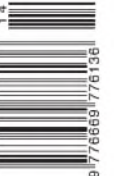


MusicWeek

United Business Media



THE BUSINESS OF MUSIC www.musicweek.com

10.04.10 £5.15

NEWS IN WITH THE NEW

Editor Krissi Murison makes her mark with an all-new New Musical Express



PUBLISHING FIRST FRUITS

Chrysalis gains Sheryl Crow songs as it makes First State acquisition



FEATURES SAFE PAIR OF HANDS

Writer/producer Jimmy Hogarth on his solo work and his development of new talent

Arenas in rude health as receipts rise 40% – but small gigs need Government support

Box office closes on half-billion mark

Live
By Gordon Masson

THE HUGE POPULARITY OF LIVE MUSIC is underscored by new figures which show the UK and Ireland's biggest indoor venues generated nearly £500m in box office receipts last year – more than 40% up on 2008.

Those historic numbers come as UK Music asks the Government, whose consultation on small venues closed recently, to do more for grassroots live music by supporting Lord Clement-Jones' Live Music Bill.

The boost was driven by a larger number of gigs, bigger audiences at those events and a 12% leap in average ticket prices, according to figures published by the National Arenas Association (NAA) and made exclusively available to *Music Week*.

In its latest annual report, the NAA reveals that the number of events hosted by arenas during 2009 totalled 2,333 – an increase of 18% on 2008's 1,978 performances. Those events were attended by more than 13.6m people up 30% on 2008's total audience of 10.4m.

In itself this provided the nation's arenas with record-breaking business, with the increased price of tickets resulting in the massive revenue growth to £491.7m.

NAA chairman Phil Mead says, "To record these levels of growth at a time when the general economy in the country was in the doldrums is fantastic and shows just how healthy the live entertainment sector is."

Average arena ticket prices were £36.12 in 2009, compared to £32.24 the year before. However, they remained marginally lower than the all-time average high of £36.86 achieved in 2007.

Analysing prices by genre, the NAA reports that the biggest ticket hike arose for pop concerts, where the

average cost of a ticket in 2009 was £52.37, compared to £42.24 a year before.

The cost of going to a rock concert also increased. The price moved up to £41.46 from £35.69 in 2008, while MOR performances had an average ticket price of £49.94 compared to £45.30 the year before.

Average prices for events in the classical and ethnic music genres dipped, as did prices for comedy and sports events. But because 61% of

arena performances involved live music that helped promoters earn much greater returns from tours and shows; a 49% leap in the volume of audiences going to comedy shows in arenas also boosted those top-line numbers.

Mead also believes the money venues are investing to improve facilities at arenas is helping to make them more attractive to audiences and performers alike: as the MD of arenas for NEC Group. Mead oversaw the £29m refurbishment of the LG Arena last year.

He says, "There's been a great deal of investment by NAA members in recent years and that's definitely helping to improve the customer

experience, which in turn leads to people visiting arenas more often."

Meanwhile, UK Music CEO Feargal Sharkey wrote to Licensing Minister Gerry Sutcliffe at the end of last week telling him Lord Clement-Jones' Live Music Bill is the best option to transform the lives of Britain's musicians now that the Government's own small venues consultation has ended.

In a letter sent to the minister on Thursday, Sharkey points out that the DCMS has "just days to evaluate possibly hundreds of submissions, seek appropriate agreement and clearances with other Government departments, formulate a decision and then lay an LRO [Legislative Reform Order] before Parliament."

Given these pressures, Sharkey suggests the Government should timetable the Clement-Jones Bill, which proposes a Licensing Act exemption for venues with a 200 capacity or less, and allow its Second Reading.

Clement-Jones says, "The Government is drinking in the last-chance saloon. This is their opportunity to show they really do have the interests of musicians at heart."

gordon@musicweek.com



Top pops: pop concerts recorded the biggest ticket rise, going up £10.13 on average in 2009

	2009	2008	2007	2006	2005
MOR	£49.94 ↑	£45.30	£51.23	£36.44	£33.28
ROCK	£41.46 ↑	£35.69	£37.20	£32.30	£30.81
POP	£52.37 ↑	£42.24	£44.63	£43.63	£33.15
R&B	£43.16 ↑	£31.48	£50.82	£31.93	-
ETHNIC	£43.16 ↓	£57.79	£56.94	£49.71	£41.63
CLASSICAL	£37.07 ↓	£39.56	£37.12	£38.82	£33.59
OTHER MUSIC	£28.66 ↑	£24.29	£22.38	£19.99	£16.82
FAMILY	£30.69 ↑	£25.36	£30.69	£24.66	£20.15
DANCE	£27.28 ↑	£25.38	£27.01	£21.33	£27.66
COMEDY	£29.51 ↓	£29.77	£25.27	£26.58	£25.33
SPORT	£25.19 ↓	£29.57	£35.64	£22.62	£17.97
MISC. TICKET	£31.82 ↑	£17.45	£27.07	£50.15	£30.83
Total Average	£36.12 ↑	£32.24	£36.86	£30.45	£25.47

Triple alliance comes together to fight 'on air/on sale' issue

THE INDUSTRY IS USHERING IN A NEW ERA of creative community following the "alignment" of three organisations to pursue an artist-friendly agenda, starting with the potentially divisive on air/on sale issue.

The Musicians' Union, Music Managers Forum and Featured Artists Coalition have agreed to begin work on an action plan immediately, despite not having a formal name to christen their new era of cooperation.

Pre-releasing records to radio well in advance of the date they go on sale is the first big hot potato they will tackle together.

The three organisations also want labels to begin signing

licensing deals with artists to see singers and songwriters become retailers in their own rights and move closer to their fans.

MU general secretary John Smith says the intention is for the three bodies to meet each month and that the coalition may eventually be given a name.

He says there is also an intention to become more involved in "political stuff" and the issues in Europe. "We don't always get the opportunity to focus on artist issues. This will be a concentration of our efforts," says Smith, who adds that their work will complement what UK Music is achieving and, hopefully, some of

their ideas could be adopted by the umbrella group.

"We are certainly working more closely together because of our alignment of interests," adds FAC acting CEO Jeremy Silver. "We will make sure we will use our collective membership."

Silver adds the on air/on sale issue, which the MMF has done much to highlight in recent weeks, is an obvious issue for the three organisations to rally around.

"It seems to us that if the industry is putting this level of focus for people to not fileshare then it seems anachronistic, if not to say two-faced, to have business practices that encourage

filesharing," says Silver, who believes the industry cannot expect to ask for help from Government and others if it is seen as not putting its own house in order.

Smith argues that a "got to have it now" society does not wait to buy tracks legally and once people have heard a song played on the radio they do not always wait to buy it legally.

As part of its strategy the new grouping will write to the BBC's Director General Mark Thompson claiming that by playing music ahead of a release date the BBC is encouraging piracy.

On the second major issue, Smith claims artist websites are

given "grace and favour" treatment at the moment and the three organisations would like to see this become more formal, with artists given similar deals to more traditional online retailers and to ensure they "make some money from digital".

This, he claims, will help drive fans towards artists, "which will benefit everyone". However, they are likely to find some resistance to this from labels who believe early radio play builds demand.

Smith insists the move is not an attempt to cut record labels out. He adds, "They [labels] rush to do deals with iTunes and others, but artists are the obvious people to sell records."

News

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

The Playlist



CHRISTINA AGUILERA Not Myself Tonight

RCA

A confident, innovative return by the star who teams with producer Polow Da Don, and songwriter Ester Dean, to create this radio-friendly cut. (single, April 19)



SIA Clap Your Hands

RCA

The lead single and a benchmark song from Sia's new album, this is innovative pop with an undercurrent of club-friendly sensibility. (single, May 31)



WILDBIRDS & PEACEDRUMS Fight For Me

Leaf Label

From new EP Retina, Fight For Me is a sparse, haunting track; all hypnotic rhythms and a dark, spiritual heart – glorious stuff. (from EP, May 10)



I AM ARROWS Nun

Vertigo

Put The Beatles in a blender with MGMT, mix with Elliott Smith at his more upbeat and you're getting close to Andy Burrows' intriguing new project. (single, May 10)



UNKLE Where Did The Night Fall

Surrender All

The fifth studio album from UNKLE and the duo are at the top of their game. A finely-crafted, production-led return with plenty of highs. (album, May 10)



ERYKAH BADU Window Seat

Island

With an epic video, this world-class song from Badu's new album is a slice of faultless soul with broad appeal. (single, April 12)



SUB-FOCUS FEAT. COCO Splash

Ram

Coco adds vocals to bring this drum & bass hit out of the underground and on to radio. It is set to take both artists to new audiences. (single, tbc)



ED HARCOURT Do As I Say Not As I Do

Piano Wolf

In between his writing, recording and producing commitments for other artists, Harcourt has found time to craft a dazzling solo album. (single, June 14)



ANNA CALVI First We Kiss

Domino

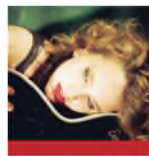
With her ethereal, David Lynch-esque soundscapes and haunting vocals, new Domino signing Calvi is an exciting talent. (online stream)



BLESS BEATS FEAT. REMI NICOLE Let It Go

Island

Remi Nicole brings a radio-friendly hook to an innovative debut from this fast-rising 22-year-old UK producer. (single, tbc)



SIGN HERE

Domino has signed rising UK talent **Anna Calvi**. She supported the Arctic Monkeys at the Royal Albert Hall last week

PRS for Music announces three new missions for change

PRS: new agenda to push public and political profile

Licensing

By Robert Ashton

PRS FOR MUSIC WANTS TO PLAY A BIGGER ROLE in how the industry evolves, with CEO Robert Ashcroft unveiling an ambitious and wide-reaching agenda to build on his recent restructuring.

Ashcroft, who has created two divisions – licensing and operations – to replace the society's four business units, is now planning to follow through on three key missions.

The first of these is a major research, marketing and communications programme, which will help give the public a better understanding of what the collecting society does.

Ashcroft says that since taking up his job in January he has observed, "Our role in supporting the future of music is not well understood and we need to communicate better to the public at large what we do and why it is good for the future of music in the country."

Part of this means building closer links with the hairdressers, garage owners and other businesses from which PRS collects money. "Any organisation that is taking money from the public needs to explain what they do with it and why it is



'We need to communicate better to the public' – PRS for Music CEO Robert Ashcroft

worthwhile," explains Ashcroft, who is now looking carefully at all the messages communicated by PRS.

From now on a "thank you" letter will be included with every invoice. This, he suggests, could come from an individual who relies on PRS money and might contain some background information on their career. He also wants more famous names "to give back to the creative source of the industry".

Ashcroft is also determined that PRS pursues a more rigorous political and European agenda to help tackle piracy. The CEO, who has launched digital services in previous jobs, believes he can "bring a different perspective" to the debate.

He wants to engage more openly with ISPs to stifle piracy and launch more legal services. "I don't think we will get onside with ISPs unless we can find a solution that meets their economic needs as well as our own," says Ashcroft. "We need to find a common solution and I don't think that dialogue has been properly engaged."

Finally, Ashcroft wants to ensure that one-stop shopping for pan-European licences for online services works in practice, and to this end is determined to work closer with

other societies around the world, starting with French society Sacem.

Ashcroft concedes the "solutions have yet to emerge... but if we can work that one out with Sacem and offer good services to licensees, these will be victories on which we can build."

robert@musicweek.com



Out with the old, in with the New (Mus)

KRISSI MURISON (right) has set out her stall for the future of *NME*, with a comprehensive revamp of the weekly music magazine that will put the emphasis on in-depth content as well as a wider editorial remit.

The first issue of the rejigged magazine goes on sale in London tomorrow (Tuesday) and on Wednesday in the rest of the country.

The IPC title has undergone a redesign, including a new logo, a new layout with more words on the page and supplementary breakout information, as well as new content. This includes:

- a new front section, including The Main Event, a report, investigation or debate on the week's most pressing music news story;
- weekly Talking Head comment pieces from musicians and *NME* writers;
- new First Night, On The Road and In The Studio pages, giving updates on forthcoming tours and albums;
- an overhaul of new music section Radar to include more new band



Changing times: *NME* editor Krissi Murison

news and live reports. It will also feature guest columnists including Tim Westwood, Simian Mobile Disco and Mary-Anne Hobbs; and

new page This Week In, which looks back at the *NME* archive. Murison, who took over from Conor McNicholas as editor in September, says that the new *NME* is significantly different, with "a

more mature and aspirational design, and content which focuses on being in-depth, opinionated and above all knowledgeable".

"We listened carefully to what music fans want from their *NME* – and delivered a weekly must-have for anyone who is obsessed with music, regardless of age," she adds.

Publishing director Paul Cheal says, "When I took Krissi on, the remit was to re-energise the magazine. It had done well for six years under Conor McNicholas but six years is a long haul at a weekly magazine for any editor."

Cheal explains that the magazine will also broaden its remit away from guitar-band fare. "*NME* is never going to be about pop but we can talk about pop," he says. "We want people to read the magazine irrespective of who is on the cover."

This is reflected in the variety of stars on the front cover of the relaunch issue: there are 10 versions featuring artists including Rihanna, Jack White, LCD Soundsystem (pictured above).

New chief operating officer to transform In The City brand and build partnerships

Coen takes wraps off ITC blueprint

Events

By Ben Cardew

IN THE CITY'S NEW COO Philip Coen is working on far-reaching plans to transform the Manchester music industry event with a number of new initiatives including gigs by high-profile acts and fringe events throughout the year.

Coen, best known for his work with European Bluetooth and wi-fi pioneer Netario, has been tasked by ITC founder Yvette Livesey to develop ITC partnerships and the brand.

Now six months on from joining the company, Coen has exclusively revealed to *Music Week* the ITC team's blueprint for the

future of the industry event. They include:

- moving ITC from its traditional Midland Hotel base, to take place this year in four hotels in Manchester's Piccadilly area (The City Inn, Malmaison, The Abode and The Place), an approach previously tested by In the City Dublin. Coen says that this will give the event more of a "campus feel" and mean the conferences will be closer to the live showcases, many of which take place in the city's Northern Quarter;
- shifting the event from its weekend slot to weekdays and shortening the length. ITC 2010 takes place this year from Wednesday October 13–Friday October 15, a shift from

its previous Sunday to Wednesday approach. Livesey believes this will benefit In The City Live by allowing more pubs and clubs to participate;

- building on the live side of In The City, traditionally a showcase for unsigned bands, to include better-known acts. This will come into effect this year but is intended to really come into its own for ITC's 20th anniversary celebrations in 2011, when Coen says the event may invite back "some of its alumni". Artists who have played the event include Oasis, The Chemical Brothers and Daft Punk;
- expanding the amount of In The City events so that it is no longer seen as a "once-a-year proposition". These new events could be based anywhere in the UK, according to Coen; and
- developing ITC's online presence so that it is available "365 days a year".

"My role is to effectively lever-

age the brand equity of ITC into new and complementary areas of the music industry," explains Coen.

Coen says that this year the conference will have two panel programmes, with one concentrating on the more traditional issues facing the music business and the other focused on the convergence between the music industry and businesses such as film, TV, games and online.

"The conference is still the core of what we do," he says. "But we feel there is the opportunity now based on our research for In The City to take what it has traditionally been good at, for example finding unsigned talent, and building that out, for example with the larger live element."

Livesey adds, "Philip has very much a financial background and we needed that to balance the company out properly."

ben@musicweek.com

IN THIS ISSUE



NEWS

POP GOES THE TV SCHEDULE 4

Performance, dance and gossip promised by C4's Koko Pop show

MEDIA NEWS

PLUGGER PLANS TO GET POP BACK ON TRACK 6

Top Of The Pops campaigner leads quartet in music TV concept

LIVE NEWS

DIVERSITY HELPS ARENAS THRIVE IN 2009 8

Study reveals a vintage year for live events

DIGITAL NEWS

GANG OF FOUR TAKE THE PLEDGE 10

Band take fan-funded route to market for their new album

PUBLISHING NEWS

CHRYSALIS GAINS CONSULTIN ROLE 11

Chrysalis to work with investors and pension funds following acquisition of First State

UNEARTHED

THE CANDLE THIEVES 12



From SxSW to Music Week's Unearthed showcase, big things are expected of the Peterborough duo

FEATURES

A SAFE PAIR OF HANDS 13

Music Week catches up with writer/producer Jimmy Hogarth

RETREAT FROM THE PLASTIC BEACH 15

A host of affordable green packaging options for record labels are now available

BEST INVESTMENTS 17

In today's industry what is the best way to finance an act?



ical Express)



Magnetic Man and Laura Marling.

To support the launch, a print and online marketing campaign will run within IPC brands including *Nuts*, *Loaded* and *Marie Claire* as well as on NME TV and NME Radio. Additional support comes from external partners including *The Independent*, *Time Out* and AMG Music Academy venues.

The campaign will target an estimated 8m 15–34-year-olds.

'Do or die' for EMI as £200m deal folds

THE FUTURE OF EMI MUSIC

again hangs in the balance, as recently-appointed chairman Charles Allen (right) toughs out last week's collapse of talks to sell North American catalogue rights to Universal.

"It's do or die," says Enders. Analysis founder and media analyst Claire Enders. "EMI is in a desperate situation. The value of its equity has been written down by 90% and, to his credit, Charles Allen is fighting hard on behalf of his shareholders, but the truth is this is an extremely stark scenario."

In the wake of the departure of chief executive Elio Leoni-Scteti last month, EMI had placed its trust in the Universal deal raising £200m. This would have enabled parent company Terra Firma to surpass the new investment of £120m that it requires by June 14.

This is needed under terms agreed with Citigroup, the bank which loaned Guy Hands' private-



equity firm £2.5bn to buy EMI in 2007.

If the £120m is not forthcoming, Citigroup – with whom Terra Firma is already engaged in litigation – is expected to seize control of

EMI and break it up for sale, most likely to Warner Music. Warner has been waiting in the wings for some time and is now said to be working on a takeover plan with US equity group Kohlberg Kravis & Roberts.

The latest source of Citigroup's grievance with Terra Firma is that it was not consulted about the talks with Universal. The picture is further complicated by the ongoing legal proceedings between Terra and Citigroup, over allegations that the bank inflated the price the private-equity group paid for EMI.

It is understood that Universal and Sony, which also hovered around the North American catalogue as a potential buyer, were not prepared to pay more than £50m for a five-year licence of rights to such artists as Coldplay, Katy Perry and The Beatles.

"It was a foregone conclusion that the sale to Universal would not go through," says Enders. "EMI's North American market share has been far too inadequate to command that sort of price, and there is no comparable transaction which justifies the £200m price tag. In addition, Universal was justifiably wary of possible legal action from Citigroup had the deal gone through."

Allen and EMI's senior management are now putting together a business plan which will entail Terra Firma calling on its investors to stump up the necessary £120m by the June deadline. This it is hoped will stave off Citigroup seizing control and dealing direct with potential suitors such as Universal and Warner.

But Enders believes this is a risky strategy. She says, "In business terms this is the final scenario before administrators are appointed. Will Terra Firma's investors believe that the sensible route is to kick in £120m, or is now the time to wash their hands of what is a messy affair? We'll see."

News

Editorial Robert Ashton



A sector as successful as live deserves Government attention

TAKE A LOOK AT THOSE FIGURES for the arena sector: half a billion pounds of revenue last year. A staggering amount of money – and that was 40% up on 2008.

What other business is achieving those sorts of numbers and that level of growth in these straitened times?

There can't be that many sectors in the country that can boast nearly 14m satisfied customers. But that's how many people flooded into Britain's arenas last year to catch shows by acts such as Pink and Green Day.

Indeed, the willingness for punters to be a part of a live show is demonstrated by how deep they are prepared to dig into their pockets: the simple fact is they are willing to splash out as much as £50 to watch their favourite pop stars.

And yet there could be a whole heap of trouble in store for arenas and live music unless the Government

gets its act together and sorts out an exemption for small venues quickly.

The industry and even the Government, it seems, have rightly identified that the Licensing Act as it currently stands is strangling live music at the grass roots level.

Something needs to be done about that and quickly, otherwise the future stars of Britain's arenas will not make it beyond their garages or stage school.

If music history tells us anything – and it may become evident as more Music Matters films are rolled out – it is that spit-and-sawdust pubs and tiny venues played their part in launching the careers of everyone from The Rolling Stones to U2. In the Seventies they were a fertile breeding ground for the much-derided, but hugely influential pub rock movement that spawned punk and stars such as Ian Dury and The Clash's Joe Strummer.

UK Music, the Musicians' Union, the Live Music Forum, the Culture Select Committee, Lord Clement-Jones and others know this. They want pubs, clubs and other small venues with a capacity of 200 people or less to be able to bypass the Act and host live music. This will feed talent with the experience and craft they need to move into arenas in two, three or even 10 years' time.

The Government's own consultation has proposed no more than 100 people. That is not a massive divide to cross and privately the music industry – which has deluged the DCMS with more than 800 submissions – would probably jump at a compromise.

This could be achieved by giving the Clement-Jones Live Music Bill – conceivably with amendments – debating time to allow it to have a Second Reading and possibly end up in the wash up with the Digital Economy Bill. Or it could go through on the Government's own preferred Legislative Reform Order.

But something has to happen soon because, as UK Music has pointed out to Licensing Minister Gerry Sutcliffe, a General Election is around the corner and given the "highly unpredictable outcome... there is considerable danger that the entire consultation process will be another wasted opportunity".

It is good to see the industry fighting its corner like this. But, elsewhere, it could be missing a trick. Copyright is often quoted as coming into being in 1709. But experts believe the switch from Julian to Gregorian calendars means it actually came into force on April 10 1710. That means it is celebrating 300 years this weekend. Happy birthday.

Unfortunately, no one in the business seems to have remembered to buy the candles and cake. That is a shame because while the industry seeks to plead its case – to Government and Brussels – on filesharing and term extension, here is a potential PR opportunity that has seemingly gone to waste.

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

Performance, dance and gossip promised from Koko Pop

Pop goes the TV schedule with Saturday music show



Breakfast TV: Jameela Jamil will host Koko Pop on Saturday mornings

Television

By Ben Cardew

POP MUSIC PROGRAMMING makes a return to children's TV this week with the launch of Channel 4 Saturday morning show Koko Pop.

The programme, which debuts this Saturday (April 10), features "the hottest pop acts in the UK charts" with a mix of live music performances, dance routines and pop gossip. Guests will include Chipmunk, Justin Bieber and Paloma Faith.

The show goes out at 12.30pm as part of Channel 4's T4 strand and will be repeated on Wednesdays at 5pm and Thursdays at 7pm.

The series comprises six half-hour shows – one of which will be a best-of – and is presented by T4 presenter Jameela Jamil. Its name is a reference to Camden's Koko venue where it is filmed.

Koko Pop will be one of the first mainstream pop shows on a terrestrial channel since the demise of CD:UK and Top of the Pops in 2006 and Popworld in 2007. T4 youth and

music editor Cath Lovesey says the timing seems right for a return to pop. "We do a lot of music shows like artist specials and festivals, but it felt there was so much pop in the charts at the moment," she says. "We felt, why not embrace it, why not hark back to the old Saturday morning telly?"

Indeed, Lovesey compares the new show to CD:UK. "It has got that sort of vibe," she says. "The audience was always super young and they had great live performances."

She expects the show to pull in up to 300,000 viewers on its first broadcast and, if successful, is likely to return later in the year.

Pluggin' Dylan White, who has campaigned for the return of Top of the Pops and this week unveils his concept for weekly music show This Is Pop! (see p6), says he is delighted. He says, "It is fantastic. It is music on TV, which is what we have been going on about."

Koko Pop is sponsored by new mobile brand INQ and produced by 3DD Productions, who make the Album Chart Show and Koko TV.

ben@musicweek.com

Fast-track industry school launches

INDUSTRY VETERAN and leading educationalist Steve Melhuish is launching a new music school which dispenses with the technology and songwriting aspects of a commercial music degree and concentrates on the essential subjects that underpin day-to-day deal making.

The Music Business School will offer intensive fast-track courses taught partly by experienced industry executives including entertainment lawyer Ann Harrison, MMF CEO Jon Webster, PPL and Music Tank's Keith Harris, Nude founder Saul Galpern and Stiff Records founder Dave Robinson.

Music Business Fast Track claims to distil the knowledge a conventional Commercial Music BA course teaches in three years about music business and management into 12 day-long classes.

Melhuish's course will be taught at the Exchange Court in Covent Garden and will coach young entrepreneurs about copyright, management deals, labels, contracts, touring, publishing and related areas.



Speaking from experience: Steve Melhuish and Jon Webster

Melhuish, who ran the first Virgin Records shop in the early Seventies before establishing the Bonaparte Records chain and a clutch of labels including Human Records, has been lecturing at Westminster and Canterbury Universities for the last 10 years.

He says many people want the skills he is offering, but do not have the time or the money to sit

through a Commercial Music BA. "I think a lot of those courses are fantastic, and I've taught on many of them, but here we are offering something people might find more useful," he adds, claiming that, although there are other short courses around, none can offer the full spectrum of teaching he is providing.

The course also focuses on current issues facing the music business, with lectures on the digital age, the DIY model, offering new ways of building fans and developing revenue streams.

Each class will feature six hours of teaching, which will include up to two hours' input each week from the guest expert speaker. Students will be able to attend the whole course, or attend any of the 12 classes individually.

The first class takes place on May 26 and a second intake will begin in September 2010.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 62% NO 38%

THIS WEEK WE ASK:

Do the live sector's ongoing licensing problems threaten its future health?

To vote, visit www.musicweek.com

Integral deal enables Young Guns to banish traditional pre-release run-up

Band Guns down the airplay delay

Talent

By Ben Cardew

BRITISH BUZZ BAND YOUNG GUNS are testing the benefits of minimising the time period between radio and release dates for their next single after signing up with PIAS's Integral marketing service to handle their debut album.

The band, who were nominated for best British newcomer at the 2009 Kerrang! Awards, self-released the Mirrors EP on their own Live Forever label and a free download single Winter Kiss.

The latter song attracted the attention of Radio 1, where Zane Lowe made it his Hottest Record in the World, while daytime DJs Fearné Cotton and Jo Whaley also gave it plays.

Despite considerable label attention, the band decided to sign up to Integral for their debut album All Our Kings Are Dead. It is scheduled for release via PIAS/Integral on July 12.

"When it came to the album, given the hands-on nature of the band in doing things, it seemed the logical thing to do," says Mark James, who co-manages the band alongside Andy Snape. "We spoke



to labels of different sizes but there was no one really who sat down and said anything that we didn't think we could do ourselves."

"Before we heard the album we thought they were the most exciting UK rock band around at the moment," says PIAS managing director Peter Thompson. "When we heard the album it was better than our wildest dreams. It is going to be a classic rock album."

The deal means that the band retain all copyrights and also keep

control of their money-spinning merchandise sales. PIAS will take a flat fee and a share of "record company-associated revenues".

"It allows us to develop at our own speed while having the expertise of the PIAS team," explains James.

Leading up to July 12, the band will release two singles. Sons of Apathy will be a soft release around the end of April when the band are on tour. The intention is to release a radio edit of the track to fans

when it goes to radio, with a more detailed digital bundle available two or three weeks later.

"It is so when people search for it, it is there," says James. "It is great if it is on the radio but it is also good for fans to be able to have that track almost immediately."

This approach has been gathering steam of late, with the MMF calling on the industry to narrow the gap between radio play and release, claiming the time delay is encouraging piracy among fans unable to buy the track.

Traditionally, tracks are serviced to media months in advance of release, with the intention of building interest and maximising chart positions. However, James says that he is not overly worried about chart positions for this release.

"We are aware of the importance of chart positions, but for a rock band I don't think it is something we are too concerned about," he says.

A second single, Crystal Clear, will be made available in the weeks leading up to the release of the album. The release strategy for this single will, to a large extent, depend on the fortunes on Sons of Apathy ben@musicweek.com

Record Store Day exclusives top the 100 mark



EXCLUSIVE RELEASES FROM The Rolling Stones, Tinie Tempah and Gorillaz and in-store appearances from Laurie Anderson and The Magic Numbers lead the lineup of goodies for next week's Record Store Day.

The third annual event takes place on Saturday, April 17 and already more than 100 UK shops have signed with organisers predicting 1,000-plus stores across four continents, including the US, will eventually participate.

The exclusive UK releases come from a range of indie and major labels: Universal will supply 1,000

copies of The Rolling Stones' Plundered My Soul on seven-inch, a previously unreleased track from the Exile on Main Street sessions; EMI is providing 100 copies of a 10-inch edition of Gorillaz' White Flag and 500 seven-inch copies of Tinie Tempah's Pass Out; while 4AD has put together a 12-inch showcasing works in progress from several of its acts, including The Big Pink and Gang Gang Dance.

Meanwhile, Wichita is kicking off its 10th anniversary celebrations by supplying exclusive vinyl releases for Record Store Day from Bright Eyes, The Cribs, Simian Mobile Disco, Bloc Party, Yeah Yeah Yeahs, First Aid Kit and Peggy Sue. This is the first part of what will be "a series of special releases and events" to mark the label's birthday later this year.

In total, there will be more than 100 exclusive releases for Record Store Day in the UK, according to Rough Trade East store manager Spencer Hickman, who is again heading up the UK operation. This compares to 31 exclusives last year.

Last year's Record Store Day saw 168 bands play across 98 stores

in the UK, with 80% of participating retailers recording year-on-year sales increases of 100% on the week of the event.

Retailers are still firming up details of in-stores this year, although Rough Trade has announced The Magic Numbers, Alan Pownall, Jessca Hoop and Gemma Ray will appear at Rough Trade West, while Caribou, Laurie Anderson, Sweet Billy Pilgrim and Pin Me Down will perform at Rough Trade East.

The retailer's East End store will also play host to Michael Rother signing copies of the exclusive Neu! Record Store Day 12-inch and Bloc Party's Russell Lissack DJing, as well as a cake stall and classic rock face painting.

The aim, according to Hickman, is to appeal to families. "Last year I was amazed by the number of families that spent the whole day here," he says. "We want it to be fun for the kids."

After last year's event Hickman was charged with co-ordinating Record Store Day across Europe. As a result, the level of participation on the con-

tinental has increased this year, with stores in Belgium, Denmark, France, Germany, Greece, Italy, Sweden, Portugal, the Netherlands and Ireland all taking part.

Stores in the US, Canada, Australia, Hong Kong, Israel, New Zealand, Japan and Brazil are also involved.

The event received extensive media coverage last year and Hickman says that he expects "key press" to be on board for 2010. It has already received public support from Paul McCartney, Bruce Springsteen and Nick Hornby.



News in brief

- The **BPI** has lined up Google president, global sales operations and business development Nimesh Arora as the keynote speaker at its AGM this summer. Arora oversees Google's revenue and customer operations, as well as marketing and partnerships. The organisation will host its AGM at The May Fair Hotel on July 8.

- Culture Secretary Ben Bradshaw asked for Conservative support in pushing through the **Digital Economy Bill** last week. Speaking at the launch of UK Music's Liberating Creativity document in the House of Commons, Bradshaw pointed out the Culture Select Committee chairman John Whittingdale and told the assembled music industry executives they needed to "impress on him the importance of getting this legislation on the statute books".

- The reintroduction of an **Enterprise Allowance Scheme** would be more valuable to self-employed artists and creative entrepreneurs than any amount of unemployment benefit, according to a new report.

- Guns N' Roses, Arcade Fire and Blink 182 will headline this summer's twin **Reading and Leeds Festivals**.

- **Later... with Jools Holland** returns for a new seven-week run this month, with guests including Gorillaz, Mos Def and MGMT.

- Management company **CKX**, which owns the American Idol franchise and represents the Beckhams, has confirmed it is in takeover talks with JP Morgan's private equity division One Equity Partners.

- **Justin Hawkins** has signed an exclusive administration and creative services deal with Kobalt Music Group.

- **Warner/Chappell Music** has doubled its music library with the acquisition of Groove Addict's Production Music Library and Carlin Recorded Music Library (CRML).

- **Ronnie Wood** is taking to the airwaves for a show on Absolute radio digital station Absolute Classic Rock.

- **Mick Jones** will be in conversation with writer and *Music Week* contributor Paul Gorman at Tate Britain this Friday as part of the Shards of Utopia event. The founding member of The Clash, Big Audio Dynamite and Carbon/Silicon will discuss the science fiction and dystopian literature which forms part of his art installation The Rock & Roll Public Library.

- **HMV** is to roll out bespoke areas concentrating on fashion and artist merchandising in 40 of its larger stores throughout 2010. The concept departments will go under the name "The Studio". The retailer recently appointed former "Fat Face head of menswear Richard Stockwell to the newly created position of HMV fashion manager.

- Massive Attack, MIA and Kelis are among the first names announced for **The Big Chill 2010**, the first since its tie-up with Festival Republic.

News media

ON THE WEB

www.musicweek.com

- Absolute Radio's **Tony Moore** explains the relaunch of the distinctly British Absolute Classic Rock
- Gorillaz, Mos Def and MGMT lined up for new series of **Later...** this month
- Record of the week from *Attracker's* **Brad Barrett**

TV Airplay chart Top 40

nielsen
Music Control

Lady Gaga: engaged at number one

This Wk	Last	Artist Title Label	Plays
1	3	LADY GAGA FEAT. BEYONCE Telephone / Interscope	496
2	1	TINIE TEMPAH Pass Out / Parlophone	494
3	4	BLACK EYED PEAS Rock That Body / Interscope	469
4	2	RIHANNA Rude Boy / Def Jam	467
5	9	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	452
6	5	JLS One Shot / Epic	344
7	6	JASON DERULO In My Head / Be uga Heights/Warner Bros	343
8	11	INNA Hot / 3 Beat/AATW	317
9	12	ELLIE GOULDING Starry Eyed / Polydor	309
10	7	MCLEAN My Name / Asylum	308
11	NEW	BEYONCE Ego / Columbia	294
12	8	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam	290
13	15	YOUNG MONEY FEAT. LLOYD Bedrock / Island	279
14	25	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive	272
15	13	CHIDDY BANG The Opposite Of Adults / Regal	269
16	15	CHERYL COLE Parachute / Fascination	268
17	15	N-DUBZ Say It's Over / AATW/UMTV	252
18	14	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE Never Be Your Woman / Re er t ess/Virgin	236
19	21	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin	229
20	10	FLORENCE + THE MACHINE/DIZZEE RASCAL You've Got The Dintee Love - Live / Dintee Stank/Island	221
21	NEW	B.O.B FEAT. BRUNO MARS Nothing On You / Atlantic/Grand Hustle	221
22	18	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	220
23	NEW	KIDS IN GLASS HOUSES Matters At All / Roadrunner	214
24	NEW	ROLL DEEP Good Times / Re entless/Virgin	200
25	20	GABRIELLA CIMI On A Mission / Island	194
26	30	PLAN B She Said / 679/Atlantic	192
27	23	KE\$HA FEAT. 3OH!3 Blah Blah Blah / RCA	186
28	19	GORILLAZ Stylo / Parlophone	186
29	25	JAY-Z FEAT. SWIZZ BEATZ On To The Next One / Roc Nation	184
30	40	LIL' WAYNE Drop The World / Island	178
31	22	IYAZ Replay / Reprise	175
32	NEW	KELIS Acapella / Wi i..Am Music Group	171
33	24	OWL CITY Fireflies / Island	165
34	27	SUGABABES Wear My Kiss / Island	162
35	NEW	TONI BRAXTON Yesterday / Atlantic	161
36	33	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data	149
37	29	DAVID GUETTA FEAT. KID CUDI Memories / Postiva/Virgin	148
38	32	PIXIE LOTT Gravity / Mercury	147
39	38	CASCADA Pyromania / AATW/UMTV	146
40	RE	DIANA VICKERS Once / RCA	146

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

...always listening

nielsen
Music Control

Global airplay tracking

For information contact Helena Kosinski
t: +44 (0)20 7420 9296
e: h.kosinski@nielsenmusiccontrol.com
w: www.nielsenmusiccontrol.com

TOTP campaigner leads quartet in music TV concept

Plugger plans to get Pop music back on TV

Television

By Ben Cardew

PLUGGER DYLAN WHITE is putting his money where his mouth is by joining forces with music video director Andy Morahan, former Sony Music head of production Steve Hodges and producer Jim Parsons to invent a new weekly music television show aimed at "kids and teenagers".

The veteran plugger and multi-Music Week Award winner known for his promotional work with U2 and Oasis has been campaigning for the return of Top of the Pops since it was axed in 2006.

White believes the show should be brought back in a regular "tween-friendly" post-Blue Peter slot and intends to prove this with the creation of a new show called This Is Pop!

He describes the concept as a weekly music show on TV aimed at kids and teenagers. It will also encompass the world of Facebook, YouTube and Twitter, so viewers can "not only can watch their favourite act, but can also interact with them".

The format is for a live 30-minute show going out on Saturday mornings featuring performances, interviews, news and behind-the-scenes footage. The interactive element is yet to be decided on, but White says it will involve "chatting to your mates" about the artists involved while the programme airs.

There will also be a sister programme, This Is Pop2!, aimed at older audiences.



The king of Pop: Dylan White

"It's pretty obvious where the idea came from... music and a chart on TV isn't brand new but it is there to be done"

DYLAN WHITE

"It's pretty obvious where the idea came from," says White of the show, which mirrors the Top of the Pops approach in having separate editions aimed at different audiences. "The idea of music and a chart on TV isn't brand new but it is there to be done."

Joining White in the project are Bikini TV's Andy Morahan, who has directed videos for artists including George Michael and Michael Jackson; Steve Hodges, formerly head of production at Sony Music, who was also responsible for TV formats

including Crack the Code and The Look; and Jim Parsons, whose career in television music production spans 20 years as a producer and director. His credits over that period include the Pepsi Chart and CD:UK.

The search is now on for both a brand sponsor and a TV network to air the series, and White reveals they have had discussions with Samsung and Vodafone amongst others. "If you have a decent sponsor then you get a decent slot," he says.

White's petition for the return of Top of the Pops has thus far secured the support of executives including BPI CEO Geoff Taylor, UK Music CEO Feargal Sharkey and Sony UK chairman and CEO Ged Doherty, as well as artists including Dizzee Rascal and Calvin Harris.

"I can't keep turning up and getting signatures," White concludes. "But every day somebody does ask me how it is going with Top of the Pops."

ben@musicweek.com

Media news in brief

● The House of Lords Communications Committee has warned of a "major public reaction" against radio's **digital switchover**, unless the Government can make the case for the move. The committee says in its report, Digital Switchover of Television and Radio in the UK, that there is "public confusion and industry uncertainty" over the planned switch to digital radio, currently set for 2015. The move would mean that local and community radio stations will continue to broadcast in FM, while national stations will migrate to digital. In particular, the report notes that consumers are still

buying analogue radio sets, while car manufacturers continue to fit FM radios. It, therefore, recommends an extensive information campaign to publicise the Government's digital radio policy and the implications for listeners.

● Ian McNabb and Goldheart Assembly are to headline a free gig calling on the BBC to save **6 Music**. The gig takes place at London's 93 Feet East on May 4. Joining the headliners are I Like Trains, RedTrack, We Rock Like Girls Don't, Shabby Rogue, Isa & The Filthy Tongues and Alexander Price. *The Word* associate editor Andrew Harrison will host the evening,

which is intended to show solidarity and artist support, as well as to encourage people to write in protest against the decision to close the station. Meanwhile, reports suggest that up to 500 people turned up at BBC Broadcasting House last Saturday to protest about the planned closure.

● **Nielsen Music Control**, which compiles the UK's official airplay charts, has added 33 radio stations to its UK panel, bringing the total number of stations to 165. New additions include Jersey's Channel 103, Guernsey's 103.7 Island FM and 102.5 Radio Pembrokeshire.

Airplay analysis Alan Jones

Usher track in fastest chart start



Usher: highest new radio entry

This Ain't A Love Song by Scouting For Girls completes an 11-week journey to the top of the radio airplay chart in the same week it debuts at number one on sales. The track was much too strong for Cheryl Cole's Parachute - which has been the radio number one for the past fortnight - and the Lady GaGa and Beyonce duet Telephone, which had previously looked most likely to end Cole's reign.

In one last big leap forward, This Is Not A Love Song had the biggest increase in audience (11.62m) and plays (745) of any record last week. Its final tally of 62.71m listeners from 2,083 spins on the Music Control panel was 11.05m more than Telephone rung up in runners-up position, and 13.38m more than Parachute snared as it glided down to third place. The Scouting For Girls track got an Easter blessing from both Radio 1 (22 plays) and Radio 2 (19 plays), ranking as the stations' fifth most-played and most-played song, respectively. Said support earned the song a hefty 62.6% of its overall audience.

Guetta joined forces to create one of last year's biggest sales and airplay hits, I Gotta Feeling, and are now separately driving two of the fastest growing airplay hits Black Eyed Peas' Will.I.A.M wrote and produced Usher's OMG, which dashes 77-21 with support more than doubling week-on-week, while Guetta produced Kelis' Acapella, which makes a similar 81-27 leap. Usher's track achieved 51 plays from 95.8 Capital FM, and 45 each from Leicester Sound and RAM FM. Acapella attracted 26 plays from the Galaxy team, and topped out with 40 plays on Leicester Sound, with 39 apiece on Gaydar and RAM FM.

After three weeks at number one on the TV airplay chart, Tinie Tempah's Pass Out is finally eclipsed by Lady GaGa and Beyonce's Telephone. In a week when all of the Top 10 lose support, Telephone's 496 plays was two more than Pass Out's 494. Beyonce also has the chart's fastest moving song, Ego, which catapults 93-11. Of its 294 spins, 54 came from MTV Base, 45 from Flava and 43 from Chart Show TV.

Alan Jones

Campaign focus



Bullet For My Valentine

Columbia quickly followed up with the album's lead single The Last Fight, which received its first play on the Radio 1 Rock Show on February 22.

It has since been added to the C-list at the station four weeks ahead of release and has enjoyed Video Of The Week status at Kerrang!.

Marketing manager Darina Connolly says pre-orders are key for the band. To mobilise fans the label is offering The Last Fight as a free "instant gratification" track to consumers who pre-order the album from Play.com.

Columbia has looked to direct much of the band's activity through MySpace, where recent events have included a webchat, a video premiere and an album listening party. At Last.fm, fans are invited to take part in a competition to win a bespoke piece of band jewellery.

"Everything is shaping up very nicely indeed for the band. We're feeling good about it," says Connolly.

Fever is released on April 26.

Columbia has planned an extensive online campaign for Bullet For My Valentine's forthcoming third album, which it says is the band's most commercially ambitious to date.

The campaign kicked off with a free download of album track Begging For Mercy in February, coinciding with the launch of the band's new website.

The initiative served to mobilise the band's global fanbase, refresh their email database and give radio an early taster of the album, with Zane Lowe premiering the song on Radio 1. It was also A-listed at Total Rock.

UK radio airplay chart Top 50

Table with 10 columns: Rank, This week, Last, Weeks on chart, Sales chart, Artist Title Label, Total plays, Plays %+or-, Total Aud (m), Aud %wk +or-. Lists top 50 tracks including Scouting For Girls, Lady Gaga feat. Beyonce, Cheryl Cole, Alicia Keys, Joshua Radin, Owl City, Rihanna, Robbie Williams, Jason Derulo, Timbaland feat. Katy Perry, JLS, Gabriella Cilmi, Ellie Goulding, Tinie Tempah, Black Eyed Peas, Pixie Lott, Lady Gaga, Diana Vickers, Goldfrapp, Florence + The Machine, Usher feat. Will.i.am, Inna, Plan B, Professor Green feat. Ed Drewett, Mumford & Sons, Vampire Weekend, Kelis, Michael Buble, Lissie, Corinne Bailey Rae, Pixie Lott, Justin Bieber feat. Ludacris, Ke\$ha, Alicia Keys, Black Eyed Peas, Iyaz, Jay-Z feat. Alicia Keys, Cheryl Cole, 30 Seconds To Mars, Alexandra Burke feat. Flo-Rida, Paramore, The Saturdays, 3OH3 feat. Katy Perry, Taio Cruz, Paul Weller, Kids In Glass Houses, The Futureheads, Black Eyed Peas, Chipmunk feat. Esmee Denters, and Leona Lewis.

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, iCC, iCC Feat Radio, iCC 4, iCC 5, iCC 6, iCC 7, iCC 8, iCC 9, iCC 10, iCC 11, iCC 12, iCC 13, iCC 14, iCC 15, iCC 16, iCC 17, iCC 18, iCC 19, iCC 20, iCC 21, iCC 22, iCC 23, iCC 24, iCC 25, iCC 26, iCC 27, iCC 28, iCC 29, iCC 30, iCC 31, iCC 32, iCC 33, iCC 34, iCC 35, iCC 36, iCC 37, iCC 38, iCC 39, iCC 40, iCC 41, iCC 42, iCC 43, iCC 44, iCC 45, iCC 46, iCC 47, iCC 48, iCC 49, iCC 50, iCC 51, iCC 52, iCC 53, iCC 54, iCC 55, iCC 56, iCC 57, iCC 58, iCC 59, iCC 60, iCC 61, iCC 62, iCC 63, iCC 64, iCC 65, iCC 66, iCC 67, iCC 68, iCC 69, iCC 70, iCC 71, iCC 72, iCC 73, iCC 74, iCC 75, iCC 76, iCC 77, iCC 78, iCC 79, iCC 80, iCC 81, iCC 82, iCC 83, iCC 84, iCC 85, iCC 86, iCC 87, iCC 88, iCC 89, iCC 90, iCC 91, iCC 92, iCC 93, iCC 94, iCC 95, iCC 96, iCC 97, iCC 98, iCC 99, iCC 100.

Pre-release Top 20

Table with 4 columns: Rank, Artist Title Label, Total audience (m). Lists top 20 pre-release tracks including Joshua Radin, Diana Vickers, Professor Green feat. Ed Drewett, Vampire Weekend, Kelis, Lissie, Paul Weller, The Futureheads, Chipmunk feat. Esmee Denters, Eliza Doolittle, Meat Loaf, One Republic, Pendulum, Rox My Baby, Avett Brothers, All Time Low, Whitney Houston, Kate Nash, Lost Prophets, and Lee Ryan.

- Sharkey asks Government to support **Live Music Bill**
- **Libertines** reform for Reading and Leeds
- Belle and Sebastian to return for another **Bowlie**

NAA reveals a vintage year for live events, with a little help from comedy and dinosaurs

Diversity helps arena numbers rocket

Arenas

By Gordon Masson

THE MICHAEL MCINTYRE EFFECT and a wealth of big tours helped audience numbers at Britain's biggest venues rocket by 30% last year to more than 13.6m, according to new figures from the National Arenas Association.

The NAA's annual Music and Event Research report confirms music business was booming in 2009, with 2,333 performances – a record 18% increase in events.

But while live music remains the mainstay for arenas, venues have adapted their business by putting on more comedy and family shows.

According to the NAA stats, the best-attended event during 2009 was *Walking With Dinosaurs*, which sold 523,473 tickets. Next best was come-

dian Michael McIntyre who pulled in 450,167 fans across 53 shows.

"Six out of the top 10 tours during 2009 were non-music, which shows just how important looking outside of music is," states NAA chairman Phil Mead.

"Music is still the core of what arenas are doing, but when you add in the comedy, family events and TV-driven tours such as *The X Factor*, *Strictly Come Dancing* and *Dancing on Ice*, then the diversity of what arenas can offer is growing all the time."

The most popular music tour during 2009 was Pink's *Funhouse* which attracted 428,150 attendees at the NAA's venues.

Mead notes that although attendance for music events rose by nearly 2.7m people in 2009, one member did not break out its shows by genre in 2008, meaning the figures are slightly skewed.

But Mead adds that by taking in that venue's music events of about 700,000 tickets per year, the organisation still saw a rise of about 2m people attending arena concerts.

Despite the rude health of the live music business the biggest area of growth was undoubtedly comedy, which has gone from an annual arena audience of just 96,000 in 2004 to more than 1m ticket sales last year.

Thanks largely to Michael McIntyre's tour, the number of comedy shows visiting arenas in 2009 increased by a staggering 45% to 165 performances, while comedy audiences grew by 49%.

Mead points out the NAA numbers were helped by the first full year of *The O2 Dublin*, although that was offset by the closure of the NEC Arena in May, which reopened as the LG Arena in October following a £29m refurbishment.

As the managing director of NEC Group's arenas, Mead has insider's knowledge about Birmingham's NIA and LG arenas. He reveals that, despite the disruptions, his venues enjoyed a record-breaking year, welcoming more than 1.5m visitors.

Mirroring operations elsewhere, NEC Group's arenas were a comedy Mecca with Michael McIntyre selling more than 54,750 tickets over five shows, making him their biggest-selling individual act for 2009. The Birmingham com-



Roaring success: *Walking With Dinosaurs* was 2009's highest-attended arena event

plex hosted a further 17 nights of comedy including shows by Al Murray, Russell Brand, Ricky Gervais, Eddie Izzard and Russell Howard.

When it comes to live music both of Mead's venues also set new records for attendances with US rockers Green Day attracting a crowd of 30,000 across two sold-out LG Arena shows and Pink at the NIA bringing in more than 28,000 concertgoers over two nights.

But warning that the arenas sector will have its work cut out to maintain last year's level of growth, Mead adds, "It's still very early in 2010, but given the 30% increase in attendance last year, that will be tough to match. The NAA figures will hopefully ben-

efit from the first full year of the LG Arena and looking at the business that we're doing here, the content for 2010 is coming through fairly well, so you never know."

The NAA now has a membership of 17, with the indoor venue at Coventry's Ricoh Arena joining Aberdeen's Press & Journal Arena, the SECC in Glasgow, Belfast's Odyssey Arena, The O2 Dublin, Liverpool Echo Arena, Sheffield Arena, Trent FM Arena Nottingham, Birmingham's NIA and LG Arenas, London's Royal Albert Hall, The O2 Wembley Arena, Earls Court & Olympia, Cardiff International Arena, The Brighton Centre and Bournemouth International Centre.

Other major venues such as the Metro Radio Arena in Newcastle and Manchester Evening News Arena are not NAA members. However both of those venues contribute to the NAA's annual report so the research reflects the health of the UK arenas circuit.

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,410,120	DEPECHE MODE O2 Arena, London	31,336	Live Nation
1,253,025	MILEY CYRUS The O2, Dublin	17,476	Aiken Promotions
589,040	DEPECHE MODE Manchester Evening News Arena	14,726	Live Nation
520,560	DEPECHE MODE LG Arena, Birmingham	13,014	Live Nation
177,534	STATUS QUO SECC, Glasgow	5,636	Live Nation
155,070	PET SHOP BOYS NIA, Birmingham	5,169	Live Nation
151,858	CHRISTY MOORE Vicar Street, Dublin	3,796	Aiken Promotions
101,960	PLACEBO SECC, Glasgow	4,078	DF Concerts
85,522	STATUS QUO Aberdeen Conference & Exhibition Centre	2,715	Live Nation
83,602	MADNESS O2 Academy, Glasgow	2,495	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Dec 13-19, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	ave price £	dates
1	NEW	READING FESTIVAL	6	
2	NEW	X FACTOR FINALISTS	9	
3	NEW	BLACK EYED PEAS	9	
4	1	BON JOVI	10	
5	9	MICHAEL BUBLE	11	
6	NEW	BOYZONE	15	
7	8	ALICIA KEYS	5	
8	7	JACK JOHNSON	2	
9	NEW	MUSE	2	
10	3	EDINBURGH TATTOO	3	
11	NEW	RIHANNA	11	
12	NEW	PAUL MCCARTNEY	3	
13	12	KATIE MELUA	10	
14	15	WESTLIFE	11	
15	NEW	V FESTIVAL	4	
16	2	KISS	8	
17	18	LA ROUX	12	
18	NEW	BRYAN ADAMS	7	
19	10	LADY GAGA	5	
20	17	ELLIE GOULDING	15	

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	NEW	BOYZONE
2	NEW	T4 ON THE BEACH
3	4	ROBBIE WILLIAMS
4	1	MICHAEL BUBLE
5	2	JLS
6	NEW	BRYAN ADAMS
7	6	FLORENCE + THE MACHINE
8	10	BLACK EYED PEAS
9	NEW	GORILLAZ
10	3	LADY GAGA
11	12	PAOLO NUTINI
12	NEW	STEVIE WONDER
13	13	ANDRE RIEU
14	9	KINGS OF LEON
15	5	SIMPLY RED
16	NEW	READING FESTIVAL
17	NEW	MOTORHEAD
18	15	WESTLIFE
19	NEW	HARD ROCK CALLING
20	NEW	EDEN SESSIONS

Experian Hitwise



No joke: Michael McIntyre was 2009's biggest live performer in the UK



Big attraction: Green Day pulled in 30,000 fans for their pair of LG Arena shows

Top Ten Attendances

Rank	Performers	Total Attendance
1	Walking with Dinosaurs	523,473
2	Michael McIntyre	450,167
3	Pink	428,150
4	Disney on Ice	362,498
5	Girls Aloud	352,269
6	Cirque de Soleil	324,609
7	Boyzone	312,641
8	Strictly Come Dancing	288,823
9	Dancing on Ice	277,641
10	BBC Proms	258,819

Attendance by Genre

	2008	2009
Music	5,529,159	8,298,212
Family	2,005,215	2,899,949
Dance	133,171	128,107
Comedy	691,137	1,032,789
Sport	664,625	1,053,548
Miscellaneous	249,272	198,975
Ticketed		
Total	8,272,579	13,611,580

Attendance



naa national arena association

DIGITAL MARKETING TRAINING

Music Ally will be re-running our two-day digital marketing course which will take place on Tuesday 27th April and Tuesday 4th May in central London. The course is designed to meet the needs of both entry level and intermediate music marketers.

- How to build a website at little to no cost
- 'How to' guides to Google, Facebook & Twitter
- Inspirational campaigns: a walk through some of the best digital music campaigns
- Fanbase tools & street teams
- Email & CRM
- Q&A with the Music Ally team
- Up to 75% off for medium-sized companies
- Up to 5 half-price places for smaller companies & Music Ally subscribers
- NOW comes with complimentary six-month subscription to Music Ally service
- Full price £500 + VAT per day

"An invaluable experience for me... highly recommended"

Stephen Budd, SuperVision Management

music :) ally

Call Music Ally NOW on 020 7420 4320 or email nik@musically.com to see whether your company qualifies for a half price or subsidised place. See: www.musically.com/marketing for more information

MusicWeek UNEARTHED

presents

Tinashe

Joe Worricker

The
Candle Thieves

Email unearthed@musicweek.com
to confirm your attendance.
Places are limited!



PURE GROOVE

6-7 West Smithfield,
London, EC1A 9JX
Tel 020 7778 9270

April 14 2010

News digital

ON THE WEB

www.musicweek.com

- Spotify's updated iPhone app places playlist-sharing front and centre
- Gorillaz launch online game as part of Superfast Jellyfish single
- Snowtape app lets users grab tracks from online radio, but can it be legal?

Digital news in brief

- **Linkin Park** are launching a game for the iPhone. Gamers who complete the Linkin Park 8-Bit Rebellion will be able to unlock new track Blackbirds.
- **Newzbin** has been found liable for copyright infringement in a case brought against it by the Motion Picture Association. The judge in the High Court London case found the UK-based site facilitated copyright infringement even though no content was hosted directly on it.
- The **Gibson Guitar** iPhone app has now been downloaded more than 1m times.
- **Song.ly**, the service that lets users share tracks via Twitter, has put itself up for sale with an asking price of \$50k (£33k).
- The four major recording groups generate \$8,000 (£5,266) per hour between them from **YouTube** royalties, according to *Billboard* estimates.
- US telco **Verizon** has launched its own apps store, V CAST Apps.
- Apple will ship more than 6m **iPads** this year according to Morgan Stanley forecasts.
- Ad-supported music download site **Guvera** has launched in public beta in the US. It debuted in invite beta in Australia last December.
- Online video site **Hulu**, which signed music content deals with EMI and Warner last year, generated \$100m (£65.7m) in revenues in 2009.
- Rumours are circulating of an **iTunes streaming service** being prepared for Q3. This comes after the company acquired Lala last year.
- **Kyte** is launching a software developer kit that will help its partners, including record labels, build apps specifically for the iPad.
- Interactive music service **RjDj** has launched the RJC1000 Mac desktop app to allow users to create their own reactive music.

New services

- **Bootsy's Funk University** an online tuition package for bass guitarists from Parliament and Funkadelic legend Bootsy Collins. It describes itself as "the world's first Funk University for bass players of planet Earth" and the first courses begin in July.
- **SeatGeek** aims to project the price of tickets on the secondary market. Its algorithm looks at historical sales trends on sites such as StubHub and Viagogo to make its projections.

Apps round-up

- **iConcertCal (Android - \$2.99)** The popular iPhone app comes to Android Marketplace, allowing users to create calendars of acts playing in their local area based on music stored on their handsets.
- **Likwid (iPhone - free)** An interactive game where tracks are unlocked when puzzles are solved. It features music from acts such as Blondie, David Bowie and Culture Club.

Band take the fan-funded route to market for their new album Content

Gang Of Four take the Pledge

Services

By Eamonn Forde

POST-PUNK BAND GANG OF FOUR are the latest act to go to Pledge Music, the fan-funded music service that gives acts total control over their recording rights.

The band's Andy Gill says, "With CD sales plummeting, a lot of artists are complaining about what a struggle it is to even make a record these days. The old luxury of going into a great studio, with quality equipment and skilled engineers to take your time and experiment is becoming a relic of the past."

By going to Pledge to raise money, the band can bankroll the marketing and promotion of their new album *Content*, which has already been recorded. This will include a version of the album in a metal can, limited to 500 copies, that comes with booklets and artwork based around global events from the past 40 years. This artwork will feature in an exhibition at the ICA where the band will also perform a gig.

Beyond the actual album, there are other incentives for those pledg-



ing money. These include a cassette featuring a recording of the band's first gig in Leeds in 1977, a Q&A with the band members and rolling, updated content on the Pledge site such as videos and unreleased songs.

Pledge Music founder and CEO Benji Rogers says, "Our artists tend to have a very high rate of financial return because the fans spend a lot of money on our site and some is held over for charity."

Acts can choose to give a percentage of money raised to charity, with Amnesty International and Plan International benefitting from the *Gang Of Four* album.

Rogers says users of Pledge spend an average of £70-75 each on acts via



the system. "An act can raise money with us to make their record and that proves to labels they are a viable concern," he says. "The label can then pick them up and market and promote them to a wider audience."

Despite this, a question mark remains over crowd-sourced and fan-funded models since SellaBand, one of the pioneering services, declared bankrupt last month in the Dutch courts.

Even though German investors quickly acquired SellaBand with a view towards a relaunch, concerns about the viability of such funding vehicles have been raised.

Rogers suggests the financial model and approval system underpinning Pledge Music mitigates, as much as is possible, against such risks.

"One of the things we decided early on was that we were not going to be a blanket internet platform," he says. "That's what happened to those other companies [like SellaBand]; they were internet fund-raising companies. We made a concerted decision to be a music company."

While acts going through the Pledge system have a minimum investment threshold of £1,000 to hit, Rogers says they have to pass a rigorous financial health check before going into the system. This will include breakdowns of previous record sales, gig-attendance numbers and the size of their mailing lists.

There are currently 56 acts in the Pledge system and 224 others are at early consideration stages. Pledge operates by taking 15% of the total investment figure raised and will supply a variety of support and marketing services for that.

"It's not about bringing in hundreds of bands as that doesn't really work," says Rogers. "It's about bringing in the right bands and helping them get to that next level. So a lot of bands won't make it through our system simply because they won't succeed. We'd rather not let them try."

Gill concludes, "The internet is relatively new thing and it takes time to figure out what is going on and how to react to it. People will continue to want to make music and people will continue to want music so we'll continue to find ways to make that happen."

eamonn.forde@me.com

LoKast looks beyond iPhone to boost service

FOLLOWING ITS SUCCESSFUL LAUNCH AT SXSW LAST MONTH, NearVerse's social media and sharing app LoKast has revealed bold plans to go beyond the iPhone by allowing content exchange between all smartphones, irrespective of brand.

NearVerse co-founder Vic Singh says, "We are OS- [operating system] agnostic, platform-agnostic and device-agnostic. Our vision is to have every smartphone - Symbian, Android, BlackBerry, iPhone - all talking to each other."

Currently the LoKast app, which allows users to share content by connecting them based on proximity, is only available on the iPhone and the tightly controlled technological ecosystem around Apple products means sharing content is simple and seamless.

Adding new devices and operating systems adds complications but NearVerse is confident it will eradicate them in stages by bringing its app to different mobile platforms.

"When our Android version launches, we will have one of the few apps that will allow you to share media across platforms. So an iPhone will be able to talk to an Android device," explains Singh.



The company's business model runs on two tiers: it has an affiliate deal with iTunes to take a cut of any downloads it sells and also serves contextual ads that it can charge a premium for.

While iPhone owners are early technology adopters, if LoKast and other proximity-based media-sharing apps are to go mainstream they must be compatible with as many smartphone brands as possible.

Its success depends on not just reaching scale in terms of installed users, but also high levels of consumer retention and re-engagement.

Despite the fact different handsets will run different music players, Singh says this will not stop devices communicating with each other. "Our proprietary protocol

works at a layer below the OS and that's why we can work cross-platform," he explains.

The app works by letting LoKast users see what others have on their phones. Despite this, they are not streaming the audio directly from another LoKast user's phone. Rather, the app scans track metadata and matches them with content on a cloud-based server, allowing streams of 30-second samples.

Direct feeds, however, apply when accessing photos and video content as well as sharing of full tracks from acts making their content available for free on the LoKast platform.

With deals in place with aggregators including The Orchard and IODA, this direct sharing is where NearVerse sees the app's future, taking it far beyond merely linking to retail partners such as iTunes. "It started on a promotional basis for content," says Singh, "but it has progressed much further to something deeper which we will be announcing shortly."

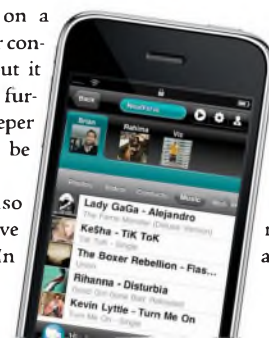
NearVerse is also concentrating on live music fulfillment. In

theory, acts can digitise a show straight from the mixing desk and offer tracks within a few minutes of a show ending. This is something the company plans to facilitate, possibly in partnership with the likes of DisLive and InstantLive, as a complementary product.

"We are currently working on a real-time dashboard so that as soon as the performance is over, it can be uploaded," says Singh. "The tracks can then be time-released on a location-specific basis."

In the past, the word "sharing" has often put the record industry's collective teeth on edge, but Singh believes that LoKast represents a new wave of disruptive technology that the music business can turn to its advantage. From 30-second previews to giving full tracks away to be distributed virally, it believes this could mark the start of a new distribution and discovery channel.

"We want to get into the music business, as we're disrupting the entire thing, but in a good way," says Singh. "We are not reducing revenue - we actually are driving it."



News publishing

Chrysalis to work with investors and pension funds

First State acquisition gives Chrysalis new consulting role

Signings

By Charlotte Otter

CHRYSLIS WILL TAKE ON A NEW ROLE consulting to private investors and pension funds following its acquisition of First State Media Group (Ireland) Limited last week.

FSMG, which was formed in 2006, manages around 45,000 copyrights including the Sheryl Crow and Dreamworks catalogues. These copyrights are owned by FS Media Works Fund 1, a partnership of international institutional investors and pension funds. The £11m deal entitles Chrysalis to:

- around £2.7m per year of Net Publisher Share (NPS) from First State's copyrights over six and a half years, around 65% of which is derived from an administration fee based on purchase price; and
- the right to advise First State financiers on ways of investing the remaining £6.7m it has in available funds, from which Chrysalis would earn a fee.

FSMG also owns a number of copyrights itself – largely European film and TV scores – and Chrysalis will earn around £0.5m a year from these.

Chrysalis chief executive Jeremy Lascelles says, "This is the first time we will be

working with investors and pension funds. We are entering into a new arena.

"I am confident the partnership will be successful and the relationship Chrysalis has with private financiers in terms of how they invest their money will be extremely useful in the future."

Chrysalis chairman Chris Wright adds, "It is also very significant that we now have access to a new group of investors to partner with in executing our strategy. The long-term investment horizon of these institutions and

pension funds is extremely well suited to music publishing assets, which have a long-term life, and we look forward to developing a close long-term relationship with them."

FS Media Works Fund 1 has a term on the copyrights ending on September 30 2015, with an option to extend until 2018, after which the assets may be sold.

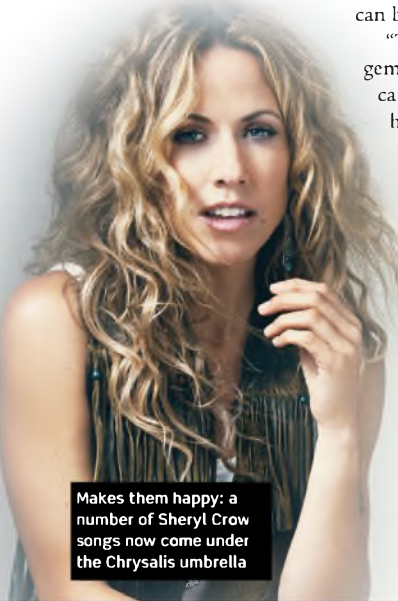
The deal means Chrysalis will be well placed to acquire the copyrights outright at that time.

For now though, Lascelles says Chrysalis will be investigating ways in which the First State catalogue can be exploited.

"There are a number of hidden gems within the First State catalogue as well as the larger, headline-grabbing names," he notes. "It is too soon to say exactly how we will be gaining exposure from the catalogue. However, our television and advertising departments are extremely excited by the depth and breadth of what is available."

Chrysalis and First State have been in talks since October last year; however, the deal – which was funded by loans from Royal Bank of Scotland – was not finalised until late last week.

charlotte@musicweek.com



Makes them happy: a number of Sheryl Crow songs now come under the Chrysalis umbrella



MICHAEL ON THE MENU

PRS for Music Top 10 Most-played songs in restaurants, Q4

Pos SONG / Artist / Writer / Publisher

- 1 HAVEN'T MET YOU YET Michael Bublé Bublé, Foster, Chang Warner/Chappell
- 2 MILLION DOLLAR BILL Whitney Houston Deen, Felder, Harris, Keys, Tyson Imagem
- 3 I'M ALL OVER IT Jamie Cullum Cullum, Ross EMI Music Publishing, Warner/Chappell
- 4 HAPPY Leona Lewis Bogart, Lewis, Tedder Sony/ATV, Kobalt, BMG
- 5 WHAT ABOUT NOW Westlife Hartzler, Hodges, Moody EMI Music Publishing, State One, Bug
- 6 BAD BOYS Alexandra Burke Busbee, Evans, James, Summerville, Watson Warner/Chappell, Universal
- 7 EVERYBODY IN LOVE (PUT YOUR HANDS UP) JLS Doman, Hector, Rotem Sony/ATV
- 8 BROKEN HEARTED GIRL Beyoncé Edmonds, Eriksen, Hermansen, Knowles EMI Music Publishing, Sony/ATV, Universal MCA
- 9 BOYS AND GIRLS Pixie Lott Hauge, Lott, Thornalley Sony/ATV, Universal
- 10 NEW YORK Paloma Faith Faith, Marr Sony/ATV, Universal

Michael Bublé and songwriters Foster and Chang can dine out on their partnership after this week's PRS for Music chart reveals their Warner/Chappell-published Haven't Met You Yet was the most played track in restaurants during the first quarter of this year.

Also celebrating their status as regulars in Britain's dining establishments are Whitney Houston and Jamie Cullum, coming second and third respectively with their songs Million Dollar Bill and I'm All Over It.

However the core of this week's chart is made up with acts signed to Sony/ATV. The publisher dominates the menu with five appearances from artists on its roster including Leona Lewis, JLS, Beyoncé, Pixie Lott and Paloma Faith peppered throughout the list.

Another former X-Factor winner turns up in the shape of Alexandra Burke, with her hit single Bad Boys in the second half of the chart.

Phoenix plots reggae's rise as it puts Westbury in charge of catalogue

PHOENIX MUSIC INTERNATIONAL hopes reggae music can be returned to the mainstream after appointing an independent publisher to oversee the running of its newly acquired JetStar Music catalogue.

Last week's move to buy JetStar will see Phoenix put reggae specialists Westbury Music in charge of administering the reggae record label and publisher, which went into liquidation last April.

Phoenix now controls all the recordings and publishing rights from the JetStar back catalogue, including massive reggae artists such as Augustus Pablo, Gregory Isaacs, Lee "Scratch" Perry, Sugar Minot, Dennis Brown and King Tubby.

Phoenix director of business development John Carnell says Westbury is the obvious company to administer JetStar because of its specialist background in reggae. "It took us a year before a deal with Westbury was formalised as we wanted to go through the catalogue

ourselves so we knew exactly what we had," Carnell says. "We also made sure to contact all the artists and songwriters involved with JetStar to make sure they were happy with what we were planning on doing with their material."

He adds he is confident the appointment will benefit everyone involved and says, "Reggae never goes out of fashion – unlike other genres, which is great as there is always a market for the music. You never know – maybe it will now go back into the mainstream."

It is now down to Westbury to decide how exactly it will exploit the JetStar catalogue.

Westbury publisher and director Felix Hines says although syncs are the obvious direction for the company to follow with JetStar, it would not be the only route the company will consider.

"Sync is an obvious main focus for us; our specialist reggae



Reggae great: JetStar signing Lee 'Scratch' Perry is just one of a raft of artists that Westbury will administer

knowledge also will help us in revitalising classics from the Eighties and Nineties for new ears," notes Hines.

"There are a heap of known and lesser-known artists signed with JetStar and the music is of high quality across the board – it would be great to give them all more exposure."

The organisation is also looking at the re-release of JetStar's long-running compilations, Reggae Hits and Pure Lovers.

Hines adds, "These brands are exciting as they were long-running, successful comps which will also work in today's market. And even though we are mainly on the publishing side, our specialist

knowledge means this will be more than an average admin deal."

Since it began six years ago, Phoenix has specialised in acquiring and exploiting music rights from struggling music companies. Previous purchases include the Gut Records production company Unique Corp, Nineties dance label Neo Records, Deviant Records, See For Miles Records, Belfern Music and FX Music.

Carnell says the company's strategy to invest in music companies who have got into trouble has been a successful one. "The Phoenix business model sees us buying music companies which would otherwise go into liquidation," he says, adding that they do this to try and clean up the catalogue.

"By doing this we can try and rescue music and artists which would otherwise fail to get the recognition they deserve."

charlotte@musicweek.com

News diary

ON THE WEB THIS WEEK

44% OF CHILDREN THINK FREE DOWNLOADING SHOULD NOT BE ILLEGAL

Moop: "Hold on a sec. Had they been asked if filesharing is legal and they said yes, that's when education would be needed. But they were asked if they think it should be legal or not and they said it should be, so it's not an education thing, is it?"

Pamela Forte, Forte Law: "It's not surprising that 44% of young persons in this age group feel that downloading for free should not be illegal. They are unlikely to change their mind unless they understand the impact on them of illegal downloading both in terms of their future ability to access fresh and exciting content and their own aspirations to make a living from the creative industries."

John: "It should by all means be very difficult to convince young humans to conceive of sharing as being in some way wrong. It goes against the grain of basic human moral instincts and the basis of law in the first place."

Shem: "What a load of rubbish. All downloading should be free. People pay for the live experience rather than the record."

Thieves keep the fire burning

UNEARTHED

FRESH FROM PERFORMANCES at SxSW last month, The Candle Thieves are to play *Music Week's* first instalment of *Unearthed* in 2010.

The duo, who supported Scissor Sisters and My Chemical Romance at one of their Austin performances, will join Tinashe and Joe Worricker on the bill for the *Unearthed* event, which takes place at Pure Groove in London's Clerkenwell on Wednesday, April 14, the evening before the *Music Week Awards*.

The Peterborough band are managed and published by the team at *Big Life*, headed by Jazz Summers and Tim Parry, and recently concluded a deal with Downtown Music for release in the US, joining a roster that includes White Denim, Gnarl Barkley and Justice.

In the UK they are releasing debut album *Sunshine & Other Misfortunes* on their own label, Carnival Town Records, via Republic Of Music.

Carnival Town was set up by the band in partnership with their management company and is marketed in-house in a deal that mirrors that of fellow *Big Life* act the Futureheads.



The Candle Thieves are currently at radio with their debut single, *We're All Gonna Die (Have Fun)*.

Ahead of the album's release, the band head cut on a national tour where they will perform intimate gigs in the living rooms of fans, alongside a *Live In Your Local town*, where fans suggest local pubs for bands to perform in. The first gig took place at the local pub of Dave Simpson of *The Guardian*, in Tockwith, North Yorkshire.

The band's sole release to date is the download-only *Sunshine EP*, which was released last summer via Alcopop Records.

Following the album's release this month the band will return with new single, *Breathing (Just For You)*, in the summer

stuart@musicweek.com

Cast list

Management	Pivotal PR
Gideon Mountford,	Regional Radio
Jazz Summers, Tim	Steve Tandy, Cop
Parry, Big Life	Online
Publishing	André McDonald,
Jazz Summers, Tim	Work It Media
Parry, Big Life	Distributor
National Press	Mark McQuillan,
Jon Lawrence	Republic Of Music
Wasted Youth PR	Booking Agent
National Radio	Steve Strange,
Bjorn Hall	X-Ray

Dooley's Diary



Rinsin' the Bill down the Commons

THE UK MUSIC CREW were on cracking form at the launch of the *Liberating Creativity* document at the House of Commons last week, led by boss Feargal Sharkey who closed Strangers' Bar explaining the **finer points of the Digital Economy Bill** to Liverpoolians The Fronteers... among the lobbyists hob-nobbing with the mingling MPs and ministers – including Tory Culture Select Committee chairman John Whittingdale, Lib Dem peer Lord Clement-Jones, Culture Secretary Ben Bradshaw and the MP4 guys – one, evidently influenced by the presence of UK Music guest Sway, was overheard saying there could now be a **"mash-up in the wash-up"** when the Digital Economy Bill begins its final move into law later this week... Far and away from Westminster village, **Universal Music's Action Aid volunteers** have recently returned from South Africa,



where they helped to get the building underway on a **community centre in Khubvi**, a village in Limpopo province. In total 13 people from the major took part, with volunteers representing everything from A&R to facilities. They found themselves working on the community centre for eight hours a day in 35-degree heat and had to learn manual skills on the job, mixing cement and sand by hand, moving bricks and laying the foundations to the building with no mechanical machinery. And they think talking to *Music Week* is painful. Good work all... We were intrigued to see that **Spencer Tunick**, the US artist who specialises in installations featuring **hundreds of naked people**, is to create a new "living masterpiece" at

The Big Chill 2010. The artist will apparently use the festival's grounds to form the basis of his next work – a good call given that the event takes place in Herefordshire's beautiful Eastnor

Castle Deer Park – but has he ever actually seen the sheer filth of many UK festival goers? We shudder to think of the results... All being well, this magazine will have reached you after a **delightful Easter weekend**, full of eggs and chocolate. But for those



of you not entirely fulfilled by the holiday, here is this most eggs-cellent photo for your edification. Yes, it is **Lady GaGa done up as an egg**, all part of HMV's Easter campaign using the pun-tastic headline "Have a cracking Easter" (cracking – eggs –

geddit?). Also available in Oviform are Jedward, who don't actually look that different from normal... And, for fans of **weak music-related puns**, guess what Alicia Keys has called her new piano simulation software? Give up? Yes, it is **Alicia's Keys**. Brilliant... *Music Week* is pleased to hear new **In the City COO Philip Coen** has received a traditional reception in the city's hometown. "It's a typical wet Manchester morning here," he



revealed to us last week. "It's pouring it down." Don't worry Philip. It does occasionally stop raining... **Editors** were in town for an **O2 Brixton Academy gig** last month and Sony's **Ged Doherty and Mike Smith** were on hand to present them with platinum discs for their *In This Light* and *On This Evening* albums. Everyone seems particularly happy about it – as well they might – but what on earth is going on with that wallpaper?... **This month's Q Magazine** features a reader's poll of the greatest frontmen ever, topped by Liam Gallagher. Few complaints there. But Coldplay's Chris Martin proved a controversial choice at five. Indeed, the decision prompted Kasabian's Tom Meighan to quip, "Chris Martin is all right if you're 35 and feeling sad that your mortgage repayments have gone up, but Liam is the voice you want if you're free and up for anything." Charming...

Features

SAFE PAIR OF HANDS

He may not be a household name but Jimmy Hogarth has penned songs whistled the world over. We catch up with the writer/producer about his solo work, record label and the development of new talent

Talent

By Christopher Barrett

WITH HIS SOFT SCOTS BROGUE and calm demeanour it is very difficult to imagine Grammy-winning producer Jimmy Hogarth with his legs akimbo, sweat pouring from him, thundering through the guitar chords of Whole Lotta Rosie or Smoke On The Water.

But as a teenager back in his native Orkney it was AC/DC and Deep Purple that first stirred Hogarth's passion for music and laid the foundation of a career path that would lead him to become one of the UK's most respected writer/producers.

Nearly two decades after a young Hogarth struck out for the mainland, his discography includes an array of releases by artists including KT Tunstall, James Blunt, Duffy, Beverly Knight and Amy Winehouse. He is firmly established as someone to call when a promising act is taking their first steps in the studio and clearly someone that thrives on working with fledgling talent.

With that in mind, Hogarth is now preparing to release his first artist album via his label Kid Gloves.

Hogarth's Queen's Park studio is more homely than many homes. There is a leather sofa, Persian rug, array of lampshades and book shelves heaving with beautifully bound books.

"It's pretty fantastic on a day-to-day basis. I get my sleeves rolled up, come in here and love doing what I do," he enthuses.

But Hogarth was not always bound to the studio. Before moving in 10 years ago Hogarth spent time playing guitar with Shakespears Sister and co-founded the band Bond, who signed a deal with Sony/Work Group in the US and took off to California.

Hogarth reflects that despite making a "terrible" record and having an "awful" time working on it, the Bond experience was a painful yet useful lesson.

"It was an extremely necessary experience; an example of all the wrong things to do," reflects Hogarth. "I took all the opportunities that were available to me at the time and they were all for the wrong reasons. At the end of it I knew I wasn't going to be in a band. I came back to London and set up my studio and focused on collaborating," he explains.

But it was another trip to California, this time with Alisha's Attic to record the album *The House We Built* alongside renowned producer Bill Bottrell that had the most profound affect on Hogarth.

"That was the seminal experience," he says. "He was the one I drew the most from - I wanted to make records the way he was making records, but a slightly more modern version."

Following Bottrell's lead Hogarth began focusing on vocals for the first time rather than the riffs and drums that had continued to preoccupy him ever since those early rocking days on Orkney.

"I started honing in on what made vocals work and looking to work with people with distinctive vocals," he explains.

Hogarth's fascination with the voice soon led him to work with Australian singer Sia on her *Colour The Small One* album, a record that benefited hugely from being featured in the TV series *Six Feet Under*. The album's unique vocal treatments and strings attracted also the attention of Suzanne Vega.

Looking for a producer for her *Beauty & Crime* album, Suzanne Vega's label Blue Note approached



Hogarth - a move that would ultimately end up with him collecting a Grammy Award.

Despite the win, Hogarth remains steadfastly modest and indeed his trophy is nowhere to be seen amongst the studio's retro furnishings.

"I have a bunch of all that stuff and I give it to my parents. My mum appreciates it more than I do, she has a little Jimmy shrine at the top of the stairs in Orkney," he laughs. "These things come and go when you least expect them, but once you have one you always want to be back there."

With Hogarth now spending the vast majority of his time nurturing the musical talent his three Kid Gloves signings, one would not want to bet against him repeating that success. Kid Gloves was set up in conjunction with Universal Music UK chairman and CEO David Joseph, with the labels' signings taken under the Hogarth's wing during the creative process before their music is unleashed via one of Universal's subsidiary labels.

"It's a long turnaround from coming into a studio and releasing a record. You don't write 12 songs, you write 120 and choose 12 out of of that"

JIMMY HOGARTH



"The record label came about as a product of my development work with artists. David Joseph and I had a chat about the potential of doing it and it made sense. The idea is that I bring in the talent, work on it the way I always have done and produce the record, then David and I discuss which of the Universal companies it will go through," explains Hogarth. "That's why I did it with David, to have the choice of which subsidiary in that building is suitable for that artist depending on their needs."

"My thing is finding people who have something about their voice that translates the song. If you are a new singer you have to have that. David has very good instincts and between the two of us it has been a good process," says Hogarth.

Hogarth stops short of revealing the identities of the trio of acts he is working on before they are introduced to the Universal machine. But he says he expects to complete an album with a female singer from Manchester later this year who he says has a "big distinctive vocal" and who is producing material influenced by the likes of kd lang and Patsy Cline. He is also working with a Californian singer and an Irish schoolboy.

At present these acts are taking up 90% of his time and are by no means overnight projects. "It's a long turnaround from when they come in the studio to having a record released. It's often around three years, you don't just write 12 songs, you write 120 and choose 12 out of that."

But with around a dozen guitars and recording equipment ranging from the state-of-the-art to a wonderful old reel-to-reel tape machine surrounding him, there does not appear to be anywhere that Hogarth would rather be talking about his various projects and what the future holds for Kid Gloves.

"Special artists are few and far between, but it was a bit like three buses coming at once, I am halfway through all of them now and will probably start the cycle with new acts at the end of the year."

"I am looking for acts like James [Blunt] and Duffy, people that have that killer instinct, that drive."

chris@musicweek.com

ABOVE

Hitting the right notes: Jimmy Hogarth has penned tracks for multi-million-selling artists such as Corinne Bailey Rae, James Blunt, Duffy and James Morrison

"As a street newspaper and social initiative, we are used to thinking in bigger and ethical contexts. It is clear to us that whoever respects the environment also serves mankind as a whole – for a love of the environment implies a sensitisation to contexts. On our third 'MEGAPHON in Ton' CD 'TanzLokalGlobal' (Dance, Local, Global), we have set our philosophy to music."

Annelies Pichler, Head of MEGAPHON

Bend-it Green®

available for
CD and DVD
in one disc and
multi disc
versions

Bend-it Green
The Eco-Packaging Line by Sony DADC

- low carbon packaging
- savings of 26% of final Product Carbon Footprint**
- 100% recycled or FSC/PEFC certified material***
- easy to use (bend out disc holder)
- no use of plastic
- cost efficient
- short leadtime



MEGAPHON IN TON
VOLUME 3

www.sonydadc.com



CLEAR SOUND & VISION FSC CERTIFIED

FOREST STEWARDSHIP COUNCIL is an international, non-governmental organisation dedicated to promoting responsible management of the world's forests. It is supported by NGOs including World Wildlife Fund, Greenpeace and the Woodland Trust.

LET CSV PUT THE MARK OF APPROVAL ON YOUR PRODUCT

— www.clearsoundandvision.com Tel: 020 8989 8777 —



The mark of
responsible forestry

Features

RETREAT FROM THE PLASTIC BEACH

Today's well-meaning record labels are faced with a packaging dilemma: go green and please the environmentalists or stick with plastic and save money. Fortunately a host of affordable green packaging options are now available, going some way to meeting Julie's Bicycle's targets for the industry

Packaging

By Adam Woods

IT HAS BEEN A YEAR since green campaigners Julie's Bicycle outlined a proposed 90% reduction in the carbon emissions of the CD packaging process, via a complete shift to card or equivalent green material.

That long-term goal does not come due until 2025, but it takes no more than a glance at the racks in a high-street record store to see there is still a long way to go before achieving that: the UK's music and entertainment industry still has a pretty heavy plastic habit.

Two EMI releases – Gorillaz' Plastic Beach and the deluxe version of Robbie Williams' Reality Killed The Video Star – are recent high-profile examples of major releases sporting the Industry Green (IG) mark of Julie's Bicycle (it certifies that the production of a CD package has generated less than 400g of CO₂e – one third of the carbon dioxide produced by a standard jewel case).

But there are still precious few IG-approved releases because as record companies struggle to make money in the aftermath of the recession, the environmental cause – theoretically such a popular one – seems to be falling victim to the commercial imperative. It simply comes down to cost.

Julie's Bicycle operations manager Catherine Langabeer concedes that the volume of IG-marked product needs to grow. "It's still small," she says. "It is still headline releases carrying it, and that is because of the cost thing and the historical preference for plastic, which will take a while to work through."

While the physical music business is as plastic-dependent as ever, there are indications of a gradual infrastructural shift. If record companies are not paying the extra for green packaging, suppliers are at least offering it; and though consumers and retailers have yet to throw their full weight behind a shift away from plastic, the example of the US gives further cause for optimism.

"There is far more awareness in the US of green packaging from the consumer side and from the retail side," says Hans Arentsen, director of Dutch eco-packaging specialist PaperFoam, who believes the corporate benefits of green choices are increasingly significant.

"Of course, plastic is still an alternative, and environmentally-friendly packaging may cost a few cents more, but it gives a much better perceived value and it improves a company's profile," he adds.

"I hope that we will see the same thing in Europe's music and movie business, but the larger studios and the labels are having hard times. For

BELOW

Lower footprint: Gorillaz' Plastic Beach album used two-thirds less carbon dioxide than a standard jewel case and new, cheaper packaging is coming into play all the time



Features



“Jewel cases break and that shouldn't be a representation of an artist's album”

JIM BEVAN, MODO

ABOVE
Plastic not so fantastic: the standard jewel-case CD emits more carbon than any other part of the entire supply chain - but costs need to come down to satisfy record companies' balance sheets before a wholesale move to card packaging

movies, Europe will probably follow America. For music, I'm not so sure. A couple of years ago, it was [held to be] important, but now it is not so important.”

Any packaging company will tell you how it currently works: a record company, full of good intentions, asks for a quote on an eco-friendly CD package made from recycled, possibly compostable, non-plastic materials. Then they take one look at the price and revert to the standard jewel case.

“People ask, and then when they see the cost of something that isn't the standard plastic product, they tend to change their mind,” says Neil Gibbons, general manager at Camden-based packaging and replication broker Key Production. “A lot of them just can't

afford it these days. People do care, but they have a business to run and every penny counts.”

A penny or two on unit cost is enough to dull the eco-zeal in most labels, and as Paul Bibby, sales director at Czech-owned multimedia supplier GZ Digital Media points out, that extra penny and sometimes as much as 5p or 10p - is an inevitable feature of most green packaging.

“A lot of recycled material is very expensive,” says Bibby. “If it is cheaper, it tends to be shoddy and doesn't stand up in the marketplace.”

In a perfect world, most design and packaging companies claim they would rather work with paper or board than plastic, for both aesthetic and environmental reasons. But as suppliers, they have limited power to influence the customer's decision.

“We suggest it as much as possible,” says Nigel Pearce, managing director of The Design Corporation,

whose Design4Music division has provided artwork for releases with combined sales of 100m. “We really don't like plastic, but it is cheaper to put a CD into plastic than printed card, which is just crazy.”

Those who pay more for a green product usually do it for ethical, rather than commercial reasons. But, full-service production company OK Media UK commercial director Doron Garfunkel thinks “that probably means the demand is less, because people are doing things mainly for entirely commercial reasons at the moment”.

Majors and self-releasing artists are held to be the most willing eco-pioneers, though none has yet made a wholesale shift. Universal has demonstrated perhaps the biggest commitment, having moved to the IG standard for its promo CDs and worked with Asda in 2007 on an Ecopac range using a starch-based PaperFoam CD tray.

In the hierarchy of greenness, the ideal product is one that does not use plastic at all. CDs contain polycarbonate - though products such as the EcoDisc contain 50% less; but the standard jewel-case CD emits more carbon than any other part of the entire supply chain, so a move to card would help meet Julie's Bicycle's target.

A package made of nothing but card creates around 100g of CO₂e - carbon dioxide or equivalent fossil fuel - while production of a Digipak, which is

mainly card but has a plastic tray to hold the CD, emits 355g CO₂e.

While plastic remains overwhelmingly the default choice for British record companies, there are signs of progress. “Take-up has been huge,” says Langabeer.

“We think we have got over 80% of suppliers of card-based packaging to the UK market signed up. That means that whatever systems the labels have in place, their desire to go with an IG-certified supplier shouldn't limit their choice.”

It is clear that as long as labels have that choice - and certainly as long as the downturn lasts - they will continue to take the plastic option more often than not. But there are other players in the market capable of helping a step-change, chief among them retailers.

“If you look at the likes of HMV and the supermarkets, at the moment they are not insisting all music product is environmentally

friendly but I think it will go that way,” says Clive Robins, managing director at packaging project management company Clear Sound & Vision, whose projects include Radiohead's *In Rainbows*.

“You already can't get paper or wood into M&S or B&Q without an FSC accreditation,” says Robins, referring to the Forest Stewardship Council kitemark, which guarantees wood-derived products come from sustainable sources. “I had a meeting with a significant label last week and knew they are being asked pertinent questions by retailers now.”

The type of pressure already being exerted by retailers in the US gives an indication of how the landscape could evolve here, whether labels like it or not.

“From the customer side, we see a lot more value being connected to companies who are interested in environmental sustainability,” says Arentsen. “I think they pick up on it, because Tesco, Walmart, Sears are all pushing very hard for delivery of all data related to carbon footprints.”

Langabeer agrees retailers have power that they have not yet brought to bear in the UK and she believes schemes similar to Walmart's US Supplier Sustainability Assessment programme will soon come to Britain.

“It is a long-term infrastructural shift, but I think that we may well see it, because we are part of a bigger picture here, in terms of the EU,” Langabeer says. “The momentum needs to keep building to increase the releases that go out on card.”

The growing popularity of special editions and boxed sets has also offered a route to market for green packaging: a more expensive item aimed at fans both accommodates the additional cost and makes better use of the creative possibilities of card.

“There are a lot more people spending money on the high-end product,” says Gibbons. “We are getting an awful lot more interest on that side of things. People want something they can make money on.”

Brighton packaging company Modoro ran an ad several years ago urging record companies to “step away from the jewel case”. It continues to work with plastic, largely because the demand remains, but managing director Jim Bevan maintains that plastic CD packaging only survives because of its low unit cost.

“Jewel cases break, and that shouldn't be a representation of an artist's album,” he says. “Bookpacks and softpacks feel good and look good. Our whole rationale is to provide customer-focused product, so that when the customer gets it, they say, ‘Wow, that is fantastic’.”

“Board is generally made from recycled material and paper has for some time been from sustainable forests, so clearly, even if you are making a bigger box, it is still more environmentally friendly than a jewel-case,” says Bevan.



Case study WowCase

The most common consumer complaint about non-plastic CD cases is that they lack weight and presence and, therefore, do not give the same impression of value-for-money. The main record company gripe is that it costs more to make their products green, and more still if they want them to be both green and impressive.

Stuart Jones, managing director of Bradford-based packaging and replication specialist Wewow, believes he might have come up with the answer in his new WowCase. The case is constructed from a single sheet of A3 card, which means it is still small enough for laser printing, so bands and smaller labels can order shorter runs.

And the appeal of the design, Jones believes, is that clients can take delivery of the printed sheet and fold the cases themselves, cutting out an expensive part of the manufacturing process.

“Generally, CD packaging has got to be hand-glued; it can take 30, 40, 50 seconds to hand-glue something,” he says. “That is a big cost, even if you're only ordering 1,000. We have designed this so it doesn't even need glueing - we die-cut it or crease it, and all the customer needs to do is fold it together, which might take five or six seconds per case.”

Wewow's main business is with corporate clients, but it believes the WowCase ought to find an eager market in the music industry. Though most obviously aimed at small labels and bands looking to distribute demos, Jones says there is no reason the format couldn't work for much larger runs. He says the new design will become increasingly cost-effective for bigger orders.

“We are hoping to kill off the jewel-case,” he says. “That is our aim. It smashes when you drop it, it's not eco-friendly and it is a bit old hat, really.”





ROBBIE WILLIAMS
REALITY KILLED THE VIDEO STAR



GORILLAZ
PLASTIC
BEACH

Case study Burgopak



Plastic substitutes such as potato starch have already made their way into the CD trays of companies like PaperFoam, but not many CD buyers have any bulrush, bamboo or sugar cane in their collections yet. That could be about to change.

Details of the deal signed last December between global packaging design company Burgopak and eco-friendly fibre-manufacturing specialist Be Green are

It is too easy to say that the gradual decline of the CD will eventually head off this particular problem. As CD prices fall, increasingly price-sensitive polycarbonate discs of all kinds continue to fly off the shelves in huge volumes. Consequently, the obvious solution combines green attributes with either lower cost or greater sales.

sketchy right now, but the tie-up has the potential to introduce intriguing new materials into the packaging process.

Californian-based Be Green works in all of the above materials, and is the first packaging company to achieve the coveted Cradle to Cradle (C2C) certification developed by US eco-consultants MBDC. C2C requires the use of environmentally safe and healthy materials, renewable and efficient energy and water use and strategies for social responsibility.

Be Green has its own patented pulping process which enables it to use readily renewable fibres to create customised mixtures, which are applied to the same tasks as injection-molded, oil-based plastics. Throw in soy-based inks and coatings and there is potential to create green products.

The pact between Be Green and Burgopak has yet to produce any CD packaging, but the word is that it will. When it comes, it will certainly be innovative. If it can manage to be cheap as well, the possibilities are endless.

"I think people are quite rightly concerned about the environment, but I don't think they are prepared to pay more," says Bevan. "It is people who come up with environmentally-friendly, financially-attractive products who will be the winners."

adamjameswoods@btinternet.com

LEFT
Robbie Williams' and Gorillaz' current albums are recent high-profile bearers of the Julie's Bicycle Industry Green mark, denoting production of the CD packaging has generated less than 400g of CO₂e

MusicWeek Awards 10

Sold Out!

To be added to the waiting list please call Michelle Hacker on 020 7921 8364 or email michelle.hacker@ubm.com

Sponsors



Supported by



BEST INVESTMENTS

In today's industry, what is the best way to finance an act: corporate backing, fan funding or the traditional label route? The answer seems to depend on the size of act and the scale of their ambitions

RIGHT

A shot in the arm: established acts such as Madness and The Prodigy have enjoyed huge career boosts thanks to investment into their recent self-released albums

Services

THE IFPI'S RECENT INVESTING IN MUSIC REPORT

struck a defensive note in its core premise that only labels are qualified to provide artists with the investment and support they need to build successful careers.

The report offered plenty of facts and figures to back up its reasoning that labels remain the dominant source of investment in music. Some \$5bn of annual investment, accounting for 30% of label revenues, certainly cannot be sniffed at, and nor can the fact that one in four artists with a label deal were signed in the last year.

The defensive tone was understandable, for every time a well-known artist has gone down the DIY route, it is hailed by some as another nail in the coffin of the traditional label system. Against that backdrop, it is no surprise that the IFPI felt it necessary to remind artists, managers and the wider world that these defections are still the exception, rather than the rule.

However, the situation is much more nuanced. There are alternative sources of investment and expertise to the labels, with attention focusing around two very different models: corporate investment and fan-funding. Both models have their successes, but also their flops.

The same day the IFPI's report was being reported in the media, Charlotte Church announced a £2m investment from Power Amp, having earlier exited the deal with Sony Music that spawned her *Tissues and Issues* album. Church joins the likes of The Prodigy, Madness, Sia, UB40 and Travis in having sought funding from the private sector in recent years.

The benefits are clear: a wedge of money and the freedom to build a hand-picked team around an artist to co-ordinate the recording and promotion of their next album. A number of artist managers are champing at the bit to pilot this kind of project – witness what Brian Message is doing with the artist-friendly Polyphonic Records, albeit with a different source of funding. The fact that artists also retain their copyrights is also a big factor.

But there are challenges with this model. Power Amp is taking 50% of Church's gross revenues from recordings, but also publishing, merchandise and live performances. For many of the established artists whose recent records have sold less than expected, the risk is giving up a chunk of their more stable touring and mer-



chandising revenues. These investments are not easy money. In fact, they put additional pressure on the artist to ensure that their corporately financed album outperforms their last label effort. By that standard, The Prodigy and Madness have all performed well.

Yet the key point about the corporate investment is that it is only an alternative to a label deal in terms of financial investment. In fact, many of the artists taking these kinds of investments subsequently sign with a label to actually release the record. Sony Music is releasing Sia's next album, for example, while Cooking Vinyl was a key partner in the Prodigy deal right from the start.

The terms of these label deals are different, of course – the label is a service provider/distributor rather than a rights holder – but they are still an important part of the picture. There is a suggestion that independent labels may benefit from this model at the expense of majors, though.

It is also fair to say that the corporate investment model – as represented by Power Amp, Icebreaker, Ingenious and others – has not yet cracked the challenge of breaking new artists, but it can reinvigorate established acts. In theory, investing in a new artist could offer bigger rewards in the long run, but in practice private investors are wary of the high risk factors. Famously Jazz Summers caused a rumpus when the manager severed his ties with Power Amp after it signed a deal with Madness rather than investing in new artists.

This is where the fan-funded model comes in: with artists trying to persuade their growing fanbases to take on the risks of investing in their albums and/or careers. Traditionally, these models have focused on breaking new acts: think SliceThePie or SellaBand. Yet that also has a downside. Fan-funded deals have been seen as the poor relation of a label deal, with the common assumption within the industry that bands going down the fan-funded route simply were not good enough to secure investment from a label. The lack of bands kicking on from their albums recorded through these companies to become stars has compounded this view.

SellaBand's recent bankruptcy could be seen as another reason to write off the fan-funded model, too. Last year, it relaunched with a more flexible model,

designed to appeal to more established artists. The flagship project was a new album from Public Enemy, yet that ultimately stood out as one of the most high-profile failures of the fan-funded model. Aiming to raise \$250,000 from fans in \$25 installments, the band's total currently stands at just over \$55,000. Insert your own 'don't believe the hype' joke here.

Yet look to artists with more modest goals and there are plenty of success stories coming through from the newer breed of fan-funded startups. Cream's Jack Bruce has raised 114% of the amount he needs to release a live album, while Madina Lake are overshooting their target for a new EP and tour by a similar amount – both on Pledge Music. US rival Kickstarter is full of bands raising less than \$10,000 apiece who have passed the 100% funding mark too. Fan funding is working for bands who are not looking for a Public Enemy-sized \$250,000 investment, let

alone the \$1m cited in IFPI's report as the cost of breaking a new pop artist in the US and UK.

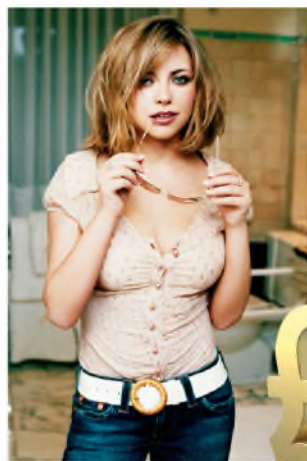
So, the terms of the debate around artist investment are not black and white. Corporate investment is working for some established artists, but not others – UB40's management company went bankrupt a couple of years after their investment deal – and it is not yet breaking new artists. Even when it is working, labels still have a big role to play. Meanwhile, Public Enemy's SellaBand project shows that the fan-funding model is no guarantee that fans of a big artist will actually fund them. Yet on a grass-roots level, there are lots of success stories.

The IFPI was absolutely right to say that labels remain the key investors in artists and music. Yet as its report admits, in many markets that investment is falling in real terms, due to reduced revenues from sales of recorded music. The \$1m minimum investments in the Lady GaGa and Ke\$ha of the world remain the domain of labels. But there are alternative sources of investment for artists of various sizes, at various points in their career. At a time when talk of an 'investment gulf' is increasing, the development of new funding sources is surely an opportunity, not a threat for the industry.

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

BELOW

Power Amp recently unveiled their £2m investment deal with Charlotte Church, while Public Enemy's high-profile venture with SellaBand ground to a halt well before the band reached their \$250,000 target



"IT STARTS WITH FANS FIRST, THEN THE ARTISTS CREATE FROM THERE"

FUND ALBUM

MW JOBS

ZIMBALAM SURFACE10 unsigned festival

The U.K. based Surface Unsigned Festival is expanding into Europe. We are a vibrant, rapidly expanding organisation with proven achievement and success. We are currently seeking Area Managers for the 2011 season that are motivated, ambitious and driven. Concurrent with our European expansion we are particularly interested in applicants from major European cities. The main attraction of becoming an Area Manager franchisee for Surface Unsigned is that it is one of the safest ways to enter into self-employment. Benefits include the freedom and rewards of running your own business, while at the same time enjoying the advantages of a proven formula, an established brand and the expertise of a professional organisation, which provides advice and support along the way. However, in order to succeed, franchisees must be highly motivated, able to handle setbacks, stay the course and rise to the challenges of running their own show. Area Managers are in charge of approximately 100 nights of live music for the Surface Unsigned Festival in the chosen territory. The role of Area Manager requires an individual with proven organisational skills and an active interest in music. It is a responsible and varied role requiring decision-making skills and involvement at all levels of the area manager's organisation. An area manager is required to liaise with Surface Unsigned Head Office, sub-contractors contracted to work in the territory, bands and external contacts like people in the local music industry and media. Excellent interpersonal skills, diplomacy and self-motivation are therefore essential. This is a fantastic opportunity for anyone interested in running live music and event management.

For more information please email careers@surfaceunsigned.co.uk

Want to find new ways of targeting your potential customers?

Interested in reaching over 20,000 music professionals every week?

Music Week is the music industry's foremost publication - to find out how to align your brand with us, call on 0207 921 8315 or classified@musicweek.com

WANTED ARTIST BOOKING AGENT



DO YOU HAVE WHAT IT TAKES?

A great opportunity has arisen for an experienced booking agent to join our rapidly expanding team. The ideal candidate possesses the entrepreneurial spirit essential to this aspect of the music business. They must be hard-working, self-motivated and detail-oriented with a professional demeanor. Having excellent problem solving and negotiation skills, the candidate will have the ability to anticipate department needs and quickly assess situations, be proactive, self motivated and discreet with outstanding written and verbal communication skills. High PC proficiency and interest in new media, digital music, and the music industry are essential. Must have at least 1 years experience working as a booking agent.

Please send your CV and covering letter to tim@mn2s.com



Junior Publicist

We are looking for a passionate and dedicated Junior Publicist to join our team. We are looking for a creative thinker that loves music, as much as the job itself. We want someone that knows the media and is a natural communicator; someone that wants to work across all platforms - traditional media, new media and social networks.

Please send CVs and a cover letter to: info@dawbell.com

MusicWeek 4 Jobs

Find the best professionals in the Music Industry today.

Want your vacancies to be seen by the best in the business?

Welcome to the future of music recruitment.

With over 63,000 visitors to www.musicweek.com every month, make sure your roles are the first to be seen by the best in the business. Free to access for jobseekers, you can upload a job in minutes with our brand new jobs site www.musicweek4jobs.com, with new features such as advanced search, recruiter browsing, featured jobs and much more.

For a demonstration please contact Martin today on 020 7921 8315 or email martin@musicweek.com.



*63,904 ABCe Oct 08 - Oct 09

MW SERVICES

41GP Music

A Different kind of Music Publishing Administration

- All forms of traditional Music Publishing Administration
- Royalty Processing & Administration on an outsourced basis
 - The most transparent royalty statements available
 - Cutting-edge analysis, tracking, data management
 - Ever-evolving, entirely self-built systems
 - No bought-in royalty software packages
 - Custom Features on request
- Decades of Publishing, Audit & Tracking Experience
 - Highly competitive rates and flexible deals

Please contact Richard Morris
email: richard@41gpmusic.com
41 Great Portland Street London W1W 7LA
Tel: +44 (0) 20 7268 0124
www.41gpmusic.com

'A force for good songs' ~ affiliated to the 41GP Partnership

DIGITAL CLASSIFIED PAGES ONLINE



MusicWeek.com

Portman[®] MUSIC SERVICES

Royalty Accounting & Copyright Administration Services

Find out how outsourcing your royalty requirements can help your business

Please contact Maria Comiskey tel: 01962 732033
email: maria@portmanmusicservices.net
www.portmanmusicservices.co.uk

OVERSTOCKS, END OF LINE & DELETIONS WANTED

CD : DVD & BOXSETS : GAMES & PERIPHERALS : VINYL LPS
30 YEARS EXPERIENCE IN THE ENTERTAINMENT INDUSTRY

ALL OFFERS CONSIDERED

FAST SETTLEMENT FOR THE RIGHT PRICE

CONTACT KEN 07768 547 838 ken@overstocksdirect.co.uk

To Advertise in print or online
call Yonas on **020 7921 8341**
Yonas@musicweek.com

Contact: **Martin Bojtos, Music Week United Business Media,**
8th Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UY
T: 020 7921 8315
F: 020 7921 8339
E: martin@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

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

Out this week

Singles

- **Darwin Deez** Radar Detector (Lucky Number)
Previous single (chart peak): Constellations (did not chart)
- **Doves** Andalucia (Heavenly/Virgin)
Previous single: Winter Hill (did not chart)
- **David Guetta feat. Kid Cudi** Memories (Positiva/Virgin)
Previous single: One Love (46)
- **Whitney Houston** Nothin' But Love (Arista)
Previous single: I Look to You (did not chart)
- **Jack Johnson** You & Your Heart (Island)
Previous single: Hope (did not chart)
- **Sean Kingston & Justin Bieber** Eenie Meenie (RCA)
Previous single: Face Drop (56)
- **One Republic** Secrets (Interscope)
Previous single: All The Right Moves (26)
- **Paramore** The Only Exception (Fueled By Ramen)
Previous single: Brick by Boring Brick (did not chart)
- **R Kelly** Be My #2 (RCA)
Previous single: Number One (did not chart)
- **Joshua Radin** I'd Rather Be With You (14th Floor)
Previous single: One Of Those Days (did not chart)
- **We Are Scientists** Rules Don't Stop (Masterswan)
Previous single: Impatience (did not chart)

Albums

- **Alessi's Ark** Soul Proprietor (Virgin)
Previous album (first-week sales/total sales): Notes From The Treehouse (6412/398)
- **David Byrne & Fatboy Slim** Here Lies Love (Nonesuch)
Previous album (David Byrne): Grown Backwards (2,929/17,618)
- **Cypress Hill** Rise Up (Parlophone)
Previous album: Till Death Do Us Part (5,010/34,358)
- **Doves** The Places Between: The Best Of (Heavenly/Virgin)
Previous album: Kingdom of Rust (44,980/131,996)
- **Jakob Dylan** Women And Country (Columbia)
Previous album: Seeing Things (1,638/7,985)
- **James** The Night Before (Mercury)
Previous album: Hey Ma (10,366/34,556)
- **Jonsi GO** (Parlophone)
Debut solo album
- **Eli "Paperboy" Reed** Come And Get It (Parlophone)
Previous album: Roll With You (1,137/8,087)
- **Harper Simon** Harper Simon (PIAS)
Debut album
- **Slash** Slash (Roadrunner)
Debut solo album
- **Rufus Wainwright** All Days Are Nights: Songs For Lulu (Polydor)
Previous album: Release the Stars (28,674/98,180)

Out next week

Singles

- **AFI** Beautiful Thieves (Interscope)
- **Laurie Anderson** Only An Expert (Warner)
- **Bananarama** Love Don't Live Here/The Runner (fascination)
- **Cascada** Pyromania (AATW/IUMTV)
- **Deftones** Rocket Skates (Reprise)
- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Erykah Badu** Window Seat (Motown)

- **Foals** Spanish Sahara (Transgressive)
- **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 Nation)
- **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)
- **Professor Green feat. Ed Drewett** I Need You Tonight (Virgin)
- **Seasick Steve** Diddley Bo (Atlantic)
- **Summer Camp** Ghost Train (Moshi Moshi)
- **Taylor Swift** Today Was A Fairytale (Mercury)
- **Richard Walters** All At Sea (Kartel)
- **Paul Weller** Wake Up The Nation/No Tears Left To Cry (Island)

Albums

- **Mike Batt** Caravan/Watership Down Suite (Dramatic)
- **Alex Berger** Snow Globe (All Songs)
- **Madamoiselle Caro & Franck Garcia** Left (Buzzin' Fly)



- **Darwin Deez** Darwin Deez (Lucky Number)
- **Disturbed** The Sickness: 10th Anniversary Edition (143/Reprise)
- **Endtables** Endtables (Drag City)
- **The Flaming Lips...** Dark Side Of The Moon (Warner Brothers)
- **Forever The Sickest Kids** Weekend: Friday (Island)
- **Matthew Herbert** One One (Accidental)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)
- **MGMT** Congratulations (Columbia)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)
- **Joshua Radin** Simple Times (14th Floor)
- **Scouting For Girls** Everybody Wants To Be On TV (Epic)
- **Shakespears Sister** Songs From The Red Room (SFP/Palare)
- **Stephen Sondheim** A Little Night Music (Nonesuch)
- **Sam Spence** Sam Spence Sounds (Finders Keepers)
- **The Swellers** Ups And Downsizing (Atlantic)

April 19

Singles

- **3OH3** Don't Trust Me (Asylum/Photo Finish)
- **Bullet For My Valentine** Last Fight (20-20)
- **Arno Carstens** Heartbreak (Epic)
- **Crystal Castles** Doe Deer (Fiction/Lies)

Crystal Castles' debut for Fiction will be released as an exclusive '2-inch' limited to 500 copies worldwide. Clocking in at 1:37, Doe Deer was produced by band member Ethan Kath and is backed with three of the first Crystal Castles tracks ever recorded. The band's second album will be released in June, preceded by global live dates in Toronto, London, Berlin, Paris, Milan, Brussels and Amsterdam.

- **Deftones** Diamond Eyes (Reprise)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Efterklang** I Was Playing Drums (4AD)
- **Fenech-Soler** Stop And Stare (Modz)
- **Good Shoes** The Way My Heart Beats EP (Brille)
- **Hot Chip** I Feel Better (Parlophone)
- **James** Crazy (Mercury)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)
- **Meat Loaf** Losangeloser (Mercury)
- **Paolo Nutini** Candy (Atlantic)
- **Roll Deep** Good Times (Relentless/Virgin)
- **Shakira** Gypsy (Epic)
- **The Temper Trap** Science Of Fear (Infectious)
- **Diana Vickers** Once (RCA)
- **Charlie Winston** Like A Hobo (Real World)
- **You Me At Six** Liquid Confidence (Virgin)

Albums

- **AC/DC** Iron Man 2 OST (Sony)
- **Ash** A - Z Vol. 1 (Atomic Heart)
- **Tony Bennett** The Ultimate American Songbook (Sony)
- **Gotan Project** Tango 3.0 (XL)
- **Ikons** Ikons (Service)
- **Malachai** Ugly Side Of Love (Domino)
- **Meat Loaf** Hang Cool Teddy Bear (Mercury)
- **Pat Metheny** Orchestrion (Nonesuch)
- **Music Go Music** Expressions (Mercury)
- **Kate Nash** My Best Friend Is You (Fiction)
- **Carrie Newcomer** Before And After (Decca)
- **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)

- **Wale** Attention Deficit (Polydor)
- **Paul Weller** Wake Up The Nation (Island)

April 26

Singles

- **Ariel Pink** Round And Round (4AD)
- **Beta Hector feat. Dionne Charles** Payback (Tru Thoughts)
- **Blame feat. Ruff Squad's Fuda Guy & Tinchy Stryder** On My Own (New State)
- **Mary J Blige feat. Jay Sean** Each Tear (Polydor)
- **Boys Like Girls** Love Drunk (Columbia)
- **Chilly Gonzales** Never Stop (Phantasy Sounds)
Taken from forthcoming album Ivory Tower, produced by Boys Noize and due for release later this summer, Never Stop will follow Gonzales's Piano Talk Show at the Bloomsbury Ballroom this weekend. He is currently in the process of shooting a feature-length film, co-written with Celine Sciamma (Waterlilies) and starring Tigra and Peaches.
- **The Courteeners** Take Over The World (Polydor)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (Island)
- **The Dead Weather** Die By The Drpc (Columbia)
- **Raheem Devaughn** I Don't Care (Live)
- **Disturbed** Disturbed (143/Reprise)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Fun Lovin' Criminals** Mister Sun (Kloahertz)
- **Fyfe Dangerfield** Faster Than The Setting Sun (Geffen)
- **Hole** Skinny Little Bitch (Mercury)
- **Natalie Imbruglia** Scars (Malabar)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Pete Lawrie** Fow Could I Complain EP (Island)
- **Marina and the Diamonds** I Am Not A Robot (679/Atlantic)
- **Seams** Nightcycles (Tough Love)

- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
- **We Rock Like Girls** Don't Welcome To My World (Distort)

Albums

- **Diana Birch** Bible Belt (Virgin)
- **Boys Like Girls** Boys Like Girls (RCA)
- **Bullet For My Valentine** Fever (Sony)
- **Arno Carstens** Wonderful Wild (Epic)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Dreadzone** Eye Of The Horizon (Outwiser)



- **The Fall** Your Future Our Clutter (Domino)

“Your Future Our Clutter is The Fall's first album for Domino but musically it is very much business as usual on what may (or may not – it's hard to say) be their 28th studio album. There are remarkably few bands for whom this would be a compliment but The Fall are among them. Your Future Our Clutter has all the reliable Fall traits, from Mark E Smith's trademark growl to some searing guitar riffs. Not that the album is entirely without innovation: single Bury My Friends features some intriguing production, while Cowboy George fulfils Smith's vision of the band as 'country 'n' northern' – an unexpected but winning mix.”

www.musicweek.com/reviews

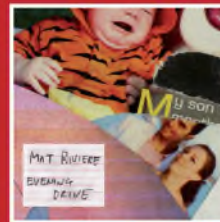
- **Harlem** Hippies (Matador)
- **Hole** Nobody's Daughter (Mercury)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Iyaz** tbc (143/Reprise)
- **Meshell Ndegeocello** Devil's Halo (Downtown/Cooperative)
- **Alvin Stardust** I Love Rock'n'Roll (UMTV)

THE PANEL

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



ALLAN MCGRATH (DJ MAGAZINE)
Noisia: Split The Atom (Vision/Division)
Having remixed rave heroes The Prodigy, Dutch trio Noisia now stake their claim as tomorrow's kings of stadium-sized electronic punk. Fusing their trademark drum & bass with mutant disco and glitchy electronica Noisia's album is a futuristic, brilliantly original debut.



RICHARD THANE (THE LINE OF BEST FIT)
Mat Riviere: Evening Drive (Brainlove)
Deadpan and morbid, Norwich-based Mat Riviere creates twisted nightmarish pop as bleak as it is infectious. Single Evening Drive is as deconstructed and challenging as pop music gets – another essential addition to the ever-growing Brainlove Records stable.



JOHN KENNEDY (XFM)
Mademoiselle Caro & Franck Garcia: Left (Buzzin' Fly)
Stepping away from the epic grooves of their debut, this intriguing French duo have taken a more direct route here. It almost gets rocky in places but the overall effect is still beautifully mellow, hypnotic and mesmerising with the vocals drawing you into their world.



WYNDHAM WALLACE (UNCUT)
Detachments: Heard A Lie (Thisisnotanexit Records)
No surprise that Peter Hook is a fan: this recalls the bleak monochrome of early Joy Division given a dark, stuttering, synth-pop twist miles away from the current rash of revivalists. With James Ford on production, their debut album, due in September, could bring on an early winter.

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

- **Usher** Raymond Vs Raymond (LaFace)

May 3

Singles

- **Against Me!** I Was A Teenage Anarchist (Warner Brothers)
- **Biffy Clyro** Bubbles (14th Floor)
- **Sarah Blasko** All I Want (Dramatico)
- **Bless Beats feat. Remi Nicole** Let It Go (Island)
- **Toni Braxton** Yesterday (Atlantic)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor)
- **Sophie Ellis-Bextor** Bittersweet (Fascination)
- **Foals** This Orient (Transgressive)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Mika** Kick-Ass (Casablanca/Island)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **Paul Harris V Eurythmics** I Want You (R2/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)
- **Train** Hey, Soul Sister (Columbia)
- **Two Door Cinema Club** Something Good Can Work (Kitsune)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

Albums

- **Timothy Andres** Shy And Mighty (Warner)
- **Deftones** Diamond Eyes (Reprise)
- **Funk! Porcini** Up (Ninja Tune)
- **Rowland S Howard** Pop Crimes (Infectious)
- **Natalie Imbruglia** Come To Life (Malabar)
- **JJ #3** (Secretly 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 (BMM Music)
- **New Pornographers** Together (4AD)
- **Maia Sharp** Echo (Blux Street)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

May 10

Singles

- **Aggro Santos** Candy (Mercury)
- **The Dead Weather** Sea Of Cowards (Columbia)
- **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)
- **Eli "Paperboy" Reed** Come And Get It (Parlophone)

Albums

- **Toni Braxton** Pulse (Atlantic)
- **Michael Bublé** Crazy Love (Reprise)



- **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)
- **Foals** Total Life Forever (Transgressive)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Keane** Night Train (Island)
- **Gidon Kremer** De Profundis (Warner)
- **The National** High Violet (4AD)

- **Nigel Kennedy Quintet** Shhh! (EMI Classics)
- **Phosphorescent** Here's To Taking It Easy (Dead Oceans)
- **Unkle** Where Did The Night Fall (Surrender All)

May 17

Singles

- **Against Me!** White Crosses (Warner Brothers)
- **B.O.B feat. Bruno Mars** Nothing On You (Atlantic/Grand Hustle)
- **Michael Bublé** Crazy Love (1431/Reprise)
- **The Cheek** Just One Night (Polydor)
- **Chiddy Bang** Truth (Regal)
- **Deelux** Hot Hot Hot (Mercury)
- **Gorillaz** Superfast Jellyfish (Parlophone)
- **Ellie Goulding** Guns & Horses (Polydor)
- **Hurts** Better Than Love (RCA)
- **Iyaz** Solo (Reprise)
- **Amy Macdonald** Spark (Vertigo)
- **Katie Melua** The Flood (Dramatico)
- **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)
- **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** This Is Happening (DFA)
- **Jamie Lidell** Compass (Warp)
- **Lights** The Listening (Warner Brothers)
- **Renee Fleming** Dark Hope (Mercury)

- **Villa Nah** Origin (Keys Of Life)

May 24

Singles

- **Daisy Dares You** Rosie (live)
- **The Divine Comedy** At The Indie Disco (Divine Comedy)
- **Jonsi** Animal Arithmetic (Parlophone)
- **Kassidy** Stray Cat (Mercury)
- **Mclean** Finally In Love (Asylum)
- **Kevin Rudolf feat. Birdman, Lil Wayne & Jay Sean** I Made It (Island)
- **Alicia Keys** Try Sleeping With A Broken Heart II
- **LMFAO** Yes (Interscope)
- **Tiffany Page** On Your Head (Mercury)

Albums

- **Drake** Thank Me Later (Island)
- **Katie Melua** The House (Dramatico)



- **Nas & Damian 'Jr Gong' Marley** Distant Relatives (Island)
- **Pendulum** Immersion (Warner Brothers)
- **Silver Columns** Yes And Dance (Moshi Moshi)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)
- **Stornoway** Beachcomber's Windowsill (4AD)

May 31 and beyond

Albums

- **Christina Aguilera** Bionic (RCA) (7/6)
- **Laurie Anderson** Homeland (Warner) (14/6)

- **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle) (3/15)
 - **Born Ruffians** Say It (Warp) (3/15)
 - **The Chemical Brothers** Further (Freestyle/Cust/Parlophone) (7/6)
- The seventh studio album by The Chemical Brothers, further arrives three years after the duo's fifth (consecutive number one album) *We Are The Night*. Each of the eight tracks will be accompanied by a short film made in partnership with longtime visual collaborators Adam Smith and Mercury Lyall. The duo will return to the live stage in May with four shows at the Roundhouse in London.
- **Daisy Dares You** tbc (live) (3/15)
 - **The Divine Comedy** Bang Goes The Knighthood (Divine Comedy) (3/15)
 - **Drums** Summertime (Island) (7/6)
 - **Goldhawks** Trick Of Light (Mercury) (2/16)

- **Ed Harcourt** Lustre (Plene Wolf) (14/6)
- Lustre will be released on Harcourt's own label Plene Wolf and previewed at an intimate show at London's Pigalle in London on May 11. The album is his first in four years and will be preceded by lead single *Do As I Say, Not As I Do*.
- **Jonathan Jeremiah** Happiness (Island) (14/6)
 - **Jack Johnson** To The Sea (Brushfire/Island) (3/15)
 - **LMFAO** Party Rock (Interscope) (3/15)
 - **Seth Lakeman** Hearts And Minds (Relentless) (7/6)
 - **Punch Brothers** Antifogmatic (Wonesuch) (3/15)
 - **Kevin Rudolf** To The Sky (Island) (7/6)
 - **Sia** We Are Born (Monkey Puzzle) (7/6)
 - **Teenage Fanclub** Shadows (PENA) (3/15)
- Five years after *Man Made*, Teenage Fanclub are back with a new studio album and a string of UK dates. They will headline London's Koko on May 1 as part of the Camden Crawl festival before playing dates around the country, concluding at Birmingham's Academy 2 on June 7. The new album's release will be preceded by lead single *Baby Lee* on May 24.
- **Various** Twilight: Eclipse OST (Atlantic) (3/15)
 - **Steve Winwood** Revolutions (Columbia) (7/6)

SINGLE OF THE WEEK

Jack Johnson You And Your Heart (Island)



The lead single from Johnson's forthcoming album *To The Sea*, *You And Your Heart*

stays true to the laid-back, sun-kissed style that has become the singer's calling card. It is an upbeat track, wonderfully produced and boasting a sentimental lyric that will tug on the heartstrings. Island launched *To The Sea* with an exclusive media event last month where guests were treated to a playback of the album, before Johnson and a member of his band performed live. The label will be pulling out all the stops for the May 31-released *To The Sea* and Johnson will return to the UK for live dates and promo in summer.

ALBUM OF THE WEEK

Jonsi Go (Parlophone)



The debut solo album from the Sigur Rós frontman is an ambitious record, taking Jónsi's

songwriting talent and through the guiding hand of producer Peter Katis (Interpol, The National, Tokyo Police Club) taking it somewhere entirely new. Parlophone began the promotional campaign last December, making a free MP3 of the track *Boy Lilikoi* available to subscribers through his website. The forthcoming world tour will see Jónsi collaborating with 59 Productions (War Horse) to create a mix of concert, film, theatre and art installations combined into a cohesive experience. Parlophone will release *Go* in a number of formats including a deluxe CD and DVD package.

Key releases

Easy as one-two-three for Plan B



WITH INTRODUCTORY SINGLE This Ain't A Love Song storming to the top of the OCC sales chart, one would think Scouting For Girls' second album Everybody Wants To Be On TV – due a week hence – would be the hottest pre-release around but apparently it's not, as orders for it trail the upcoming Paul Weller and Plan B albums, according to leading online retailers. Everybody Wants To Be On TV is

number two at HMV, four at Play and five at Amazon, whereas Weller's Wake Up The Nation is number one at HMV (for the fourth week) and Amazon and number three at Play. And, although Plan B's latest hit She Said trailed some distance behind This Ain't A Love Song on the singles chart this week, he is beating the SFG boys too, with his second album The Defamation Of Strickland Banks ranking number

one at Play, two at Amazon and three at HMV. Seen most recently as a judge on ITV's Popstar To Operastar, Meat Loaf's new album Hang Cool Teddy Bear includes songs by Diane Warren and Jon Bon Jovi and guest spots by step-daughter Pearl Aday and Hugh Laurie among others. The album is creating quite a lot of interest and moves 10-6 at Play, 18-15 at HMV, while debuting at

number eight at Amazon. With Plan B's She Said delivered to retail, Professor Green storms back to the top of Shazam's list of most-tagged pre-releases with his remake of INXS's Need You Tonight. Meanwhile, Bad Romance continues to run run for Lady GaGa, remaining atop Last.fm's overall chart, where it has reigned uninterrupted for the whole of 2010 to date.

Alan Jones

Top 20 Online Buzz Social networks

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	7988	-9483
2	LADY GAGA	4654	639
3	JUSTIN BIEBER	3920	-8C
4	DEMI LOVATO	3125	723
5	FOO FIGHTERS	1832	-1739
6	SOULJA BOY TELL 'EM	1708	464
7	KE\$HA	1332	62
8	ASHLEY TISDALE	1029	336
9	TOKIO HOTEL	764	471
10	TAYLOR SWIFT	712	-313
11	DRAKE	491	-8E
12	YOUR FAVORITE ENEMIES	473	25E
13	OWL CITY	425	20E
14	ARMOR FOR THE BROKEN	404	-145
15	THE LONEY ISLAND	403	163
16	LIL WAYNE	361	-587
17	GREEN DAY	344	-76
18	USHER	307	19C
19	TIËSTO	304	-62
20	CLOSE TO HOME	250	26C

Top 20 Play Pre-release chart

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



Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Bad Romance	Interscope
2	ELLIE GOULDING	Starry Eyed	Polydor
3	FLORENCE/MACHINE	You've Got...	Island
4	FLORENCE/MACHINE	Dog Days...	Island
5	GORILLAZ	Rhinestone Eyes	Parlophone
6	GORILLAZ	On Melancholy Hill	Parlophone
7	MUMFORD & SONS	The Cave	Island
8	LADY GAGA	Poker Face	Interscope
9	MUMFORD & SONS	little Lion Man	Island
10	LADY GAGA	Telephone	Interscope
11	LADY GAGA	Paparazzi	Interscope
12	FLORENCE/MACHINE	Rabbit Heart	Island
13	GORILLAZ	Broken	Parlophone
14	LADY GAGA	Just Dance	Interscope
15	TEMPER TRAP	Sweet Disposition	Infectious
16	KE\$HA	Tik Tok	RCA
17	OWL CITY	Fireflies	Island
18	THE XX	Crystallised	Young Turks
19	FLORENCE/MACHINE	Kiss With A Fist	Island
20	LADY GAGA	Alejandro	Interscope



Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	PAUL WELLER	Wake Up The Nation	Island
2	SCOUTING FOR GIRLS	Everybody...	Epic
3	PLAN B	The Defamation...	679/Atlantic
4	USHER	Raymond Vs Raymond	LaFace
5	ASH A - 2 Vol. 1	Atomic Heart	
6	FGTH	Welcome To The Pleasuredome	Salvo
7	DIANA VICKERS	Songs From...	RCA
8	FRANCIS ROSSI	One Step At A Time	earMUSIC
9	MGMT	Congratulations	Columbia
10	MADNESS	Absolutely - 2CD	Salvo
11	MY BLOODY VALENTINE	Loveless	Sony
12	BOYS LIKE GIRLS	Love Drunk	Columbia
13	KEANE	Night Train	EP Island
14	MADNESS 7 (2Cd)	Salvo	
15	MEAT LOAF	Hang Cool Teddy Bear	Mercury
16	AGNES	Dance Love Pop	AATWUMTV
17	AC/DC	Iron Man 2 OST	Sony
18	ADAM LAMBERT	For Your...	19/RCA
19	ARCADIA	So Red The Rose	Parlophone
20	STEVE HARLEY	Stranger Comes...	Universal



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	PROF GREEN	I Need You Tonight	Virgin
2	CHIPMUNK	Until You Were Gone	Jive
3	JOSHUA RADIN	I'd Rather Be...	14th Floor
4	DIANA VICKERS	Once	RCA
5	ROLL DEEP	Good Times	Relentless/Virgin
6	VAMPIRE WEEKEND	Giving Up The Gun	XL
7	TAIO CRUZ	Dirty Picture	4th & Broadway
8	KELIS	Acapella	will.i.am Music Group
9	PARAMORE	Only Exception	Fueled By Ramen
10	HADOUKEN!	Mic Check	Surface Noise
11	THE XX	Heart Skipped A Beat	Young Turks
12	B.O.B.	Nothing On You	Atlantic/Grand Hustle
13	EDWARD MAYA	Stereo Love 3	Beat
14	BEN MONTAGUE	Haunted	Tri-Tone
15	THE FUTUREHEADS	Heartbeat	Song Nul
16	DARWIN DEEZ	Radar Detector	Lucky Number
17	ELIZA DOOLITTLE	Skinny Genes	Parlophone
18	ALAN POWNALL	Chasing Time	Mercury
19	KATE NASH	Do Wah Doo	Fiction
20	BIFFY CIYRO	Bubbles	14th Floor



CATALOGUE REVIEWS

VARIOUS
Listen To The Voices: Sly Stone In The Studio 1965-1970 (Ace CDCHD 1255)



Featuring rare recordings and productions from

Sly Stone at his prolific peak, Listen To The Voices is actually a sequel to Ace's Precious Stone, which unearthed his even earlier (1963-1965) gems. If anything, this is a better collection. Stone's creativity is demonstrated on tracks such as Stanga, a funky minimalistic cut by Little Sister; the soulful piano ballad I Remember, performed with Billy Preston; the strange Danse A La Musique, a French-language variation of Sly's Dance To The Music by The French Fries; and the same group's bizarre Small Fries. Nine of the 25 tracks here are released for the first time and all recordings are fully annotated in an excellent 24-page booklet with notes from Stone himself.

MANSUN
Attack Of The Grey Lantern (Parlophone tbc)



Mansun hit the ground running with their 1997 debut album

Attack Of The Grey Lantern, which spawned four Top 20 singles, topped the chart and sold more than 250,000 copies. The band subsequently failed to fulfil their promise, and broke up in 2002. They are, however, fondly remembered and this is loosely a concept album, with Grey Lantern being a village where people have "disgusting morals", according to lead singer Paul Draper, who also wrote and produced the songs. Home to the fabulous Wide Open Space and the Beatlesque Taxloss, the album is now reissued as a triple-CD set, containing 38 extra tracks contemporaneous with the album plus a new mix of Wide Open Space by Greg Downey.

VARIOUS
Double Cookin' (Kent CDKEND 336)



The packaging promises "two dozen wordless

northern soul wonders," and is a fair description of what is here. There are some classic instrumentals included with the emphasis on breezy and uplifting melodies. There is a wide range of material, however, from German MOR orchestra leader Hugo Montenegro's take on The Four Seasons' Sherry to the hit Festival Time by The San Remo Strings. Familiar to most as the pad for Fatboy Slim's Rockafeller Skank, The Just Brothers' Sliced Tomatoes is a fine track in its own right but the album's best song is saved for last: Young-Holt Unlimited's California Montage was traditionally the last tune to be played at Blackpool all-niters, and is a string-driven delight.

THE EBONYS:
Forever (Shout! SHOUT 63)



Founders of Philadelphia International and songwriters

to The Jacksons, Three Degrees, O'Jays, Billy Paul, Harold Melvin & The Blue Notes and many more, Kenny Gamble and Leon Huff have a peerless pedigree. This, the 1971 debut album by The Ebonys, is one of their lesser-known gems, a cracking album and one that hints they could have been among the greats of The Philly Sound had they had the breaks. Opening track Hook Up And Get Down is reminiscent of The O'Jays, while Life In The Country is a peaceful, serene ballad. The group is more ebullient on Sexy Ways, but everything here is top-class. This welcome re-release will undoubtedly boost the image of The Ebonys, albeit almost 40 years after the fact.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	11	BOYZONE	Back Again... No Matter What	/ Polydor (ARV)
2	1	JOURNEY	Greatest Hits	/ Columbia (ARV)
3	5	WHITNEY HOUSTON	The Ultimate Collection	/ Anista (ARV)
4	2	LEMAR	The Hits	/ Epic (ARV)
5	4	FLEETWOOD MAC	The Very Best Of	/ WSM (ARV)
6	7	FOO FIGHTERS	Greatest Hits	/ RCA (ARV)
7	10	ROD STEWART	Some Guys Have All The Luck	/ Warner Brothers (CIN)
8	3	SIMPLY RED	Songs Of Love	/ Simplyred.com (SIMPLYRED.COM)
9	12	ROBBIE WILLIAMS	Greatest Hits	/ chrysalis (E)
10	13	STEREOPHONICS	A Decade In The Sun - Best Of	/ V2 (ARV)
11	20	DAVID BOWIE	Best Of Bowie	/ EMI (E)
12	14	RONAN KEATING	10 Years Of Hits	/ Polydor (ARV)
13	8	DEAN MARTIN	That's Amore	/ EMI TWIUMTV (ARV)
14	6	MATT MONRO	The Greatest	/ EMI (E)
15	15	QUEEN	Absolute Greatest	/ Parlophone (E)
16	RE	ABBA	Gold - Greatest Hits	/ Polydor (ARV)
17	16	SIMPLY RED	Greatest Hits 25	/ Simplyred.com
18	9	CELINE DION	My Love: Essential Collection	/ Sony BMG (ARV)
19	RE	MADONNA	Celebration	/ Warner Brothers (CIN)
20	NEW	MEAT LOAF	Piece Of The Action - The Best Of	/ Camden Deluxe (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	FAITHLESS	Not Going Home / Nates Tunes
2	7	4	M'BLACK	Heartbreak / Destined
3	10	6	TV ROCK VS. AXWELL	In The Air / Data/Axtone
4	21	2	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
5	9	9	FREEDOM WILLIAMS	Party Time (Get Up, Get Down) / S2S-L&D
6	16	2	BLESS BEATS	Let It Go / Island
7	20	2	PLAN B	She Said / 579/Atlantic
8	17	11	PTP	Jump / Wrecked
9	1	3	HANNAH	I Believe In You / Snowdog
10	19	7	DREAMWEAVERZ	Classic Night / Wrecked
11	27	2	THE TEMPER TRAP	Science Of Fear / Infectious
12	39	2	EDWARD MAYA	Stereo Love / 3 Beat
13	12	4	CASCADA	Pyromania / AATW/UMTV
14	29	3	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
15	28	2	ALEX M.O.R.P.H FEAT. ANA CRIADO	Sunset Boulevard / S2S-L&D
16	5	3	BLAME FEAT. FUDA GUY & TINCHY STRYDER	On My Own / New State
17	23	4	29TH CHAPTER	Invincible / Twonine
18	NEW		PENDULUM	Watercolour / Warner Brothers
19	NEW		FUGATIVE	Crush / Hard2beat
20	25	3	BOY GEORGE	Amazing Grace / Decode/MN2S
21	11	6	DAVID GUETTA FEAT. KID CUDI	Memories / Positiva/Virgin
22	NEW		NASTALA	Crazy / New State
23	2	5	ALEX GARDNER	I'm Not Mad / A&W
24	6	6	MECK	Feels Like A Prayer / Toolroom
25	38	2	DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is / AATW
26	NEW		STEFY DE CICCO FEAT. TOM STONE	Keep On Jumpin' / AATW
27	4	6	PALOMA FAITH	Upside Down / Epic
28	RE	3	LONGO & WAINWRIGHT	One Life Stand / AATW
29	8	3	KACI BATTAGLIA	Crazy Possessive / Warner Brothers
30	32	3	BRIAN ANTHONY	Electricity / 7 Entertainment
31	14	5	CHICANE	Come Back & Stay / Modena
32	NEW		MARINA AND THE DIAMONDS	I Am Not A Robot / 679
33	26	8	SIDNEY SAMSON	Shut Up And Let It Go / CR2
34	15	5	RUDENKO FEAT. ADARA	I'm On Top / Be Yourself
35	Re	2	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
36	22	10	INNA	Hot / 3 Beat/AATW
37	18	4	GET FAR FEAT. H-BOOGIE	The Radio / U Recordings/Island
38	24	5	MARK WILKINSON VS. DEGREES OF MOTION	Shine On 2010 / Cayenne
39	13	4	FORTUNE	Bully / Distiller
40	NEW		URBAN MYTH	Africa / AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	18	2	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
2	6	3	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / Island
3	12	3	TONI BRAXTON	Yesterday / Atlantic
4	21	2	TV ROCK VS. AXWELL	In The Air / Data/Axtone
5	13	3	HANNAH	I Believe In You / Snowdog
6	1	3	KELIS	Acapella / Will.I.Am Music Group
7	15	4	CARMEN PEREZ	Overload / Dauman
8	16	4	SKEPTA	Bad Boy / Boy Beta Know
9	19	2	FLORENCE & THE MACHINE	Dog Days Are Over / Island
10	14	3	BLAME FEAT. FUDA GUY & TINCHY STRYDER	On My Own / New State
11	NEW	1	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco
12	17	4	SELENA GOMEZ AND THE SCENE	Naturally / Hollywood-Polydor
13	23	2	DIANA VICKERS	Once / RCA
14	20	4	GET FAR FEAT. H-BOOGIE	The Radio / U Recordings/Island
15	NEW	1	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
16	22	4	THE RAH BAND	Vapour Trails / Shocking
17	24	4	BRIAN ANTHONY	Electricity / 7 Entertainment
18	2	4	ROLL DEEP	Good Times / Relentless/Virgin
19	25	1	BEVERLEY KNIGHT	Soul Survivor Ep / Hurricane
20	NEW	1	TRILLA JERMAINE TRILLOSKI	Who Are Ya / Insatiable
21	NEW	1	DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is / AATW
22	NEW	1	N-DUBZ	Say It's Over / AATW/UMTV
23	27	2	LIL J	London Girl / Transmission
24	11	5	DAVID GUETTA FEAT. KID CUDI	Memories / Positiva/Virgin
25	NEW	1	BEAT COMMANDERS	Take A Chance / Turbulence
26	NEW	1	URBAN MYTH	Africa / AATW
27	NEW	1	MINI VIVA	One Touch / Xenomama/Geffen
28	NEW	1	FUGATIVE	Crush / Hard2beat
29	NEW	1	EDWARD MAYA	Stereo Love / 3 Beat
30	4	4	PALOMA FAITH	Upside Down / Epic

Faithless return home after a four-year absence



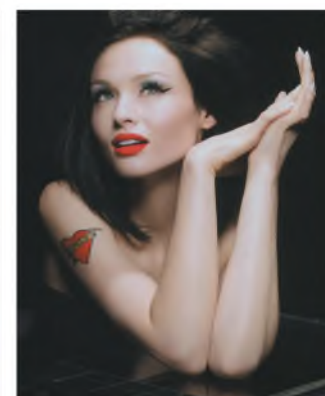
ONE OF THE UK'S most successful dance acts, Faithless have been around for 15 years but last surfaced four years ago. Their hallmark sound of house groove, riff and rap is much used by others today but they show they are still the masters with epic new single Not Going Home.

Set for release on the band's own label Nate's Tunes in May, the track vaults 3-1 on the Upfront chart this week, narrowly fending off Heartbreak, the debut solo release by M'Black aka Matt Schwartz, formerly of Deepest Blue. In mixes from the Eric Prydz and Armin Van Buuren, Not Going Home is the first single from Faithless's upcoming album The Dance.

Alan Jones

While moving 21-4 Upfront, Sophie Ellis-Bextor is back on top of the Commercial Pop chart for the first time in three years, and the fifth time in all, thanks to Bittersweet. Ellis Bextor was last on the list in summer 2009, as guest vocalist on The Freemasons' Heartbreak (Make Me A Dancer) which pulled up a notch short of the top. Ellis-Bextor's relationship with The Freemasons continues – they contributed the lead mix of Bittersweet, which was also given a Jodie Harsh makeover.

Ludacris remains in the driving seat in the Urban chart, albeit by a small margin over Tinie Tempah. Taio Cruz's Dirty Picture is emerging as a rival to both, moving 5-3 while more than halving its deficit.



Bittersweet success: Sophie Ellis-Bextor tops the Commercial Pop chart



Holding back Tempah: Ludacris is victorious in this week's Urban rundown

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	8	LUDACRIS	How Low / Def Jam
2	2	10	TINIE TEMPAH	Pass Out / Parlophone
3	5	4	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / Island
4	3	7	YOUNG MONEY FEAT. LLOYD	Bedrock / Island
5	6	4	USHER FEAT. WILL.I.AM	Omg / LaFace
6	4	6	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
7	7	12	JASON DERULO	In My Head / Beluga Heights/Warner Bros
8	9	9	RIHANNA	Rude Boy / Def Jam
9	14	3	ROLL DEEP	Good Times / Relentless/Virgin
10	13	3	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
11	10	7	IYAZ	Solo / Reprise
12	11	9	SKEPTA	Bad Boy / Boy Beta Know
13	8	4	R KELLY	Be My Number 2 / RCA
14	16	7	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
15	17	13	LADY GAGA FEAT. BEYONCE	Telephone / Interscope
16	26	3	KELIS	Acapella / Will.I.Am Music Group
17	19	3	MCLEAN	My Name / Asylum
18	12	10	NAUGHTY BOY/WILEY/EMELI SANDE	Never Be Your Woman / Relentless/Virgin
19	15	9	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again / Interscope
20	18	9	CHRIS BROWN	Crawl / Jive
21	NEW	1	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Secrch & Destroy
22	25	3	LAFAYETTE JOSEPHS	Bruised / Roc-A-Fella
23	20	13	PITBULL FEAT. AKON	Shut It Down / J
24	NEW	1	N-DUBZ	Say It's Over / AATW/UMTV
25	NEW	1	T.I	I'm Back / Atlantic
26	22	12	JLS	One Shot / Epic
27	NEW	1	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
28	30	7	AYO FEAT. DJ IRONIK & JOELLE MOSES	Far Away / Illstarz/Seismic Sounds
29	21	18	IYAZ	Replay / Reprise
30	NEW	1	NATHAN	Bedroom Eyes / Vibes Corner

Cool Cuts Top 20

Pos	ARTIST	Title
1	PENDULUM	Watercolour
2	HOT CHIP	I Feel Better
3	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight
4	NERVO	This Kind Of Love
5	JAMES TALK & RIDNEY	Together
6	PLAN B	She Said
7	FUGATIVE	Crush
8	GRUM	Can't Shake This Feeling
9	ROBYN	Fembot
10	DELERIUM	Dust In Gravity
11	MOWGLI & TARA MCDONALD	Can't Stop Singing
12	MONARCHY	The Phoenix Alive
13	MICHAEL WOODS	Drop Zone Ep
14	MOBY	Wait For Me
15	LOVERUSH UK!	Different World
16	BEATBULYS	Skills
17	OCELOT	Beating Hearts
18	THE JUAN MCLEAN	Feel So Good
19	LUDACRIS	How Low
20	SIYDE	Move Ya Body



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

Charts analysis

Analysis Alan Jones



Scouting into the singles top spot

IN A TIGHT BATTLE for Easter chart honours, Boyzone's Brother narrowly defeats a bid from Lady GaGa's The Fame to top the albums chart on four separate occasions, while Now That's What I Call Music! 75 makes a big debut on the compilations chart and Scouting For Girls (pictured) land their first number one single with This Ain't A Love Song.

Topping the artist albums chart for the second week in a row, and third in all, Boyzone's Brother suffered a 26.9% dip in sales week-on-week to 45,267, while Lady GaGa's The Fame suffered a more modest 12.7% decline to 44,866.

GaGa's hit Bad Romance is one of nine number one singles to be found alongside 34 lesser chart makers on Now! 75, which opens with sales of 253,061 copies. While that's way more than any other album has sold in a week this year (Boyzone's Brother previously held the record, selling 101,096 copies the week it was released last month) it is 15.36% below the 2009 equivalent, Now! 72, which achieved first-week sales of 299,002 last April. The most recent

album in the series, Now! 74, clocked up first-week sales of 289,231 last November, and has since gone on to sell 1,100,564 copies, becoming the 11th biggest seller in its history. Now! 75, incidentally, breaks new ground by including two versions of the same song for the first time - inevitably, it is Don't Stop Believin', which appears in the original Journey version and the Glee Cast cover.

Scouting For Girls' self-titled 2007 debut album spawned five Top 40 hits, including She's So Lovely (number seven), Elvis Ain't Dead (number eight) and Heartbeat (number 10). This Ain't A Love Song - the first single from follow-up Who Wants To Be On TV - outperforms them all, debuting strongly at number one on sales of 71,954 copies.

Meanwhile, the band's first album rebounds strongly, ending a 56-week absence from the chart to claim 35th position on sales of 5,081 copies. The album, which reached number one at the 18th attempt in January 2008, has sold upwards of 800,000 copies. Scouting For Girls must be racing certainties to claim their second

Sales statistics

Last week	Singles	Artist albums
Sales	2,849,162	1,646,951
prev week	2,607,024	1,556,312
% change	+9.3%	+5.8%

Last week	Compilations	Total albums
Sales	600,471	2,247,422
prev week	305,019	1,861,331
% change	+96.9%	+20.7%

Year to date	Singles	Artist albums
Sales	38,169,795	21,811,094
vs prev year	34,979,687	21,887,887
% change	+9.1%	-0.3%

Year to date	Compilations	Total albums
Sales	4,866,241	26,677,335
vs prev year	5,284,142	27,172,029
% change	-7.9%	-1.8%

Compiled from sales data by Music Week

number one album with Who Wants To Be On TV a fortnight hence.

After consecutive number nine hits with End Titles (on which he was accompanied by Chase & Status) and Stay Too Long, Plan B scores the biggest hit of his career, debuting at number three with She Said (54,539 sales). Usher racks up his 11th Top 10 hit, as OMG - a collaboration with Black Eyed Peas' Will.I.Am - climbs 13-8 (31,837 sales). It is the introductory single from Usher's upcoming album, Raymond V. Raymond.

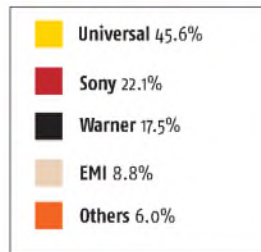
Elsewhere in the Top 200 chart, there are two chart entries driven by new media - specifically Facebook campaigns - and others linked to TV shows.

Delirious formed in 1992, but split after a sell-out gig at London's Hammersmith Odeon last November. Their fans decided it would be appropriate if the band - who were Britain's leading Christian rock group - were to have a record in the Top 40 for Easter. The song they chose, History Makers, is a stadium rocker from the 1997 Delirious album King Of Fools - as well as the title track of their new compilation - and debuts at number four on sales of 44,467 copies. It easily beats the number 16 peak of 1999 release See The Star, the biggest of their nine previous Top 75 hits.

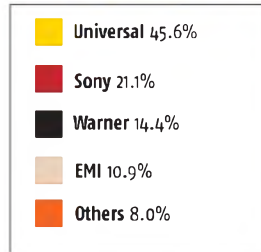
A more ambitious and whimsical Facebook campaign, protesting against the 10% rise in tax on cider, aimed to land The Wurzel's 1976 number three hit I Am A Cider Drinker back in the Top 10. It fails, with sales of 3,333 proving one too few for the track to take the bottom rung on the Top 75.

Former Emmerdale actress Hayley Tamaddon was winner of ITV's Dancing On Ice 2010 finale the weekend before last, and several of the songs featured in the last show enjoyed improved sales, most notably Jai Ho! (You Are My Destiny), the AR Rahman

ARTIST ALBUMS



SINGLES



collaboration with Pussycat Dolls, which jumps 110-60 (4,579 sales), while Eva Cassidy's Songbird re-enters the Top 200 at number 122 (1,957 sales). Both songs were dancied to by Tamaddon and professional partner Daniel Whiston. And TV advertising, specifically the new M&S campaign, provides the impetus for Cheryl Lynn's Got To Be Real to climb 175-78 (3,292 sales). The track, a number 44 hit in the US in 1978, fell short of the UK chart.

Overall singles sales improved by 9.3% to 2,849,162, some 14% above same-week 2009 sales of 2,499,171.

Album sales received a welcome boost from Easter, rising 20.7% week-on-week to 2,247,422. That's 21.3% above same-week 2009 sales of 1,853,364 but 2.99% below the 2,316,715 sales recorded in the seven days before Easter Sunday last year, when it fell on 12 April.

Boyzone's retention of the artist albums chart title came in a week when few notable new artist albums were released. Madonna's latest live set, Sticky & Sweet Tour, faded fast mid-week, and eventually debuted at number 17 (12,405 sales). It's Madonna's third live album in less than four years, following 2006 set I'm Gonna Tell You A Secret and 2007's The Confessions Tour. I'm Gonna Tell You A Secret debuted and peaked at number 18, while The Confessions Tour reached number seven. Madonna's career haul of chart albums is now 22.

Paul Rodgers is the link between Free and Bad Company, serving as lead vocalist for both bands. A new compilation, The Very Best Of, debuts at number 10 (17,802 sales) for Rodgers, who has more recently been singing with the two-man Queen line-up of Brian May and Roger Taylor.

Kids In Glass Houses reached number 29 with their 2008 debut album Smart Casual, which has sold nearly 30,000 copies. Despite the limited success of its first two singles - Youngblood (Let It Out) got to number 151, while Matters At All reached number 71 - their second album, Dirt, debuts at number 27 (8,411 sales).

Now! 75's huge debut atop the albums chart brings to an end the two-week reign of Massive R&B: Spring 2010 which dips to number two (17,836 sales). It was the 11th release in the series which started in 2005, and has thus far yielded four number one albums, and sales of 1,184,118. Now! 75 sold more than 14 times as many copies as Massive R&B: Spring 2010 last week, and outsold the whole of the rest of the Top 200 compilations combined.

Alan Jones

International charts coverage Alan Jones

Justin Bieber's My World makes a global impression

AFTER SIX WEEKS IN A ROW as the globe's biggest seller, Sade's Soldier Of Love was usurped from that position last week by 16-year-old Justin Bieber (pictured), whose first full album, My World 2.0, sold more than 300,000 copies in North America alone - 284,000 of them in the US and 25,000 in Canada. The fresh-faced Canadian's album is also making large inroads all over Europe, with debuts at number four

in the Netherlands, number five in Norway and number seven in Ireland, among others.

Despite being knocked off the world apex, Soldier Of Love continues to sell very well. It is now beginning to trend heavily downwards, however, falling in 21 countries, holding steady in two others, and climbing nowhere. It remains at number one in Poland and number three in Wallonia, while it is also still in the Top 10 in Sweden (2-4),

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 BOYZONE Brother	£8.93	£6.99	£8.95	£6.97
2 LADY GAGA The Fame	£8.93	£8.99	£8.95	£6.97
3 JUSTIN BIEBER My World	£4.99	£7.99	£8.95	£6.97
4 GLEE CAST Glee: The Music Vol 2	£8.83	£8.99	£8.99	£6.97
5 FLORENCE + THE MACHINE Lungs	£7.85	£6.49	£7.99	£7.95

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	DELIRIOUS History Maker / Survivor (Absolute/Arvato)
2	1	SKEPTA Bad Boy / Boy Beta Know (SRD)
3	2	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
4	5	EXAMPLE Won't Go Quietly / Data (ARV)
5	3	AUDIO BULIYS Only Man / Cooking Vinyl (ADA/CIN)
6	NEW	WURZELS I Am A Cider Drinker - Paloma Blanca / EMI (ARV)
7	NEW	TIESTO Who Wants To Be Alone / Musical Freedom (PIAS)
8	15	VAMPIRE WEEKEND Giving Up The Gun / XL (PIAS)
9	NEW	ASH War Wit Me / Atomic Heart (ADA/CIN)
10	8	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
11	6	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data (ARV)
12	RE	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
13	10	ZINC FEAT. MS DYNAMITE Wile Out / Zim/Essential (ADA/CIN)
14	14	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
15	NEW	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
16	13	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
17	NEW	THE XX Crystalisec / Young Turks (PIAS)
18	RE	GROOVE ARMADA History / Cooking Vinyl (ADA/CIN)
19	16	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank (PIAS)
20	17	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / R2 (Prime Direct)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	3	VAMPIRE WEEKEND Contra / XL (PIAS)
2	2	THE XX XX / Young Turks (PIAS)
3	1	JOE BONAMASSA Black Rock / Provogue (ADA)
4	NEW	LONDON COMMUNITY GOSPEL CHOIR Glorious / Anthem (TBC)
5	4	SIMPIY RED Songs Of Love / Simplyred.com (Simplyred.com)
6	5	DIZZEE RASCAL Tongue N Cheek / Ditee Stank (PIAS)
7	7	THE TEMPER TRAP Conditions / Infectious (PIAS)
8	16	JOANNA NEWSOM Have One On Me / Drag City (PIAS)
9	NEW	AUDIO BULIYS Higher Than The Eiffel / Cooking Vinyl (ADA/CIN)
10	11	ARCTIC MONKEYS Humbug / Domino (PIAS)
11	14	GROOVE ARMADA Black Light / Work It!Cooking Vinyl (ADA/CIN)
12	NEW	BONOB0 Black Sands / Ninja Tune (PIAS)
13	18	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
14	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
15	12	JAY SEAN All Or Nothing / 2Pac/MyJayece (Absolute/Arvato)
16	6	THE WHITE STRIPES Under Great White Northern Lights / XL (PIAS)
17	NEW	HYBRID Disappear Here / Distinctive (SRD)
18	19	TOURE & DIABATE Ali Farka Toure & Toumani Diabate / World Circuit (Proper Music)
19	NEW	BONNIE "PRINCE" BILLY/CAIRO GANG The Wonder Show Of The World / Comiro (PIAS)
20	20	ARCTIC MONKEYS 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	NEW	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
2	3	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
3	NEW	ALLIE MOSS Corner / TBC (TBC)
4	NEW	BASHY When The Sky Falls / GGR/Rag2 x Richez (ADA/CIN)
5	2	STORNOWAY I Saw You Blink / UAD (PIAS)
6	NEW	DEE EDWARDS Why Cant There Be Love / Ubiquity (PIAS)
7	NEW	DRUMSOUND & BASSLINE SMITH R U Ready / New State (New State Digita)
8	1	SARAH PHILLIPS Autumn - Tribute To Debbie Phillips / Baccan Empire (IOUA)
9	6	GIGGS FEAT. B.O.B. Don't Go There / XL (PIAS)
10	NEW	JOHN MURPHY In The House - In A Heartbeat / XL (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
2	1	VARIOUS Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV)
3	4	VARIOUS Pop Princesses 2010 / Sony/UMTV (ARV)
4	NEW	VARIOUS Weekend Anthems / AATW/UMTV (ARV)
5	2	VARIOUS Addicted To Bass 2010 / Ministry (ARV)
6	3	VARIOUS Euphoria - A Decade Of Trance Anthems / Ministry (ARV)
7	5	VARIOUS Push It - Classic Party & Dance Tracks / UMTV (ARV)
8	5	VARIOUS Mash Up Mix 90s / Ministry (ARV)
9	7	VARIOUS Now That's What I Call The Oos / EMI TV/UMTV (ARV)
10	16	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
11	9	VARIOUS Brit Awards 2010 / Rhino (EIN)
12	10	VARIOUS You Raise Me Up - The Essential / Decca/Sony (ARV)
13	NEW	VARIOUS Getdarker Pts This Is Dubstep - Vol 2 / Getdarker (PIAS)
14	13	VARIOUS R&B Lovesongs 2010 / Sony/UMTV (ARV)
15	8	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
16	15	VARIOUS My Songs / UMTV (ARV)
17	14	OST The Twilight Saga - New Moon / Atlantic (EIN)
18	RE	VARIOUS Pop Party 7 / Universal TV (ARV)
19	19	VARIOUS 101 Running Songs / EMI Virgin/RCA (ARV)
20	12	VARIOUS The Music Lives On - Now The Mines Have / Universal (ARV)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU Forever Vienna / Decca (ARV)
2	3	ANDRE RIEU Dreaming / Decca (ARV)
3	4	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
4	2	DINNINGTON COLLIERY BAND A Band For Britain / Decca (ARV)
5	7	KATHERINE JENKINS Second Nature / UCI (ARV)
6	8	KATHERINE JENKINS Living A Dream / UCI (ARV)
7	10	ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
8	5	ROLANDO VILLAZON Tenor / Deutsche Grammophon (ARV)
9	6	ANDRE RIEU Waltzes / Philips (ARV)
10	9	THE PRIESTS Harmony / Epic (ARV)

Download tracks Top 10

This	Last	Artist Title / Label
1	2	LADY GAGA FEAT. BEYONCE Telephone / Interscope
2	1	TINIE TEMPAH Pass Out / Parlophone
3	4	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam
4	3	RIHANNA Rude Boy / Def Jam
5	7	CHERYL COLE Parachute / Fascination
6	8	INNA Hot / 3 Beat/AATW
7	5	ELLIE GOULDING Starry Eyed / Polydor
8	6	JASON DERULO In My Head / Beluga Heights/Warner Bros
9	12	YOUNG MONEY FEAT. LLOYD Bedrock / Island
10	10	FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL You Got The Ditee Love / Ditee Stank/PIAS

Go online for more chart data

Musicweek.com offers over 60 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



France (5-7), Russia (3-7), Switzerland (6-8) and the Czech Republic (9-10). In the US, it falls out of the Top 10 for the first time this week, slipping 6-11 but there's a silver lining, as the 31,000 copies it sold last week make it the seventh Sade album to sell more than a million copies in the US.

Gorillaz's Plastic Beach is also sharply down, with declines in 18 territories, hardly balanced by climbs in two (9-8 in the Czech Republic and 4-2 in Austria) and its continued occupancy of the number 10 slot in Ireland. It declines 1-3 in Finland and Denmark, and remains in the Top 10 in Australia (3-4), Switzerland (4-5), New Zealand (5-7),

Wallonia (2-8) and Germany (7-10).

Amy MacDonald's second album, A Curious Thing, continues at number one in the neighbouring territories of Austria, Germany and Switzerland, while climbing to new peaks in Denmark (11-7) and the Czech Republic (13-11) - but it is down in 10 other countries.

Anglo/Irish duo Goldfrapp's Head First falls in the two countries in which it debuted last week, declining 17-31 in Ireland and 47-96 in the Netherlands but debuts in 11 others, arriving at number 14 in Switzerland and Australia, number 18 in New Zealand, 19 in Norway, 28 in Germany,

33 in Austria and Canada, 45 in the US, 47 in Spain, 70 in France and 90 in Wallonia. Its US chart placing was attended by sales of 10,000, and make it the highest-charting Goldfrapp album stateside, narrowly beating last album Seventh Tree (number 48 in 2008).

Finally, in more localised breakouts Cheryl Cole's 3 Words now debuts in Austria (number 26), Germany (number 45) and France (number 53), while 65-year-old guitar legend Jeff Beck's Emotion & Commotion set sold 15,000 copies in Japan to debut at number nine on the Oricon chart and number 18 on the rival Billboard list.

OFFICIAL

charts company

© Official Charts Company 2010

Music Week

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

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

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
REPORTER Charlotte Otter (8331/charlotte)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE
Gordon Masson (020 7560 4419/gordon)
CONTRIBUTING EDITOR - DIGITAL
Eamonn Forde (eamonn.forde@me.com)
CONTRIBUTING EDITOR - PUBLISHING
Chas de Whalley (c.dewhalley@topenworld.com)
CHART CONSULTANT Alan Jones
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHARTS & CREDITS CONTROLLER
Isabelle Nesmon (8367/isabelle)
ADVERTISING MANAGER Becky Golland (8365/becky)
DEPUTY ADVERTISING MANAGER
Archie Carmichael (8323/archie)
FEATURES SALES EXECUTIVE
Martin Bojtos (8315/martin)
DIGITAL SALES EXECUTIVE
Yonas Blay Morkeh (8341/yonas)
ADVERTISING PRODUCTION MANAGER
Alistair Taylor (a207/alistair.taylor@ubm.com)
CLASSIFIED & RECRUITMENT
classified@musicweek.com (8315/classified)

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

DIGITAL CONTENT MANAGER
Tim Frost (tim.frost@ubm.com)
GROUP SALES MANAGER Steve Connolly
(8316/steve.connolly@ubm.com)
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam (8320/david.pagendam@ubm.com)
SUBSCRIPTIONS SALES MANAGER
Gareth Ospina (8301/gareth@musicweek.com)
BUSINESS SUPPORT MANAGER
Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR
Joe Hosken (8336/joe.hosken@ubm.com)

© United Business Media 2010
VAT registration 238 6233 56
Company number 370721
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

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



Average weekly circulation:
July 08-June 09: 5,962

Member of Periodical Publishers' Association
ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

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

UK £25; Europe £26;
Rest Of World Airmail 1 £34; Rest Of World Airmail 2 £30.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to www.musicweek.com

Charts sales

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		SCOUTING FOR GIRLS	This Ain't A Love Song	Epic 88697632852 (ARV)	HIGHEST NEW ENTRY
2	1	18	LADY GAGA FEAT. BEYONCE	Telephone	Interscope 2734706 (ARV)	
3	New		PLAN B	She Said	679Atlantic 679172CD (CIN)	
4	New		DELIRIOUS	History Maker	Survivor CATCO159878740 (Absolute Arvato)	
5	2	5	TINIE TEMPAH	Pass Out	Parlophone CATCO15799973 (E)	
6	4	11	RIHANNA	Rude Boy	Def Jam CATCO15975669 (ARV)	
7	3	3	JUSTIN BIEBER FEAT. LUDACRIS	Baby Def Jam	CATCO158297014 (ARV)	
8	13	2	USHER FEAT. WILL.I.AM	OMG	LaFace CATCO159525250 (ARV)	+50% SALES INCREASE
9	6	3	INNA	Hot 3	Beats/AATW CATCO158454145 (ARV)	
10	5	10	CHERYL COLE	Parachute	Fascination 2734193 (ARV)	
11	8	6	JASON DERULO	In My Head	Beluga Heights/Warner Bros CATCO155787538 (CIN)	
12	7	6	ELLIE GOULDING	Starry Eyed	Polydor 2732866 (ARV)	
13	14	15	ALICIA KEYS	Empire State Of Mind Part II	J (CATCO157951829 (ARV))	SALES INCREASE
14	12	6	BLACK EYED PEAS	Rock That Body	Interscope 2735637 (ARV)	
15	15	13	OWL CITY	Fireflies	Island CATCO157687536 (ARV)	SALES INCREASE
16	29	2	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out	Interscope USJM70915229 (ARV)	+50% SALES INCREASE
17	17	10	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again	Interscope 2733439 (ARV)	SALES INCREASE
18	11	7	FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL	You Got The Dirt	Love DIRTee Island GB3000000 (ARV)	
19	9	11	YOUNG MONEY FEAT. LLOYD	Bedrock	Island 2737582 (ARV)	
20	18	4	MCLEAN	My Name	Asylum ASYMUM14CD (CIN)	SALES INCREASE
21	19	6	CHIDDY BANG	The Opposite Of Adults	Regal REG156 (E)	SALES INCREASE
22	10	5	BOYZONE	Gave It All Away	Polydor 2733508 (ARV)	
23	16	4	GABRIELLA CIMI	On A Mission	Island 2732289 (ARV)	
24	27	23	LADY GAGA	Bad Romance	Interscope 2726752 (ARV)	SALES INCREASE
25	33	16	3OH!3 FEAT. KATY PERRY	Starstrukk	Asylum/Photo Finish CATCO153477585 (CIN)	SALES INCREASE
26	20	8	PIXIE LOTT	Gravity	Mercury CATCO160292699 (ARV)	
27	24	13	GLEE CAST	Don't Stop Believin'	Epic CATCO158552813 (ARV)	SALES INCREASE
28	21	33	JOURNEY	Don't Stop Believin'	Columbia USSM1810016 (ARV)	SALES INCREASE
29	31	13	IYAZ	Replay	Reprise CATCO152537377 (CIN)	SALES INCREASE
30	38	5	DAVID GUETTA FEAT. KID CUDI	Memories	Positive/Virgin CATCO159563693 (E)	SALES INCREASE
31	23	12	JLS	One Shot	Epic 88697634512 (ARV)	
32	32	8	MUMFORD & SONS	The Cave	Island 2733952 (ARV)	SALES INCREASE
33	22	4	KE\$HA FEAT. 3OH!3	Blah Blah Blah	RCA 88697655702 (ARV)	
34	37	13	FLORENCE + THE MACHINE	Dog Days Are Over	Island MDSH171 (ARV)	SALES INCREASE
35	30	29	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation AT0350CD (CIN)	
36	28	3	SKEPIA	Bad Boy	Boy Betta Know JMC0033 (SRD)	
37	26	5	GRAMOPHONEDZIE	Why Don't You	Positive/Virgin 20TIV294 (E)	
38	41	22	KE\$HA	Tik Tok	RCA 88697619347 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	25	5	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE	Never Be Your Woman	Feteless/Virgin REIC065 (E)	
40	50	2	N-DUBZ	Say It's Over	AATW/UMTV GBFC205 00638 (ARV)	SALES INCREASE
41	35	31	FLORENCE + THE MACHINE	You've Got The Love	Island 2726056 (ARV)	
42	40	12	JAY SEAN FEAT. SEAN PAUL AND ILL JON	Do You Remember	Cash Money CATCO158068487 (ARV)	
43	48	18	THE SATURDAYS	Ego	Fascination/Geffen CATCO15767618 (ARV)	SALES INCREASE
44	New		ALEX GARDNER	I'm Not Mad	A&M 2734950 (ARV)	
45	36	8	LEONA LEWIS	I Got You	Syco 88697653042 (ARV)	
46	42	13	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside	(Let's Go) C&C DATA225CDX (ARV)	
47	54	26	BLACK EYED PEAS	Meet Me Halfway	Interscope 2724544 (ARV)	SALES INCREASE
48	58	12	PLAN B	Stay Too Long	679Atlantic 679171CD (CIN)	SALES INCREASE
49	53	16	ALEXANDRA BURKE	Broken Heels	Syco 88697652822 (ARV)	SALES INCREASE
50	45	42	BLACK EYED PEAS	I Gotta Feeling	Interscope CATCO151940369 (ARV)	★
51	43	24	CHERYL COLE	Fight For This Love	Fascination 2727778 (ARV)	
52	51	3	N-DUBZ FEAT. MR HUDSON	Playing With Fire	AATW/UMTV CDG10BE004 (ARV)	SALES INCREASE
53	New		GLEE CAST	My Life Would Suck Without You	Epic CATCO158544054 (ARV)	
54	69	22	PIXIE LOTT	Cry Me Out	Mercury CATCO156404169 (ARV)	HIGHEST CLIMBER
55	39	6	SUGABABES	Wear My Kiss	Island 2732016 (ARV)	
56	34	5	DAISY DARES YOU FEAT. CHIPMUNK	Number One Enemy	Ive CATCO158125285 (ARV)	
57	New		PARAMORE	The Only Exception	Fueled By Ramen ATCO158951829 (CIN)	
58	65	19	RIHANNA	Russian Roulette	Def Jam CATCO1585425408 (ARV)	SALES INCREASE
59	New		30 SECONDS TO MARS	This Is War	Virgin CATCO159337144 (E)	
60	Re-entry		A R RAHMAN & PUSYCAT DOLLS FEAT. NICOLE SCHERZINGER	Jai Ho! (You Are My Destiny)	Interscope CATCO160469894 (ARV)	
61	62	11	EXAMPLE	Won't Go Quietly	Data226CDX (ARV)	SALES INCREASE
62	Re-entry		LIL WAYNE FEAT. EMINEM	Drop The World	Island CATCO157656749 (ARV)	
63	74	23	JAY-Z FEAT. MR HUDSON	Young Forever	Roc Nation CATCO158485458 (CIN)	SALES INCREASE
64	46	8	CHRIS BROWN	Crawl	Ive CATCO158460609 (ARV)	
65	71	2	KIDS IN GLASS HOUSES	Matters At All	Epic CATCO159723088 (ADA/CIN)	SALES INCREASE
66	61	9	MARINA AND THE DIAMONDS	Hollywood	679 679172CD (CIN)	
67	Re-entry		CHIPMUNK FEAT. TALAY RILEY	Look For Me	Ive 88697653222 (ARV)	
68	66	63	LADY GAGA	Poker Face	Interscope 2703459 (ARV)	★
69	44	2	AUDIO BULLYS	Only Man	Cocking Virgil BUNNYCES: ADA/CIN	
70	Re-entry		JASON DERULO RIDIN' SOLO	Beluga Heights	Warner Eric USWB10905329 (CIN)	
71	59	2	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco GBHM105 00055 (ARV)	
72	70	25	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco 88697650525 (ARV)	★
73	47	3	GLEE CAST	True Colors	Epic CATCO158544028 (ARV)	
74	56	7	LEMAR	The Way Love Goes	Epic 88697654242 (ARV)	
75	63	8	GLEE CAST	Halo/Walking On Sunshine	Epic CATCO158455200 (ARV)	

Official Charts Company 2010.

All Night Long 71	Don't Stop Believin' 27	History Maker 4	Memories 30	Playing With Fire 57	Telephone 2	You Got The Dirt 66	Key
Baby 7	Don't Stop Believin' 28	Hollywood 66	My Life Would Suck Without You 53	Poker Face 68	The Cave 32	18	★ Platinum (600,000)
Bad Boy 36	Drop The World 62	Hot 9	Never Be Your Woman 39	Replay 29	The Only Exception 57	You've Got The Love 44	● Gold (400,000)
Bad Boys 72	Ego 43	I Got You 45	Number One Enemy 56	Ridin' Solo 70	The Opposite Of Adults 21	Young Forever 63	● Silver (200,000)
Bad Romance 24	Empire State Of Mind 35	I Gotta Feeling 50	OMG 8	Rock That Body 14	The Way Love Goes 74		As used by: 0 1 2 3 4 5 6 7 8 9
Bedrock 19	Empire State Of Mind Part II 13	If We Ever Meet Again 17	On A Mission 23	Rude Boy 6	This Ain't A Love Song 1		
Blah Blah Blah 33	Fight For This Love 51	In My Head 11	One Shot 31	Russian Roulette 58	Tik Tok 38		
Broken Heels 49	Fireflies 15	Jai Ho! (You Are My Destiny) 60	Orly Man 69	Say It's Over 40	True Colors 73		
Carry Out 16	Gave It All Away 22	Look For Me 67	Parachute 10	She Said 3	Wear My Kiss 55		
Crawl 64	Gravity 26	Matters At All 65	Pass Out 5	Starry Eyed 17	Why Don't You 37		
Cry Me Out 54	Halo/Walking On Sunshine 75	Meet Me Halfway 47		Starstrukk 25	Won't Go Quietly 61		
Do You Remember 42				Stay Too Long 48			
Dog Days Are Over 34							

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
1	1	4	BOYZONE Brother Polydor 2733609 (ARV) (Wells/Ipsen)		
2	2	64	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ (Redone)		
3	3	11	JUSTIN BIEBER My World Def Jam 2725523 (ARV) (Bieber/Coron/Howard/Harrell/D'Amico/Swift/Wayne/Lewis/Muhammad/Ilmilton/Shin/Pretti/Be/ Fresh/DJ Frank E/Molina)		
4	5	3	GLEE CAST Glee - The Music - Season One - Vol 2 Epic 88697617052 (ARV) (Anders/Astrom/Murphy)	SALES INCREASE	
5	9	39	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 3★ (Epworth/Ford/Mackie/Hugh/JWhite)	SALES INCREASE	
6	7	44	PAOLO NUTINI Sunny Side Up Atlantic 2564688581 (CIN) 4★ (Nutini/Jones)	SALES INCREASE	
7	11	10	GLEE CAST Glee - The Music - Season One - Vol 1 Epic 88697540902 (ARV) (Anders/Astrom/Murphy)	SALES INCREASE	
8	8	16	ALICIA KEYS The Element Of Freedom J 88697465712 (ARV) (Bhasker/Keys/Brothers/Gad/Swizz/Beatz/Shux)	SALES INCREASE	
9	10	26	MUMFORD & SONS Sigh No More Island 2716932 (ARV) ★ (Dreves)	SALES INCREASE	
10	New		FREE & BAD COMPANY The Very Best Of Rhino/UMTV 5185382802 (ARV) (Roche/Various)	HIGHEST NEW ENTRY	
11	22	14	ANDRE RIEU Forever Vienna Decca 5323879 (ARV) (Rieu)	+50% SALES INCREASE	
12	13	23	CHERYL COLE 3 Words Fascination 2721459 (ARV) ★ (Will.I.Am/Sylence/Wilkinson/Kipner/Watters/Soulshock & Karlin/Ft. Smith/Cruz)	SALES INCREASE	
13	New		CRAIG DAVID Signed Sealed Delivered Universal TV 2733585 (ARV) (Abbott/Black)		
14	12	4	GORILLAZ Plastic Beach Parlophone 6261662 (E) (Gorillaz)		
15	16	29	PIXIE LOTT Turn It Up Mercury 2700146 (ARV) ★ (Ft. Smith/Hauger/Thornalley/Kurstin/Gad/Jeberg/Zizzo/Redone/Laubucher/Cutfather)	SALES INCREASE	
16	19	24	MICHAEL BUBLE Crazy Love Reprise 9362497077 (CIN) 4★ (Foster/Rock/Gatic/Chang)	SALES INCREASE	
17	New		MADONNA Sticky & Sweet Tour Warner Brothers 9362496754 (CIN) (Madonna/The Neptunes/Timbald/JF/Imberlake/Danjai/O'Robb/Pricer/Pettibone)		
18	4	2	LAURA MARLING I Speak Because I Can Virgin CDV3075 (E) (Johns)		
19	15	4	AMY MACDONALD A Curious Thing Mercury 273140 (ARV) (Wilkinson)		
20	21	43	BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV) 4★ (Guetta/Harris/Boyz/Boyz/Apl. De. Apl.DJ. Replay)	SALES INCREASE	
21	17	19	RIHANNA Rated R Def Jam 2725990 (ARV) ★ (Cnase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Eriksen/Timberlake/Knox/Harrison)	SALES INCREASE	
22	25	80	KINGS OF LEON Only By The Night Hand Me Down 8869732721 (ARV) 5★ ★ (Petraglia/King)	SALES INCREASE	
23	Re-entry		KATHERINE JENKINS Believe Warner Brothers 2564682855 (CIN) (Foster)		
24	6	2	GOLDFRAPP Head First Mute CDSTUM320 (E) (Gregory/Goldfrapp)		
25	24	72	BEYONCE I Am Sasha Fierce Columbia 88697194922 (ARV) 4★ (Gard/Tedder/The Dream/Stargate/Stewart/Various)	SALES INCREASE	
26	26	21	JLS JLS Epic 88697564572 (ARV) 3★ ★ (Mac/Rotem/Hector/Ft. Smith/Cruz/Jeberg/Cutfather/Metropolitan/Deekay/Soulshock/Karlin)	SALES INCREASE	
27	New		KIDS IN GLASS HOUSES Dirt Roadrunner RR78002 (ADAJCIN) (Perry/DaJangade)		
28	23	5	ELLIE GOULDING Lights Polydor 2732799 (ARV) (Ft. Smith/Starsmith/Frankmusic)		
29	20	23	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) (Byrne/Mack/Chan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Mari/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)		
30	32	60	LILY ALLEN It's Not Me It's You Regal 6942752 (E) 3★ (Kurstin)	SALES INCREASE	
31	18	28	BOYZONE Back Again...No Matter What Polydor 1785356 (ARV) (Herdig/Rogers/Ipsen/Mac/Various)		
32	39	11	ALVIN & THE CHIPMUNKS Alvin & The Chipmunks 2 - The Squeakquel Rhino 812297879 (CIN) (Dee Town)	+50% SALES INCREASE	
33	29	5	JASON DERULO Jason Derulo Beluga Heights/Warner Bros 9362496702 (CIN) (Rotem)	SALES INCREASE	
34	40	10	TIMBALAND Shock Value II Interscope 2723774 (ARV) (Timbaland/Harmon)	SALES INCREASE	
35	Re-entry		SCOUTING FOR GIRLS Scouting For Girls Epic 88697155192 (ARV) 2★ (Green)		
36	42	22	FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV) (Jones/Norton/Kasper/Raskull/Nece/Vig)	SALES INCREASE	
37	35	49	WHITNEY HOUSTON The Ultimate Collection Arista 8869717012 (ARV) ★ (Various)	SALES INCREASE	
38	45	7	OWL CITY Ocean Eyes Island 2728130 (ARV) (Young)	SALES INCREASE	

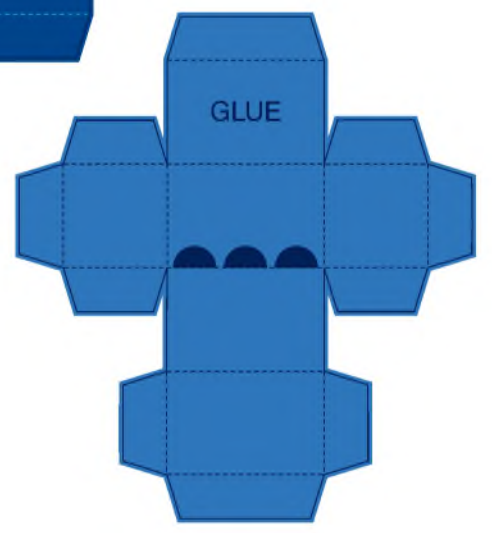
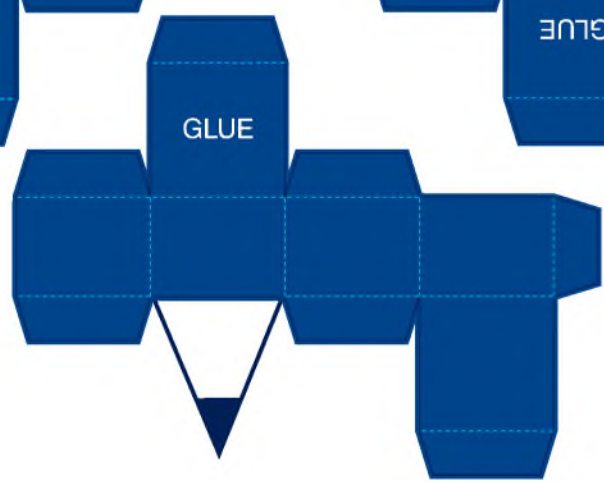
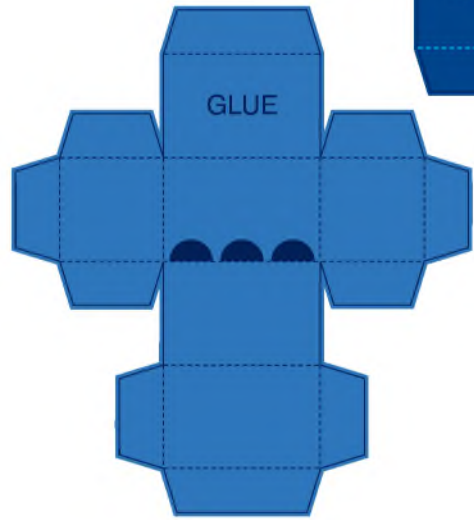
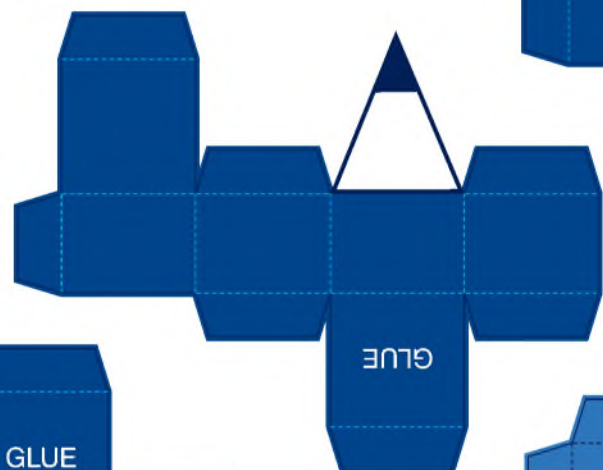
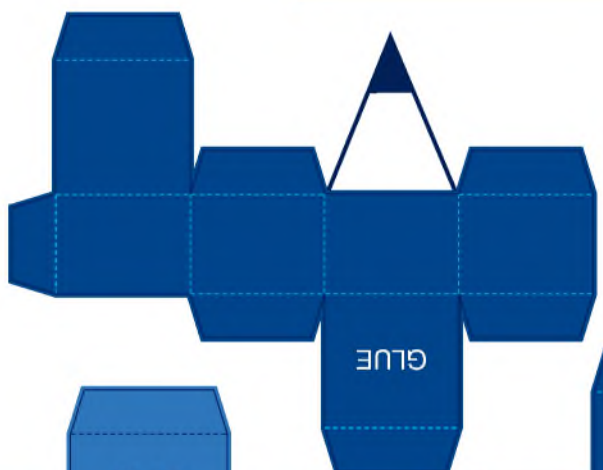
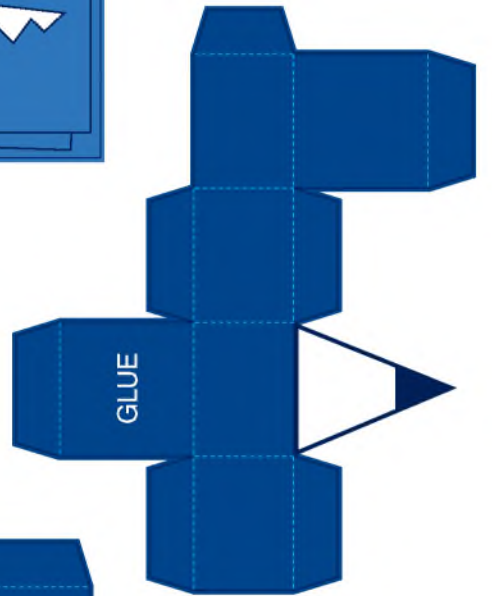
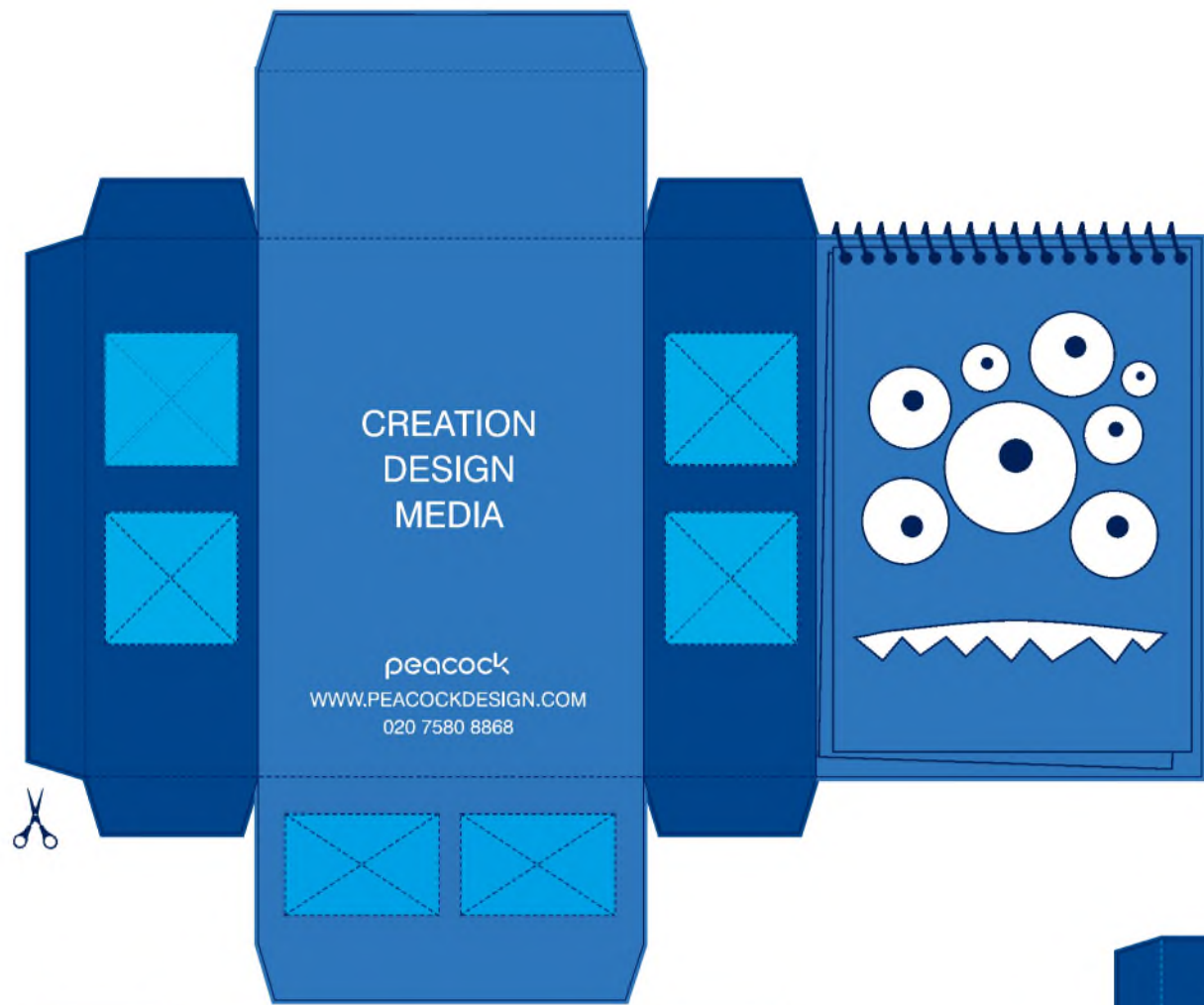
This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	34	28	MICHAEL BUBLE Call Me Irresponsible 43/Reprise 536245587 (CIN) 3★ (Foster/Gatic)		
40	27	9	JOURNEY Greatest Hits Columbia 4631451 (ARV) (Cicone/Eison/Baker/Perry/Workman/Gaines/Shirley)		
41	30	21	ROBBIE WILLIAMS Reality Killed The Video Star Virgin CDV3064 (E) 3★ (Horn)		
42	41	66	FLEETWOOD MAC The Very Best Of WSM 8122736352 (ARV) 4★ (Vericus)	SALES INCREASE	
43	46	110	PAOLO NUTINI These Streets Allieville 054634 (CIN) 3★ (Nelson)	SALES INCREASE	
44	38	43	KASABIAN West Ryder Pauper Lunatic Asylum Columbia 88697598311 (ARV) 2★ (Pizzorno/Den The Automator)		
45	47	21	BIFFY CYRO Only Revolutions 4th Floor 986960452 (CIN) (Gg Gerth/Biffy Cyro)	SALES INCREASE	
46	37	24	ALEXANDRA BURKE Overcome Syco 88697460232 (ARV) ★ (Thephantom/rydette/gate/Ne-Yo/Redone/Bianca/Ilmilton/West/Kurstin/Levin/Element/Wilkinson/Step/Barker/Kennedy/Quiz/Russ)		
47	62	11	VAMPIRE WEEKEND Contra XL XLCD429 (PIAS) (Batmangli)	+50% SALES INCREASE	
48	31	9	KE\$HA Animal RCA 8869764062 (ARV) (Et. Luke/Blenco/Martin/Gemson/Shellback/Neville/Kurstin/Cruze/Ft. Smith)		
49	50	10	THE XX XX Young Turks YTC9(CD) (FIAS) (Smith/McConele)	SALES INCREASE	
50	66	1E	PARAMORE Brand New Eyes Fueled By Ramen 7567895804 (CIN) (Czevallo/Paramore)	HIGHEST CLIMBER	
51	44	19	SNOW PATROL Up To Now Fiction 272729 (ARV) 2★ (Lacknife/Leel/McClellan/Alight/Loccy/Dodge/Brennan/Watson)		
52	51	28	MUSE The Resistance Hellium 31w/mer Bros 2564686625 (CIN) ★ (Muse)	SALES INCREASE	
53	60	54	N-DUBZ Against All Odds AATW/UMTV 2725229 (ARV) ★ (Ft. Smith/N-Dubz)	SALES INCREASE	
54	14	2	JOE BONAMASSA Black Rock Frcvogue PRD7301 (ADA) (Shirley)		
55	55	15	DAVID GUETTA One Love Fccliva/Virgin 6853730 (E) (Guetta)	SALES INCREASE	
56	New		ERYKAH BADU New Amerykah Part Two Motown 2732676 (ARV) (Eccell/Pyser/Ta'raach/McClellan/Diller/Riggins)		
57	New		LONDON COMMUNITY GOSPEL CHOIR Glorious Anthem ANT210CD1 (Absolute Artists) (Unknown)		
58	Re-entry		30 SECONDS TO MARS This Is War Virgin CDVU5299 (E) (Flecc/Lillywhite/30 Seconds To Mars)		
59	57	31	ROD STEWART Some Guys Have All The Luck Warner Brothers 8122978823 (CIN) ★ (Crodan/Tyrell/Kentis)	SALES INCREASE	
60	6E	45	TAYLOR SWIFT Fearless Mercury 1795298 (ARV) ★ (Kempman)	SALES INCREASE	
61	5E	6	MARINA AND THE DIAMONDS Family Jewels 679 2564685625 (CIN) (Howell/Stanna/d/Gabriell/Steasmith/Kurstin/Hewes)	SALES INCREASE	
62	53	67	DUFFY Rockferry A&M 1756423 (ARV) 5★ ★ (Eweller/McGeath/Ecker)		
63	36	4	LEMAR The Hits Epic 88697634322 (ARV) (Vericus)		
64	64	5	SIMPLY RED Songs Of Love Simplyred.com SRAC7CD (Vericus)	SALES INCREASE	
65	52	4	ORIGINAL CAST RECORDING Andrew Lloyd Webber - Love Never Dies Really! Utelof 2724795 (ARV) (A L Webber/Wright)		
66	61	19	SUSAN BOYLE I Dreamed A Dream Syco 8869755442 (ARV) 7★ (Mac)	SALES INCREASE	
67	54	29	JAY-Z Blueprint III Rcc Naticn 7567855752 (CIN) ★ (Carter/West/Noic/Unay/Hunt/Shux/The Incredibles/Swizz Featz/Timbaland/Nece/Neptunes)		
68	New		ORIGINAL CAST RECORDING Dreamboats And Petticoats UMTV 2729596 (ARV) (Tbc)		
69	4E	4	JIMI HENDRIX Valleys Of Neptune Sony 8869764562 (ARV) (Hendrix/Henrix/Kramer/McCormick)		
70	6E	27	DIZZEE RASCAL Tongue N Cheek Dteez Stank 42STAN/KO1 (PIAS) ★ (Van Heiden/Lacrate/Henrix/CeShy/Fx/Dizee/Rsccl/Fccs/ie/Trest)	SALES INCREASE	
71	4E	13	THEM CROOKED VULTURES Them Crooked Vultures RCA 88697615561 (ARV) (Them Crooked Vultures)		
72	Re-entry		THE TEMPER TRAP Conditions Infectious INFECT02(CD) (PIAS) (Tbc)		
73	2E	2	GABRIELLA CIMI Ten Island 2731884 (ARV) (The Invisible Men/Higgins/Xencome/Parker & James/Harris/Maste/son/Austin/Kurstin/Ilm/Imberlake)		
74	5E	6	SADE Soldier Of Love RCA 88597638812 (ARV) (Sader/Pele)		
75	Re-entry		DAVID BOWIE Best Of Bowie EMI 5358212 (ARV) ★ (Vericus)		

Official Charts Company 2010.

- 30 Seconds To Mars 58
- Allen, Lily 30
- Alvin & The Chipmunks 32
- Beyonce 25
- Bieber, Justin 3
- Biffy Cyro 45
- Black Eyed Peas 20
- Bonamassa, Joe 54
- Bowie, David 75
- Boyle, Susan 66
- Boyzone 1, 31
- Buble, Michael 16, 39
- Burke, Alexandra 46
- Cast Recording, Original 65, 68
- Cimi, Gabriella 73
- Cole, Cheryl 12
- David, Craig 13
- Derulo, Jason 33
- Dizzee Rascal 70
- Duffy 62
- Erykah Badu 56
- Fleetwood Mac 42
- Florence + The Machine 5
- Foo Fighters 36
- Free & Bad Company 10
- Glee Cast 4, 7
- Goldfrapp 24
- Gorillaz 14
- Goulding, Ellie 28
- Guetta, David 55
- Hendrix, Jimi 69
- Houston, Whitney 37
- Jay-Z 67
- Jenkins, Katherine 23
- JLS 26
- Journey 40
- Kasabian 44
- Ke\$ha 48
- Keys, Alicia 8
- Kids In Glass Houses 27
- Kings Of Leon 22
- Lady Gaga 2
- Lemar 63
- London Community Gospel Choir 57
- Lott, Pixie 15
- Macdonald, Amy 19
- Madonna 17
- Marina And The

- Diamonds 61
- Marling, Laura 18
- Mumford & Sons 9
- Muse 52
- N-Dubz 51
- Nutini, Paolo 6, 42
- Owl City 38
- Paloma Faith 29
- Paramore 50
- Rieu, Andre 11
- Rihanna 20
- Sade 74
- Scouting For Girls 35
- Simply Red 64
- Snow Patrol 51
- Stewart, Rod 59
- Swift, Taylor 60
- Temper Trap, The 72
- Them Crooked Vultures 71
- Timbaland 34
- Vampire Weekend 47
- Williams, Robbie 41
- XX, The 49

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)
 ★ in Europe's sales



peacock MONSTROUSLY CREATIVE

