</b> Animal RCA 88697640462 (ARV) (Dr Lutz/Blaug/Martini/Gamson/S:hellb:er/N:Wille/Kurstin/Cruz/FF Smith)	
32	32	59	<b>LILY ALLEN</b> It's Not Me, It's You Regal 6942752 (E) 3★ (Kurstin)	
33	New		<b>MARY J BLIGE</b> Stronger With Each Tear Geffen 2731839 (ARV) (RedOne/Fair/Will.Li.am/Stargate/Supdup/S:haaker/Plain/Pa/Herzberg)	
34	40	27	<b>MICHAEL BUBLE</b> Call Me Irresponsible 143/Reprise 936249987 (CIN) 3★ (Foster/Gatica)	↑
35	39	48	<b>WHITNEY HOUSTON</b> The Ultimate Collection Arista 8869777012 (ARV) ★ (Various)	↑
36	28	3	<b>LEMAR</b> The Hits Epic 88697634322 (ARV) (Various)	
37	45	23	<b>ALEXANDRA BURKE</b> Overcome Syco 88697460232 (ARV) ★ (Th:ph:nom/My:Stargate/N:Wille/R:O:One/Blaug:er/H:Watters/J:son/Love/Element/Wilkins/Step:Boa/Ker:K:needy/Quiz&Laross)	↑
38	38	42	<b>KASABIAN</b> West Ryder Pauper Lunatic Asylum Columbia 88697518311 (ARV) 2★ (Pizzarello/Dan The Automator)	

This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))	SALES INCREASE
39	42	10	<b>ALVIN &amp; THE CHIPMUNKS</b> Alvin & The Chipmunks 2 - The Squeakquel Rhino 8869758075 (CIN) (De Town)	↑
40	47	9	<b>TIMBALAND</b> Shock Value II Interscope 2723774 (ARV) (Timbaland/Werman)	↑
41	37	65	<b>FLEETWOOD MAC</b> The Very Best Of WSM 8869736352 (ARV) 4★ (Various)	
42	50	21	<b>FOO FIGHTERS</b> Greatest Hits RCA 88697369211 (ARV) (Jones/Norton/Kasper/Reskulneczi/Vig)	↑
43	14	2	<b>SUGABABES</b> Sweet 7 Island 2727295 (ARV) (The 5meazings/No:Garibay/RecOne:target:Sydney)	
44	Re-entry		<b>SNOW PATROL</b> Up To Now Fiction 2720709 (ARV) 2★ (Jacknife Lee/McClellan/Light:ccy/T:Coogan/Brennan/Watson)	
45	44	6	<b>OWL CITY</b> Ocean Eyes Island 272809C (ARV) (Young)	↑
46	52	109	<b>PAOLO NUTINI</b> These Streets Atlantic 094634 (CIN) 3★ (Nelson)	↑
47	49	20	<b>BIFFY CLYRO</b> Only Revolutions 14th Floor 988656452 (CIN) (GG Garth/Biffy Clyro)	↑
48	Re-entry		<b>THEM CROOKED VULTURES</b> Them Crooked Vultures RCA 88697645361 (ARV) (Them (rooked Vultures)	
49	30	3	<b>JIMI HENDRIX</b> Valleys Of Neptune Sony 88697640562 (ARV) (Hendrix/H:ncrich/Kramer/McCormet)	
50	71	9	<b>THE XX</b> XX Yung Turks YTOgn (PIAS) (Smith/McDonald)	↑
51	56	27	<b>MUSE</b> The Resistance Helium 3/Warner Brco 2564686625 (CIN) ★ (Muse)	↑
52	26	3	<b>ORIGINAL CAST RECORDING</b> Andrew Lloyd Webber - Love Never Dies Really Useful 2724753 (ARV) (Webber/Wright)	
53	63	86	<b>DUFFY</b> Rockferry A&M 1756423 (ARV) 5★4★ (Fuller/Wingard/Frecker)	↑
54	53	28	<b>JAY-Z</b> Blueprint III Roc-A-Fella 7567895752 (CIN) ★ (Cartez/West/Noic/Jay/Hunter/Shux/The Incredibles/Wiz Eatzi/Timbaland/RCC/Neptunes)	
55	Re-entry		<b>DAVID GUETTA</b> One Love P:Silva/Virgin 6853710 (E) (Guetta)	
56	58	3	<b>DINNINGTON COLLIERY BAND</b> A Band For Britain Decca 2732796 (ARV) (Cohen)	
57	55	30	<b>ROD STEWART</b> Some Guys Have All The Luck Warner Brothers 886978823 (CIN) ★ (Tocanti/Tyrell/Kentis)	
58	48	5	<b>MARINA AND THE DIAMONDS</b> Family Jewels 679 2564683625 (CIN) (Howel/Stannarc/Gabriel/L:z:smith/Kurstin/Howes)	
59	41	7	<b>SADE</b> Soldier Of Love RCA 88697638812 (ARV) (Sade/Pela)	
60	75	53	<b>N-DUBZ</b> Against All Odds AATW/JUMTV 2725229 (ARV) ★ (FF Smith/N-Dubz)	↑
61	36	18	<b>SUSAN BOYLE</b> I Dreamed A Dream Syco 88697554542 (ARV) 7★ (Mac)	
62	74	10	<b>VAMPIRE WEEKEND</b> Contra XL XLCD429 (PIAS) (Eastman/Ilj)	↑
63	68	3	<b>BOMBAY BICYCLE CLUB</b> I Had The Blues, But I Shook Them Loose Island 271067 (ARV) (Abbiss)	↑
64	31	4	<b>SIMPLY RED</b> Songs Of Love simplyred.ccm SRA007CD (SIMPLYRED.COM) (Various)	
65	34	4	<b>JOHN BARROWMAN</b> John Barrowman Syco 88697654952 (ARV) (Kochi/Glipin)	
66	Re-entry		<b>PARAMORE</b> Brand New Eyes Fueled By Ramen 7567895804 (CIN) (Cavallo/Paramore)	
67	35	4	<b>SHARLEEN SPITERI</b> The Movie Songbook Mercury 2722307 (ARV) (Ramon/Spiteri/McPhane)	
68	69	44	<b>TAYLOR SWIFT</b> Fearless Mercury 1795298 (ARV) ★ (Chapman)	↑
69	66	26	<b>DIZZEE RASCAL</b> Tongue N Cheek Ditee Stank w:STANKcc7 (PIAS) ★ (Nan Helcen/Lacraze/Harris/Agony FOX/Dzee Rascal/Foxtier/Tiest)	
70	25	2	<b>THE WHITE STRIPES</b> Under Great White Northern Lights XL TMR015 (PIAS) (White)	
71	60	63	<b>AMY MACDONALD</b> This Is The Life Vertigo 1732024 (ARV) 2★2★ (Wilkinson)	
72	64	82	<b>ROBBIE WILLIAMS</b> Greatest Hits Chrysalis 8668002 (E) 6★ (Chambers/Power/Williams/Duffy/Trange)	
73	65	5	<b>THE COURTEENERS</b> Falcon A&M 2729351 (ARV) (Fuller)	
74	Re-entry		<b>STEREOPHONICS</b> A Decade In The Sun - Best Of V2 1780699 (ARV) 2★ (Hynes/Lowe)	
75	70	73	<b>PINK</b> Funhouse LaFace 8869746922 (ARV) 3★ (Various)	

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