

United Business Media

# MusicWeek



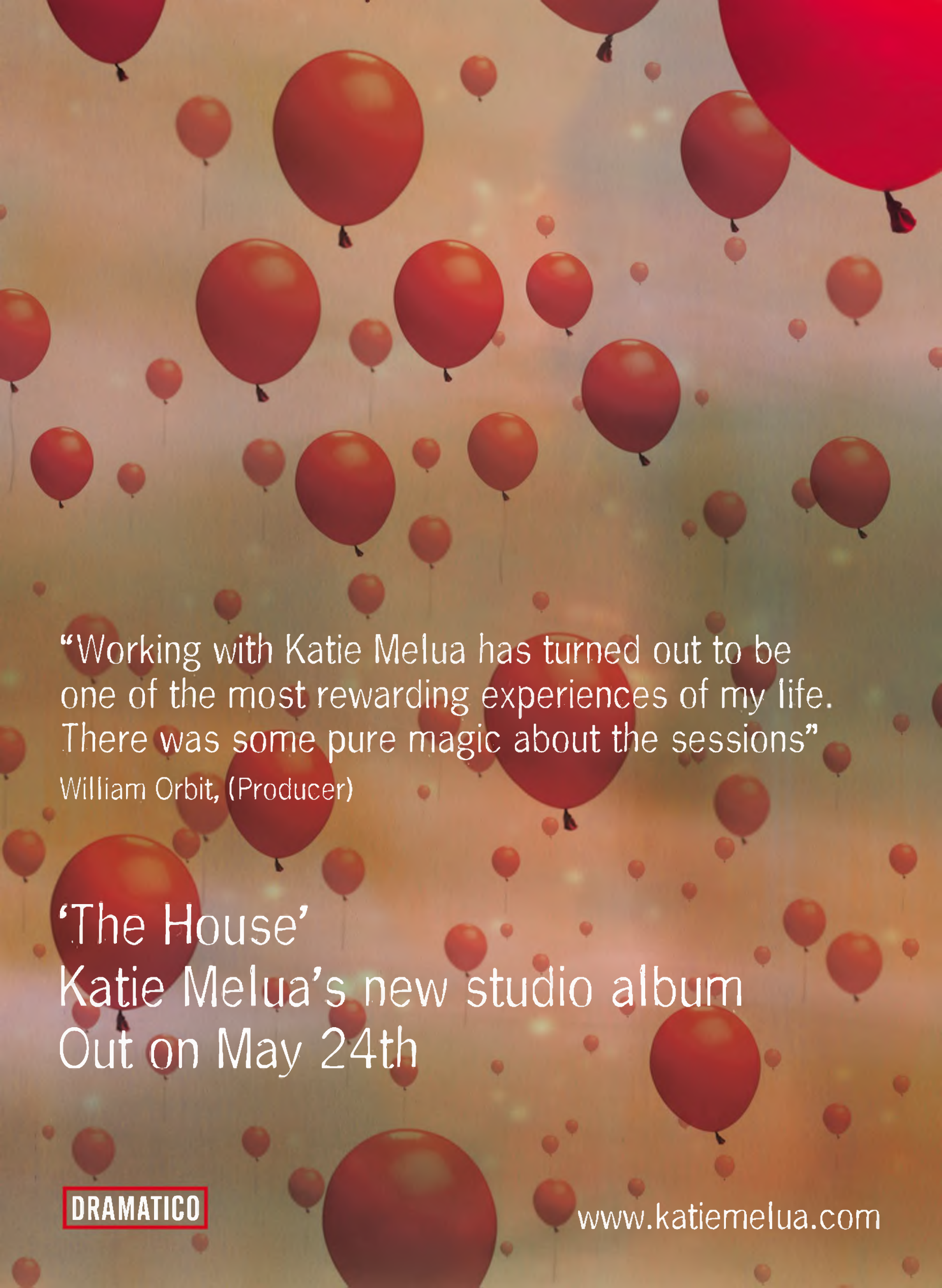
THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

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the house  
Katie Melua





“Working with Katie Melua has turned out to be one of the most rewarding experiences of my life. There was some pure magic about the sessions”

William Orbit, (Producer)

‘The House’

Katie Melua’s new studio album  
Out on May 24th

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## NEWS

### MUSIC WEEK AWARDS

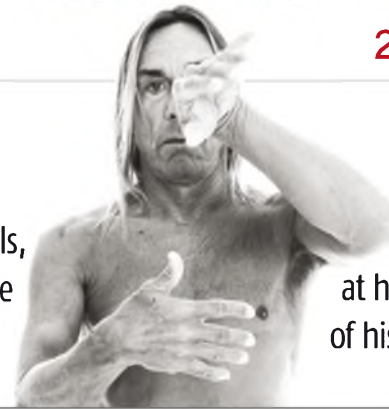
All the coverage from the music industry's annual awards bash



## FEATURES

### WHEN SIMON MET LUCIAN

Best friends but professional rivals, Simon Cowell and Lucian Grainge meet in print for the first time



## FEATURES

### POPWORLD

MW catches Iggy Pop at his acerbic best ahead of his Raw Power UK tour



Lucian Grainge (right) with Music Week editor Paul Williams at the Music Week Awards

Arts Council asked to subsidise more genres of music

# Industry eyes lottery windfall



## Funding

By Ben Cardew and Gordon Masson

THE MUSIC INDUSTRY IS AIMING to unlock millions of pounds in financial support for British music businesses by calling on the Arts Council to look beyond niche genres, such as opera, with its funding.

The Arts Council, which is set to invest more than £1.6bn of Government and lottery money between 2008 and 2011, has been asked by UK Music to embrace musical genres that fall outside of its typical remit of opera, classical and jazz, after the Council opened a consultation asking stakeholders to explore its future funding earlier this year.

Music is one of the Council's priority areas, alongside dance, literature, theatre, visual arts and the performing arts, but the organisation acknowledges in the consultation document that "our investment has historically focused on orchestral music and opera as two genres that most need public subsidy to excel and to reach a broad audience".

UK Music estimates some 86% of the £75m invested by Arts Council England in music in 2008/09 was channelled into classical music and the remaining sum was divided up among jazz, world and folk, and music development agencies.

It is this imbalance UK Music and others wish to address. In particular, UK Music says in its consultation that:

- public subsidy for types of music that fall outside classical and jazz genres should be protected and increased, especially those which appeal primarily to young and to ethnically diverse audiences;
- the Arts Council should work with the commercial sector to plan support for popular music and encourage applications from the best creators; and



Receptive and open-minded: Arts Council CEO Alan Davey

- the Arts Council should focus the majority of its limited resources on creativity itself (the creation, performance and enjoyment of creative work).

UK Music CEO Feargal Sharkey stresses the intention is not that funding should be taken away from opera and classical. "For classical and jazz, I think that the Arts Council has been fantastic," he says. "But there is still a lot of music and 'art music', a much broader interpretation of music as art, that we need to try harder to support."

This funding he suggests, could allow a young singer-songwriter to buy a guitar or a young producer to invest in a computer and Pro Tools.

And he believes the Arts Council will be receptive to this view. "I know [Arts Council CEO] Alan Davey; we worked together at DCMS. He is a really open-minded guy," says Sharkey. "In the consultation I think he was giving an indication that they would be receptive to this."

The music-industry body has already addressed the issue of public sector expenditure in its Liberating Creativity document. This manifesto says, "A great deal of public money is allocated to regional development agencies, the Arts Councils, Business Link, NESTA, and, latterly, the

Olympics and other Government bodies and public agencies... Some within our sector have benefitted from the services or programmes funded by these public bodies. But we do not have a sense of how that public investment is strategically impacting upon us as a sector."

One major problem with unlocking funds, according to Sharkey, is the complexity of the way in which money is allocated.

Liberating Creativity states, "Despite some very successful schemes in place, the funding currently allocated by the Arts Council has developed into a complex ecology. Many in our industry would like to see the Arts Council make the distribution of funding more transparent, and the application process more accessible for those groups more unfamiliar with how to engage with the public sector."

"The complexity is clearly a barrier," Sharkey adds. "There is quite a sophisticated process there. For a lot of young singer-songwriters or musicians I think that is proving a bit of a barrier."

The consultation period has now closed. Arts Council England chair Liz Forgan explains the organisation will set out a 10-year strategic framework later this year, drawing on the consultation. This will form the basis of its next investment plan, for 2011 to 2014, which will also see light later in 2010.

Meanwhile, UK Music is joining forces with creative talent campaigners New Deal Of The Mind to lobby the political parties on pledging real change for the creative industries during the forthcoming general election campaigning.

The two bodies have agreed to pen a joint letter to all the political parties to suggest that the creative industries no longer need big promises

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## Grainge life: Universal boss in the spotlight

THE TWO MOST HIGH-PROFILE EXECUTIVES in the British music business, Lucian Grainge and Simon Cowell, go head to head in a landmark interview for *Music Week* this week.

The two men discuss subjects including cars, Barbados and – of course – their experiences of the music business, with Grainge revealing when he started in the industry all he wanted was "a phone and a desk and a few bob to sign some artists".

Grainge also reveals the best bit of advice he has ever been given in the industry is, "If you don't have hits you've got nothing to worry about."

Cowell speaks of the similarities between the two men. "We're hustlers. We always have been," he says. "We left school early, weren't given much of a leg-up to begin with. We both started off with a phone and a desk, worked hard, hustled."

The interview is part of an extensive feature about Grainge, who last week received The Strat at the Music Week Awards, weeks before he relocates to New York to take up his new role as Universal Music Group's global CEO (see pages 4-5).

Grainge follows in the footsteps of luminaries including Chris Blackwell, Michael Eavis, Martin Mills and Tony Wadsworth in receiving The Strat, which recognises an outstanding contribution to the music industry.

He received video tributes on the night from artists including Amy Winehouse, Pet Shop Boys, U2 and Gary Barlow, as well as several Universal executives, while the feature includes tributes from executives from across the industry (see pages 35-50).

Grainge received The Strat at the finale of the 2010 Music Week Awards, which took place last Thursday night at the Hilton hotel in London's Mayfair.



# News

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

## The Playlist



### SCISSOR SISTERS Invisible Light

Polydor

A jaw-droppingly good track from these New Yorkers' third album, it is Frankie Goes To Hollywood meets Leftfield in a Scissor Sisters cocktail. (from album, June 28)



### STORNOWAY Zorbing

4AD

The first single proper for Stornoway since signing to 4AD, Zorbing has the makings of an anthem. Zane Lowe and Fearnie Cotton are already on board. (single, May 31)



### TINASHE Zambezi EP

Island

He delivered a winning performance at *Music Week's* Unearthed last week, and a handful of tracks from this second EP stood out as firm highlights. (EP, June 14)



### MILLIONAIRES Stay The Night

B-Unique

Signed to Fall Out Boy Pete Wentz's label in the US and boasting YouTube views of 40m, this is Ke\$ha multiplied by three. (single, June 28)



### MIA Untitled

XL

As innovative as ever, MIA's third studio album sees her delivering a harder-edged set built on a foundation of rock sensibility. We're hooked. (album, tbc)



### DRAKE Over

Island

Signed to Lil Wayne's label, Drake is about to hit the UK where he will be supporting Jay-Z across the country this summer. Don't be the last on board. (single, May 17)



### JOHNNY FLYNN Kentucky Pill

Transgressive

This single has already enjoyed hottest record in the world status from Zane Lowe. The band are on tour with Mumford & Sons. (single, May 31)



### GIGGS Look What The Cat Dragged In

XL

Already making its mark in clubland, Giggs' new single is a dark tune, his vocal flavoured by a cool backdrop of beats and synths. (single, June tbc)



### NOTTEE I'd Give You All The Best

unsigned

Her track Control featured on the Kitsuné Maison compilation last year, but this new demo steps things up for the enchanting Swedish songstress. (demo)



### HEATH We Are Water

Co-operative

Backed by the best video we have seen since Aphex Twin's Come To Daddy – and the song is great too. (single, May 10)



## SIGN HERE

Grammy nominated artist

Matisyahu has signed a deal with 100% Records for the UK release of his first full-length album in three years – Light. The album will be released on June 14 in the UK, and has already debuted in the top 20 of the US charts

Bug Music has signed a new co-publishing deal with country singer Gordie Sampson. The deal encompasses his future songwriting efforts. Sampson's songs have been recorded by artists including Faith Hill, Bon Jovi, Martina McBride and Carrie Underwood



## GIG OF THE WEEK

Who: Gil Scott-Heron

When: Tuesday, April 20

Where: Royal Festival Hall, London

Why: With support coming from Mercury Prize winner Speech Debelle, Gil Scott-Heron makes his live return with a splash in what is sure to be a very special evening

Andy Parfitt speaks for first time about 6 Music closure and rule

# Parfitt confirms Beeb's desire to rescue some 6 Music programming

## Radio

By Paul Williams

**SOME 6MUSIC PROGRAMMING** is set to survive even if the station itself does not, as the music industry ramps up pressure on the BBC Trust to rethink its plans for the station.

However, speaking for the first time about the planned closure, BBC popular music controller Andy Parfitt backs director of BBC Audio and Music Tim Davie in quashing speculation 6 Music could be rebranded as Radio 2 Extra.

Parfitt, whose role also includes controller of Radio 1, 1Xtra, the Asian Network and BBC Switch, says of the idea, "That's not what we're proposing. We're proposing to keep the money that is invested in 6 in audio and music to invest in high-quality and high-profile content that helps that journey into digital. But that's not 2 Extra and that's not what is on the table."

But Parfitt adds there is a "desire" for some programming currently on 6 to survive beyond the station's demise. "What we've said is that the best content on 6 deserves to be heard by more people. We will work hard to see in the

"We think fewer, bigger core brands with related digital content is the way to go..."

ANDY PARFITT

future how that might be included in the whole brand portfolio of BBC music radio," he says.

However, he acknowledges how this might be achieved is still to be resolved. "It's too early to go into detail but the desire is there," Parfitt says. "What is the BBC's overall position on popular music? It is to help, discover, nurture, support across the board, across the genres great new predominantly British music and do good for UK culture and UK popular music. That's what we'll be seeking to do."

The proposal to axe 6 has provoked strong opposition

externally, including a high-ranking BPI-led industry delegation (see [musicweek.com](http://musicweek.com)) which met with BBC Trust chairman Sir Michael Lyons, and from within the BBC itself.

Parfitt says he empathises with his BBC colleagues but adds, "I think everybody in radio, whether that's BBC or commercial, knows that radio has to go successfully into the digital domain and that is not just DAB."

"DAB is an absolutely central plank to it, but digital overall and that means our best chances of doing that are with a clear, very well-known portfolio of services with digital extras that will help us drive that. That's the proposal on the table and that's the proposal the Trust are consulting on at the moment."

Parfitt also argues the existing BBC setup of nine standalone radio networks is not the right way to take its audi-



Andy Parfitt

## Absolute prepares strategy for its Compare My Radio

**ABSOLUTE RADIO HAS BIG PLANS** to develop Compare My Radio, with the service proving a hit as the public seeks more information on the BBC's decision to axe 6 Music.

Compare My Radio, which launched at the end of last year and allows visitors to see what songs are playing at any one time on different stations, has been an instant hit with one newspaper branding it "pure anorak gold".

But it was news of the planned closure of 6 in February that has raised its profile, with more than 10,000 users visiting the site to find out more about the digital station.

Absolute Radio COO Clive Dickens says, "Over the last two months we have seen the 6 Music debate. You could argue that seeing how 6 compares with other stations is a good tool for showing how different 6 is from pretty much any other radio station in the UK," says Dickens. "Compare My radio helped with that."

Today (Monday) Absolute adds 29 UK stations, including the

COMPAREMYRADIO.COM

You choose the music. We'll find the station.

Search stations or tracks

Stations Artists Tracks

Popular artist

Most Played Artists

Not your usual comparison site: 10,000 users visited the site in the wake of the news about 6 Music's planned closure

GMG portfolio, to Compare My Radio, meaning it now indexes stations that reach 69% of the UK radio audience: when it launched in October 2009 it had information from 20 stations, representing around 50% of the UK's radio audience.

Compare My Radio has also added a new way of tracking "now

playing" info. Radiomonitor supplies the site with information through a method known as "audio fingerprinting", which allows the company to identify a song based on its matching fingerprint. This means the site no longer has to rely on metadata supplied by stations themselves.

Dickens says these develop-



es out 'Radio 2 Extra'

## e to mning

ences digitally and instead it should concentrate on the core brands which have very high awareness.

"We think fewer, bigger core brands with related digital content is the way to go," he says. This, he notes, would include Radio 1 and 1 Xtra becoming closer aligned.

However, the industry delegation, led by BPI chairman Tony Wadsworth and chief executive Geoff Taylor, who met with Lyons last Wednesday, would not countenance any talk of 6 Music being shut.

The delegation told Lyons and his Trust colleagues that 6 Music is a good example of the BBC's public service mission because it provides programming which commercial radio can not.

Wadsworth says the BBC has successfully built an outlet for artists young and old who are not being played on Radios 1 and 2 and the station's value should be judged on its "cultural worth" rather than audience figures.

He adds Lyons was "open" to the delegations ideas and encouraged them to push their views in written submissions to the consultation, which closes at the end of May.

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## y Radio service

ments prepare the ground for considerable growth for Compare My Radio, which Absolute has done little to promote since launch, relying instead on word of mouth.

"Tens of thousands of people are now using it," says Dickens. "Our ambition is to index all UK radio, then start looking at online radio, then this summer to start looking at the international market."

Dickens says the service could one day even bring in money for the station. "I think it can be an incredibly powerful tool and it ticks a big innovation box for our company," he says. "I am confident that it can form a very valuable part of our portfolio."

Dickens, who has already indicated he is interested in buying 6Music, reveals Absolute is set to submit "a very detailed recommendation of what we think the BBC should be doing with 6" when the public consultation into the BBC's plans closes at the end of May.

Industry ramps up activity around tight DEA timetable

# Getting to work on the DEA

## Digital

By Robert Ashton

The Digital Economy Act's move into law has been reason to celebrate, but the industry will now have to put the bubbly on ice as it starts the hard graft of getting the Act to work as well as rights holders would wish – or as near as is possible.

Although the DEA, with its anti-fillesharing measures intact, has been a huge fillip for the industry, there is still work to be done over the remaining year to shape a code of practice that will underpin the new Act and also persuade Government that rights holders should not be carrying the can for most of the costs incurred in notifying infringers.

This started in earnest last Thursday, when the BPI, UK Music, ISPs and other stakeholders tramped down to Ofcom's headquarters near London Bridge to hear chief executive Ed Richards fire the starting gun on developing a code of practice which will underpin the new Act.

The timetable is pretty tight. Although the Act states it can go live two months after Royal Assent (roughly around June 8) the initial obligations can only happen if a code is in place – and that is yet to happen.

At its meeting last week, Ofcom made clear it has to provide that code no later than eight months from Royal Assent. There are two options – for rights holders and ISPs to thrash out a code themselves that is acceptable to the regulator or for Ofcom to draw up its own code.

But because time is of the essence, Ofcom cannot afford to sit back and hope this happens, despite one insider reporting that the mood between ISPs and rights holders at the meeting was one of "bonhomie" and there was no evidence of the frosty stand-offs more commonly seen pre-DEA.

## Faithless album goes to Tesco and iTunes

**FAITHLESS' NEW ALBUM** is to be sold exclusively through Tesco and iTunes in a bid to reach the largest possible number of fans.

The move will find the group's new album, *The Dance*, available in more than 1,000 supermarket outlets across the UK, as well as online.

The record is Faithless' first in four years and will be released by their own label, Nate's Tunes, on May 17.

Faithless co-manager Brian Message says the idea came up following the band's departure from Sony. "When Faithless became free agents, they started looking at ways in which they could market their

## Digital Economy Act Timetable to action

<b>MAY</b>	Ofcom starts consultation on draft initial obligations code
<b>SEPTEMBER</b>	EU notified of initial obligations code
<b>DECEMBER 8</b>	Secretary of State approves Ofcom code
<b>JANUARY 2011</b>	First notification letters sent out
<b>APRIL</b>	First of a series of quarterly interim reviews by Ofcom
<b>JUNE</b>	Ofcom starts first drafts of technical measures code
<b>JANUARY 2012</b>	Twelve-month progress review by Ofcom starts leading to technical measures code



Consequently, in tandem with industry conversations, Ofcom will open its own consultation to develop a code at the beginning of May and will invite all the stakeholders to make submissions.

The code about initial obligations will cover areas such as how copyright owners detect copyright infringers, the standard of evidence, what is contained in the notifying letters, how many are sent and the mechanics of an appeal process.

This is expected to take around three months, taking the process to August by the time a draft code has been knocked into shape by Ofcom. However, there is the added complication that Ofcom will then have to file that draft with the EU's Technical Standards Directive, which will take another three months.

Insiders suggest that by the time Ofcom gets the green light from Europe it could well be December

before the Secretary of State approves the code and it passes through Parliament, meaning the first notification letters will, at the earliest, begin dropping on doormats around January 2011. "Ofcom have got to get their skates on," says one source. "They need to get this code out in short order."

In parallel with this, the Department for Business Innovation and Skills opened its Online Infringement of Copyright Cost Sharing consultation at the end of last month. This addresses how costs for the notification procedure should be split – currently the Government is asking for rights holders to pick up 75% of the tab – and the record industry will be pressing hard for this to be changed.

This consultation closes on May 25 and executives say the results of this will then have to be fed into the Ofcom consultation.

Once the first notification letters are sent out that will trigger the start of interim reports – from April 2011 – which will be undertaken by Ofcom and assess how effective the notification process has been.

Thus, by summer 2011 Ofcom could begin drawing up a code of technical measures that would be imposed on ISPs (see musicweek.com Business and Politics Focus).

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## IN THIS ISSUE



**NEWS**  
**MUSIC WEEK AWARDS COVERAGE** 4

**MEDIA NEWS**  
**RWD LOOKS FORWARD TO DOUBLE ANNIVERSARY** 6  
Magazine marks 100 issues with exhibition and party

**LIVE NEWS**  
**LILITH FAIR SETS SIGHTS ON UK CITIES** 8  
Female-focused touring festival looks to new markets

**DIGITAL NEWS**  
**THE STREAMS DRY UP AT LAST.FM** 10  
Music discovery site 'retires' on-demand service

**PUBLISHING NEWS**  
**MUSIC OPPORTUNITIES IN NEW KIDS TV SHOW** 13  
ZingZillas plots hit single and more

**UNEARTHED**  
**EVERYTHING EVERYTHING** 14



One of Geffen's main 2010 priorities in focus; plus Dooley's Diary

**FEATURES**  
**MUSIC WEEK AWARDS** 17

A complete rundown of this year's award winners

**STALEMATE BREAKS** 24  
The publishing status quo is resumed as EMI triumphs

**HOLDING STEADY** 26  
The latest quarterly sales results

**POPWORLD: IGGY POP** 29  
MW catches up with Iggy Pop ahead of his UK Raw Power tour

**FRIENDS IN HIGH PLACES** 35  
Simon Cowell interviews Lucian Grainge and we examine the Universal boss' international success





# News

For the full list of Music Week Awards winners, see [www.musicweek.com](http://www.musicweek.com)

## Editorial Paul Williams



**"WE'RE HUSTLERS," DESCRIBES SIMON COWELL** about himself and Lucian Grainge in our exclusive conversation between the pair in this week's magazine. But the bond between the two men goes far deeper than that.

Though enemies in business, the Universal executive and Syco founder really are alike in so many ways, not just in terms of how high they have risen, but in their background, philosophy and how they have got to where they are today. To study them both is a masterclass for any budding exec in this industry – although whether there will be any more executives in their mould to emerge in the future is open to debate, as the environment is so different now compared to when they started out.

Back then there were no such things as music industry education courses and going to university did

not really seem an option. Though they had the benefit of connections in the business (Grainge through his brother and Cowell his father), what ultimately allowed them to flourish was they were given an opportunity. This was despite them having no track record or suitable qualifications to their name. But what they did possess was talent, drive and naked ambition. That, in those days, seemed enough to get you on your way.

Along this path that has led them to become world leaders in this industry, they were also allowed to fail, in some cases spectacularly. But such setbacks did not spell the end of their careers. Rather, it was the making of them, spurring them on to come back even stronger. Bouncing back, though, these days from a failure seems so much harder given there are ever fewer positions in the industry, so fewer opportunities to start again and re-establish yourself. But it is still possible.

Given that, it is telling that Grainge in this interview with Cowell stresses the importance of creating an environment in which people are allowed to get things wrong. Without that freedom, few would dare try anything different or new. It would just be the safe option time and time again. That kind of timid thinking has held back our industry in recent years, both from a creative and business point of view, so it needs bold leaders like these two to enable people to take reasonable risks, otherwise the industry would never truly move forward.

Something else which emerges from their discussion is how on one hand, Grainge and Cowell are the most old-fashioned of music executives but, on the other, the most modern of thinkers. They have and still are changing the business, in Cowell's case most obviously through the route of reality TV and with Grainge in ways including ensuring Universal is leading by example in creating new business alliances with the likes of Nokia and BSkyB.

Cowell over nearly a decade has excelled in the US, even managing to transform the television landscape there. It seems very likely that when Grainge takes up his new post as Universal Group CEO on July 1 he will make a similar impact.

Lucian Grainge, of course, was our main winner at last Thursday's Music Week Awards. But there were so many other successes, across the night to celebrate from every corner of the business in what was a real year of change for the event, with a new venue and countless new awards. Many congratulations to every winner, all of whom helped to make it such a spectacular night.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will the Digital Economy Act spell the end of illegal filesharing?

YES 19% NO 81%

### THIS WEEK WE ASK:

As MySpace allows acts to sell tickets through their profile pages, can the company revolutionise ticket selling?

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

Strat Award recipient praises 'passion, excitement and ded

# Grainge hails UK industry

## Awards

By Ben Cardew

**LUCIAN GRAINGE PRAISED THE "PASSION, EXCITEMENT AND DEDICATION"** of those who work in the UK music industry as he accepted the Strat at last week's Music Week Awards.

In what was the last major industry event Grainge is expected to speak at before relocating to New York to take up his new role as Universal Music Group's global CEO, he reminded the audience how lucky they were to work in the music business.

"As I was on my way here tonight with my wife, Caroline, and the kids, I was trying to work out how many times I've been to this event over the years. And it's probably about 20," he said.

"What I've always thought was so special about tonight is that there is no other event that is a truer reflection or greater celebration of what this business is all about and what it is that makes ours a truly fantastic industry for all of us who work in it.

"So it is for this reason that I've always seen tonight as a celebration of everything I love about this business: all those people who work for the music – their passion, their excitement and their dedication.

"I really believe that none of us should ever forget how incredibly



Lucian Grainge and Duffy

lucky we are to work in an industry that we love."

Grainge, who is presently based in London as chairman and CEO of UMG International, will take up the role as Universal co-CEO with Doug Morris from July 1. He takes on the CEO role outright on January 1 2011.

Grainge referenced his impending move as he picked up the Strat, the biggest award of the night and given in recognition of an outstanding contribution to the music industry.

"Some of you will have heard that I am about to relocate to America. And while I am extremely excited about this new chapter for both my family and I, I will of course miss the UK and miss the UK music

industry in which I have worked for my entire life," he said.

"But I will take this award with me and put it on my desk in New York, and it'll serve to remind me of what an extraordinary, vibrant group of people there are across the entire spectrum of our industry represented by all of you here tonight. Thank you to all of you, I am very grateful for this fantastic award."

Video tributes to Grainge came from Universal executives including Universal Music Group International executive VP Max Hole and Universal UK chairman and CEO David Joseph, as well as Amy Winehouse, Sting, Pet Shop Boys, U2 and Gary Barlow. Polydor artist Duffy closed the night with a short acoustic set.

# Duffy and Dizzee provide sparkle

**APPEARANCES FROM DUFFY, Dizzee Rascal, Gary Barlow and Lemar** – as well as a personal note from Dame Vera Lynn – made this year's Music Week Awards one of the most star-studded in recent years.

Duffy closed the night by playing a short acoustic set. She says she was excited to be at the event, adding, "It is an honour to be invited to the Music Week Awards; it is always guaranteed to be a fantastic night.

"It's been quite hectic so far, trying to talk to as many people as possible, but I've been enjoying every minute of it. I'm really happy as well at the great reception I got from the crowd."

Meanwhile, Dizzee Rascal was set to present the manager of the year award to his manager Nick Detnon, but ended up accepting the award himself after Detnon got stuck in Scotland.

"It's a pity he couldn't be



Dizzee Rascal accepts the manager of the year award on behalf of Nick Detnon with Dirtee Stan's Paddy Stewart and Laurence Ezra

it was refreshing to turn the tables on the Epic executives, who have previously seen him pick up awards.

"I honestly think they are very good at their jobs," he says. "A&R is not something that anyone can do very well. Nick and Jo have always sat down and spoken to me to find out about where I am coming from as an artist and where I am going to go."

Gary Barlow started the night off by presenting the award for live promotion team of the year to SJM's Simon Moran, who promoted the band's tour last year.

Dame Vera Lynn had been scheduled to turn up to present the award for PR campaign to Decca's Caroline Crick but was unable to make it on the night. However, she did send a letter, which *Music Week* associate editor Robert Ashton read out on stage, praising the label's work on the campaign.



## ON THE WEB

www.musicweek.com

- Viewpoint - XL Recordings managing director **Ben Beardsworth**
- Sales breakdown - **Plan B: The Defamation of Strickland Banks**
- **Concord** buys Rounder

lication' he prepares to take on huge Universal role in US

# y at Music Week Awards



Promotions team of the year: Atlantic Records



Indie record company of the year: Bella Union



Publisher of the year: EMI



Record company of the year: Polydor



Independent breakthrough: Warp Records



Consumer-facing digital music service: We7

Grainge's award topped a successful night for Universal: Polydor once again won record company of the year and the major cleaned up in the marketing and PR awards, winning catalogue marketing campaign of the year (Jon Turner for the 50th anniversary of Island Records); artist marketing campaign of the year (Polydor's Kelly Rowland for Lady Gaga's *The Fame*) and PR campaign of the year (Decca's Caroline Crick for Dame Vera Lynn).

Universal also shared in the award for music sync of the year, which went to Universal/EMI Publishing and Howling Monkey for T-Mobile's "Dance" ad.

Polydor president Ferdy Unger-Hamilton says his company's award reflects what has been "a really great year". "Last year was fabulous for us in terms of the invention of Lady Gaga, the invention of La Roux, Cheryl Cole stepping out solo, White Lies, the Black Eyed Peas, Take That, Snow Patrol, breaking acts and good returning acts. It was an amazing year in singles for us particularly."

However, Universal did not carry off the prestigious A&R Award, which went to Epic's Nick Raphael and Jo Charrington for their work with artists including JLS and Lemar.

Raphael said the award was "great recognition for the team". "There are only five of us but we're all passionate about what we do and we've had 12 platinum or multi-platinum records since 2004 and a lot of them were new artists," he said.

"I'd particularly like to congratulate Jo Charrington for this award. There are not many women in A&R, especially at a senior level, and I got a lot of stick when I appointed her. But our track record since 2004 backs up that decision: we've worked out how to work together as a team and we're in our stride now."

Bella Union won independent

record company of the year, while Warp picked up the international breakthrough of the year award for the international campaign for Grizzly Bear's *Veckatimest*.

Bella Union founder Simon Raymonde says, "As a label that doesn't feel attached to the wider music industry it feels great to have the nod of recognition. I felt proud to get the award and good for everyone at the label that has worked so hard. It's great to be in the company of some great labels that I admire. Last year was a good year but we have a bunch of new artists and I think this is going to be our best year yet."

EMI Publishing won publisher of the year outright for the 14th time in 15 years having shared the title last year with Universal, while Kobalt was named independent publisher of the year (see feature, p24).

EMI Publishing president Guy Moot says, "Even after such a long time we still don't take this award for granted. We work very hard to get to the top and it stands as a testament to all that EMI work for and the dedication of the team that we are still number one."

"It's always great and an honour to win, but what's most important is the quality of our songs and the sound economics behind them in changing times."

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

"I will put this award on my desk in New York and it will remind me of what an extraordinary, vibrant group of people there are across the industry"

LUCIAN GRAINGE

## News in brief

• **The Liberal Democrats**, whose peer Lord Clement-Jones recently attempted to push his Live Music Bill through Parliament, is the only major political party to make a specific promise to allow a licence exemption for small gigs. The Lib Dem manifesto apes the key points in the proposed Clement-Jones Bill by suggesting it will "cut red tape for putting on live music", provide an exemption from the Licensing Act for gigs of 200 people or less and reintroduce the two-in-a-bar rule.

• Data released by the **BPI** illustrates that nearly one in 10 artist albums sold across the US and Canada in 2009 were by British acts. The UK's strong 2009 album market share of 9.6% in North America is only slightly down from 10% in 2008 - thanks to high sales of Susan Boyle's *I Dreamed A Dream*, which saw more than 3.4m units sold across the US and Canada in its first six weeks of release.

• Britain's Got Talent star Faryl Smith, conductor Antonio Pappano and composer Howard Goodall lead the running for the **2010 Classical Brits**, which takes place on May 13 at the Royal Albert Hall.

• Snoop Dogg, Dizzee Rascal and Scissor Sisters will play at this year's **Glastonbury**, it was announced last week. They will join headliners U2, Muse and Stevie Wonder.

• Former Mama chief executive **Adam Driscoll** has been appointed

as non-executive director of Chrysalis. Driscoll's appointment will see Geoff Howard-Spink step down from the board immediately, following 11 years with the company, and Driscoll will assume his new role at the same time. Chrysalis has also taken on Andrew Kitchen in the position of director of corporate development.

• **Arvato** digital services has signed a global fulfillment deal with Ministry of Sound. Under the terms of the agreement Arvato will act as the fulfillment partner for MoS in the direct-to-consumer business.

• **EMI** has announced details of a sync deal, featuring Robbie Williams performing at Knebworth in 2003, with Nikon.

• Manchester venues **Jilly's Rockworld** and the **Music Box**, have closed down, citing financial reasons.

• **MySpace** has moved into live music and events by allowing acts to sell tickets through their profile pages. Meanwhile, Apple has filed a patent for a "Concert Ticket+" system, suggesting it is planning a move into gig ticketing.

• MTV is to broadcast **Gorillaz'** live return to London via MTV websites and channels throughout the world. The band play at The Roundhouse in Camden on April 29 and 30.

• Digital music service provider **Omnifone** has named Jeff Hughes as its new CEO and says it is planning a US launch later this year.

## To those concerned

ZYX MUSIC GmbH & Co. KG and MEDIA SONGS Srl. are very proud to announce:

**ZYX MUSIC is now the new owner of the entire MEDIA SONGS catalog, including all exploitation rights!**

ZYX MUSIC bought the complete master-catalog of MEDIA SONGS/MEDIA RECORDS, amongst others including recordings from musical projects/producers such as "Cappella", "49ers", "Mauro Picotto", "Mario Piu", "Gigi D'Agostino", "Fargetta", etc.

ZYX MUSIC and MEDIA SONGS mutually agreed that all royalties and/or other payments for the 2nd semester 2009 are due to the licensor ZYX MUSIC.

Hence, all sales after June, 30th 2009 shall be accounted and are payable directly to ZYX MUSIC, and all statements and payments shall be rendered directly to ZYX MUSIC.

For future licensing requests, do not hesitate to contact either



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# News media

**ON THE WEB**

- **Davie:** 6 Music will not become Radio 2 Extra
- The full line-up for this Friday's **Later...** with **Jools Holland**
- **MTV UK** and Ireland playlists and Push track

**TV Airplay chart Top 40**



Taio Cruz: highest new entry on TV airplay chart with Ke\$ha collaboration Dirty Picture



This Wk	Last	Artist Title Label	Plays
1	4	USHER FEAT. WILL.I.AM <i>OMG</i> / LaFace	572
2	1	TINIE TEMPAH <i>Pass Out</i> / Parlophone	496
3	3	RIHANNA <i>Rude Boy</i> / Def Jam	487
4	2	LADY GAGA FEAT. BEYONCE <i>Telephone</i> / Interscope	453
5	5	TIMBALAND FEAT. JUSTIN TIMBERLAKE <i>Carry Out</i> / Interscope	404
6	19	PLAN B <i>She Said</i> / 699Atlantic	398
7	11	PROFESSOR GREEN FEAT. ED DREWETT <i>I Need You Tonight</i> / Virgin	368
8	7	KELIS <i>Acapella</i> / Interscope	365
9	6	BLACK EYED PEAS <i>Rock That Body</i> / Interscope	357
10	13	SCOUTING FOR GIRLS <i>This Ain't A Love Song</i> / Epic	317
11	10	JASON DERULO <i>In My Head</i> / Beluga Heights/Warner Bros	305
12	NEW	TAIO CRUZ FEAT. KESHA <i>Dirty Picture</i> / 4th & Broadway	295
13	8	JLS <i>One Shot</i> / Epic	293
14	21	INNA <i>Hot /3 Beat/AATW</i>	275
15	22	CHIPMUNK FEAT. ESMEE DENTERS <i>Until You Were Gone</i> / Columbia	268
16	9	FUGATIVE <i>Crush</i> / Hard2beat	259
17	14	ROLL DEEP <i>Good Times</i> / Virgin	254
18	16	CHERYL COLE <i>Parachute</i> / Fascination	251
19	15	N-DUBZ <i>Say It's Over</i> / AATW/UMTV	248
20	17	ELLIE GOULDING <i>Starry Eyed</i> / Polydor	246
21	NEW	IYAZ <i>Solo</i> / Reprise	226
22	36	PENDULUM <i>Watercolour</i> / Warner	215
23	11	MCLEAN <i>My Name</i> / Asylum	215
24	24	JUSTIN BIEBER FEAT. LUDACRIS <i>Baby</i> / Def Jam	213
25	NEW	GREEN DAY <i>Last Of The American Girls</i> / Reprise	204
26	20	YOUNG MONEY FEAT. LLOYD <i>Bedrock</i> / Cash Money	203
27	31	DAVID GUETTA FEAT. KID CUDI <i>Memories</i> / Postiva/Virgin	202
28	NEW	KEVIN RUDOLEAT. BIRDMAN, LIL' WAYNE & JAY SEAN <i>I Made It</i> / Island	201
29	18	BEYONCE <i>Ego</i> / Columbia	188
30	28	LIL' WAYNE <i>Drop The World</i> / Island	184
31	23	DIANA VICKERS <i>Once</i> / RCA	183
32	29	KIDS IN GLASS HOUSES <i>Matters At All</i> / Roadrunner	179
33	NEW	SELENA GOMEZ AND THE SCENE <i>Naturally</i> / Hollywood	174
34	27	CHIDDY BANG <i>The Opposite Of Adults</i> / Regal	167
35	24	TONI BRAXTON <i>Yesterday</i> / Atlantic	164
36	32	IYAZ <i>Replay</i> / Reprise	164
37	40	OWL CITY <i>Fireflies</i> / Island	162
38	NEW	N-DUBZ <i>Na Na Niii</i> / AATW/UMTV	160
39	30	WILEY FEAT. EMELI SANDE <i>Never Be Your Woman</i> / Relantless/Virgin	158
40	RE	PARAMORE <i>The Only Exception</i> / Fueled 3r/Ramen	155

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, VH and Viva

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Global airplay tracking

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Magazine marks 100 issues with exhibition and party

# RWD looks forward to double anniversary

**Magazines**

By Ben Cardew

MUSIC MAGAZINE **RWD** is organising a series of events to mark its 100th issue and 10th birthday this summer to celebrate – and update people about – the progress the free title has made over the last decade.

The magazine, which was founded by publisher Nigel Wells with funding from a Prince's Trust grant, publishes the landmark issue in May, with its 10th anniversary following in September.

To mark the achievement, it is organising a party for its partners and readers, featuring A-list stars and new acts performing live, as well as an exhibition of its photographers' work.

Details of both events are still under discussion but creative director and co-founder Dacre Bracey reveals that talks are underway to hold the exhibition in London's National Portrait Gallery.

"We started off as a street magazine. For us the key thing is a lot of people know what we are about," Bracey explains. "We battle for ads with *FHM* these days. Some of our photographers have gone on to the Magnum agency. This exhibition gives people another view, that we are not just a fanzine. We would like to compare ourselves quality-wise to anything that you can pay for."

**RWD** is also working on plans for an expanded 100th issue, including a double cover featuring the World Cup and an artist – Plan B or Tinie Tempah currently lead the running – as well as anecdotes from the first 10 years of producing the magazine.



"This exhibition gives people another view. We would like to compare ourselves quality-wise to anything that you can pay for"

**DACRE BRACEY, RWD**

The 100th issue celebrations follow what has been a busy period of activity for **RWD**, after BDP Media Group, parent company of Atticmedia and BDP Learning, acquired an 80% stake in the title late last year.

Wells says the title's 14- to 24-year-old audience is one that brands and the Government find it hard to communicate with, making **RWD** a perfect fit for the BDP business.

"We could see there were a lot of opportunities. They deal with a lot of public sector work and **RWD**'s key audience is important to them to engage with the youth," he says.

BDP's involvement has also led to a revamp of the **RWD** website, www.rwdmag.com, to include more video content, under the **RWD** TV banner, as well as a new digital edition of the magazine that already boasts 15,000 subscribers.

"BDP make a lot of TV programmes and we are plugged into that resource," says Wells "RWD online is going to be much more video-based. We are making our own content and that is something we are really going forward with"

**RWD** has also been involved in what Wells calls "agency-style" work for brands. He says it has developed over the last 10 years with events such as street tours

He also explains that, in what has been a difficult period for many print titles, **RWD** has thrived: in the latest ABC figures, covering the last six months of 2009, the magazine had 77,050 readers.

In addition, last September the magazine agreed a new distribution deal with retailer JD Sports to distribute the title through JD's 87 stores.

ben@musicweek.com

**Media news in brief**

● **BBC 6 Music** is to expand its music news coverage across daytime programming, despite the end of flagship news programme *The Music Week*. The station's music news editor Julie Cullen has sent an email to contacts explaining changes in the station's approach to music news, after *The Music Week*, which she co-hosted with Matt Everitt, went off-air. She explains that, while there will no longer be a weekly music show on 6, this does not mean the station is



dropping news. "Myself, Matt Everitt and the team are expanding music news coverage to appear across daytime programming and keeping features, updates, tour dates,

industry news and big interviews as always," she says. "We're also hoping to include more international news, tour diaries and features on brand new bands."

● *Scouting For Girls* (pictured) have joined the line-up for **T4 On The Beach 2010**. The band join a bill that includes JLS, Alexandra Burke, Tinie Tempah, N-Dubz and Jason Derulo. The event, T4's annual summer festival, takes place on July 4 in Weston-super-Mare. It will be screened on Channel 4.







# News live

**ON THE WEB**

- **Coachella** contingent hit by volcanic fallout
- Wainwright to headline **Larmer Tree**
- **Glastonbury** line-up revealed

www.musicweek.com

Female-focused touring festival looks at international markets after successful US spell

## Lilith Fair sets its sights on UK cities

**Festivals**

By Gordon Masson

**US TOURING FESTIVAL LILITH FAIR**

is set to visit these shores for the first time with organisers looking to integrate multiple UK dates into their 2011 schedule.

Teaser shows for the tour, which describes itself as “a celebration of women in music”, could be played in Britain as early as this autumn.

Festival organiser and president of Nettwerk Music Group Dan Fraser confirms that, in tandem with Live Nation, he is looking to confirm shows in the UK as well as Asia and Australia next year.

“Before that we’re hoping to have some indoor shows this year in the UK,” he says. “We’ll see if we can get all our ducks in a row to book

some indoor shows in October and November and Live Nation are helping us try to achieve that. It’s similar to what we did in North America in 1996: playing indoor venues to introduce the concept before launching the bigger shows.”

Fraser would not be drawn on specific venues or dates, but it is understood promoters are looking at Glasgow, Manchester and London to launch the touring festival in Britain.

Fraser was a co-founder of the Lilith Fair alongside Nettwerk CEO Terry McBride and artist Sarah McLachlan – who came up with the festival’s concept – and booking agent Marty Diamond. The quartet are all still involved and McLachlan will play at every forthcoming show.

Lilith took a rest during the Noughties, but with Live Nation



now extending this year’s Fair to a mammoth 36-date tour of outdoor venues in the US, the festival is back with a vengeance. “We are all busy and we all have kids in the three- to eight-year-old range, so that’s why Lilith

took such an extended hiatus,” explains Fraser, who adds that \$1 from every ticket sale will be put aside for local female charities and another dollar per ticket for the Lilith i4c Campaign, which encourages more environmentally and socially responsible companies.

Each date on the 2010 tour, which begins in June, will feature 11 acts, and among the 80-plus artists and bands confirmed so far are The Bangles, Emmylou Harris, Erykah Badu, The Go-Go’s, Gossyp, Heart, Ke\$ha, Kelly Clarkson, Mary J Blige, Norah Jones, Rihanna and Suzanne Vega.

There is also a healthy UK contingent on the tour thanks to Beth Orton, Corinne Bailey Rae, Kate Nash, La Roux and Marina & The Diamonds’ participation.

“There’s a wealth of female talent in the UK, both established and emerging, and that makes it an ideal market for Lilith Fair to visit,” adds Fraser.

“We’re hoping to take the Lilith Fair to about 600,000 people in North America this summer and then expand on that later in the year and through 2011 with our international shows.”

In its initial incarnation between 1997 and 1999, Lilith Fairs raised about \$9m for various charities.

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

Lilith ladies: Sarah McLachlan and Marina & The Diamonds

**Box Score** Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
430,507	NICKELBACK Wembley Arena, London	11,182	Live Nation
338,485	NICKELBACK Liverpool Echo Arena	9,671	Live Nation
157,942	BRYAN ADAMS Olympia, Dublin	2,413	MCD
129,318	BRYAN ADAMS INEC, Killarney	2,030	MCD
120,273	BRYAN ADAMS Royal Theatre, Castlebar	1,992	MCD
104,260	STATUS QUO New Theatre, Oxford	3,208	Live Nation
100,398	BRYAN ADAMS Waterfront, Belfast	1,960	MCD
90,446	WOLFMOTHER O2 Academy Brixton	4,889	Live Nation
70,048	PAUL POTTS Olympia, Dublin	2,171	MCD
66,400	BRYAN ADAMS Royal Hall, Isle of Man	1,328	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Jan 10 – 23, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

**Tixdaq** Ticket sales quantity

pos	prev	artist	dates
1	1	LADY GAGA	7
2	3	WHITNEY HOUSTON	7
3	2	WESTLIFE	18
4	4	THE CHEMICAL BROTHERS	4
5	7	ALICIA KEYS	5
6	NEW	READING & LEEDS FESTIVAL	2
7	14	GREEN DAY	3
8	NEW	PAVEMENT	3
9	8	LEONA LEWIS	10
10	10	MICHAEL BUBLE	10
11	NEW	KISS	3
12	9	ROD STEWART	11
13	NEW	BON JOVI	8
14	NEW	ELLIE GOULDING	5
15	NEW	GORILLAZ	2
16	NEW	DIVERSITY	5
17	NEW	PAUL WELLER	6
18	NEW	PAOLO NUTINI	2
19	NEW	BRYAN ADAMS	5
20	NEW	JLS	9

**Hitwise** Secondary ticketing chart

pos	prev	event
1	3	T4 ON THE BEACH
2	6	FLORENCE + THE MACHINE
3	NEW	BLINK 182
4	8	JLS
5	7	LADY GAGA
6	10	PAOLO NUTINI
7	4	ANDRE RIEU
8	17	ROBBIE WILLIAMS
9	5	MICHAEL BUBLE
10	2	LEEDS FESTIVAL
11	20	WESTLIFE
12	10	PAOLO NUTINI
13	14	V FESTIVAL
14	1	READING FESTIVAL
15	NEW	BESTIVAL
16	9	BRYAN ADAMS
17	12	BLACK EYED PEAS
18	NEW	PAUL WELLER
19	13	BOYZONE
20	NEW	MGMT

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



## Authorities organisation takes steps to quieten bagpipe row

**LOCAL AUTHORITIES ORGANISATION LACORS** has taken steps to reassure musicians and small venues it does not have an agenda to stop live music after claims that the association is trying to outlaw certain instruments.

LACORS has made a submission to the DCMS consultation Licensing Act 2003: Facilities for Making Music and in that made reference to brass instruments, bagpipes and drums (see [musicweek.com](http://musicweek.com)).

This led some live music supporters to accuse the body of pressing for these and similar – usually unamplified – instruments to require licensing.

However, Charlotte Meller, who authored the LACORS submission to the consultation, reassure the live music lobby that this is not the case and they are simply seeking clarification.

“We want the Government to provide local authorities with detailed guidelines when it comes to licensing procedures for premises,” she explains. “The current wording of the legislation is ambiguous, but we were the ones who flagged that up to Government.”

Meller says that, as things stand, the Act says if a premises has a stage and there is a piano on site, then the venue needs a licence.

“We know that was not the intention of the Act, but a number of local authorities have interpreted it in that strict way, so all we are doing is asking the Government for an amendment that provides clearer guidelines,” she says.

Meller concedes the LACORS response to the consultation, which ended in February, has attracted “unnecessarily abusive” comments, but adds the body wants the Government to provide advice to “cover every eventuality” because different licensing officers are taking different views on whether such instruments are incompatible with incidental music rules.

She adds, “In the rare circumstance where a premises might have a drum kit or bagpipes available, we’d like some guidance on whether that would need to be licensed. We’d like that guidance also to deal with specific instruments if possible, otherwise it will remain ambiguous and certain people may think that the use of certain

instruments might not qualify.”

Meller says LACORS is happy to respond to any concerns from musicians or licensees about their proposals, but categorically denies its submission is designed to curtail live performances.

“It’s unfortunate that the wording about bagpipes, drums and brass instruments has been taken out of context, but all we are trying to do is resolve issues in advance,” she adds.



Bagpipes in the venue? Get a licence



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**WITH LOVE HILLARY, CHERYL, KIMBERLEY,  
NADINE, NICOLA & SARAH.**

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# News digital

ON THE WEB

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- Why did **Apple** let rival Beatport's app onto the iPhone?
- **SongSwiper** offers new music controls for the iPhone
- Online music rating site **Songr**'s claims to be "a Digg for music"

## Digital news in brief

- US research suggests just 1.2% of **online videos** hosted on sites such as Vevo and YouTube are watched in their entirety. This figure rises to 29% for videos hosted on artist or label sites, according to TubeMogul/Brightcove.
- **Nokia** is now delivering 1.6m app downloads a day from its Ovi Store.
- Apple has delayed the international launch of the **iPad** until the end of May following unexpected demand in the US. Vodafone, O2 and Orange will be offering data packages for the device in the UK. Meanwhile, **Bon Jovi** have become the first act to deliver a concert to the iPad, in conjunction with Ustream.
- **WaTunes** has signed up Warner to offer its content, along with music from Universal and EMI, via its Music Store app for Facebook.
- McDonald's has signed a deal with on-demand service **Deezer** to deliver streaming playlists in its restaurants in France.
- **Microsoft** has launched a 64Gb version of the Zune HD digital media player, doubling the storage capacity of previous Zunes. The device is still not available outside of the US.
- News Corp head of digital Jonathan Miller has hinted **MySpace Music** is "more likely than less likely" to introduce a subscription service this year.
- Numbers from Vision Critical suggest that **Pandora** controls 42% of the online streaming market in the US. Rhapsody was second with 6%, followed by Last.fm and Yahoo! with 5%.
- **SoundExchange** distributed \$52m (£33.7m) in broadcast royalties to artists/copyright holders in the US throughout Q1. This was 25% higher than any previous quarter, driven heavily by online and satellite radio payments.
- T-Mobile Deutschland, Vodafone D2, Royal KPN's E-Plus and Telefonica O2 Germany have entered bids for the first major **4G auction** in Europe. 4G promises mobile data speeds that are 10 times faster than 3G.
- Music discovery, download and reward service **mflow** has opened to the public in the UK after being in invite-only beta.
- A survey by **Piper Jaffray** in the US has found that, of the 82% of teens who download music, 43% do so legally. Of those 92% go to iTunes.
- US satellite radio broadcaster **Sirius XM** has added almost 345,000 subscribers in the past year. It now has 18.9m subscribers.

## Apps round-up

- **Kontrol (iPhone - £0.59)** a music creation app that allows users to control audio and visuals. Pushing four blue squares around the screen creates ambient music.
- **Radio Disney (iPhone - free)** allows streaming access to Disney's music radio output, the app also offers artist/track information, photos and details of the last 10 songs played. Social networking and community options also feature.

Music discovery site 'retires' on-demand service amid payment rate confusion

# The streams dry up at Last.fm

## Services

By Eamonn Forde

**LAST.FM HAS DROPPED** its on-demand streaming service amid suggestions it could not meet licensing payments in a way that kept labels on board.

In a blog posting last week, Last.fm's head of web product Matthew Ogle said the company is now concentrating on "closing the loop" on the 600 scrobbling partners it has accumulated.

Ogle wrote, "Our scrobbling data shows that, for some time now, people have been using multiple music services and devices, then coming back to their Last.fm profiles to answer the question, 'What should I hear next?' and to see/show off all their listening united in one place."

Last.fm offered free on-demand streaming, supported by ads, in the UK, the US and Germany. It will now push its users to a variety of local affiliate on-demand services, scrobbling their playing trends back into their Last.fm accounts.

Currently at beta, this new series of integrations means Last.fm is

"retiring" its on-demand streaming service after just two years.

"No two streaming services are alike," said Ogle. "They all have different user experiences, geographic restrictions, catalogues and specialisations. We're starting small today, but our vision is for Last.fm to efficiently connect any user to all of the relevant streaming options in their country for every track we know about, as well as being able to personalise listening preferences Last.fm-wide."

Making on-demand streaming work in commercial terms is proving highly difficult. Spotify, for example, is estimated to require at least 10% of its users to upgrade to the premium tier in order to be profitable. This is essential to offset the losses from the per-minute payments incurred by users on the free ad-supported tier.

A Last.fm spokesman tells *Music Week*, "The actual usage of free on-demand is pretty small, but there are financial reasons here too [behind our decision]. It was a combination of reasons behind why we wanted to

shift to work with on-demand partners here."

The service, which was acquired by CBS in 2007 for \$280m (£181m), says it wants to return to its "core business of scrobbling and music discovery".

The spokesman explains this was partly an acceptance that digital music users today are more omnivorous and increasingly less loyal to a single brand or service. "We have no concern about sending Last.fm users to other sites," he says. "Letting users play more music where they like just means they'll scrobble more."

Last.fm is partnering with other on-demand sites such as We7 and Spotify in the UK, MOG in the US

and The Hype Machine for global use.

Warner Music pulled its content from the on-demand side of Last.fm back in June 2008 and one large independent told *Music Week* the payment rates were so unfavourable it could not license content in this way.

On top of this, Last.fm was unable to reach a licensing agreement for independent labels via Merlin.

When asked why Warner pulled its content two years ago and if it had a deal with Merlin, Last.fm was unable to comment.

While Last.fm is explaining the end of its on-demand strand away as a 'back to basics' refocusing on its core strengths, there are new opportunities opening up that could yield greater results for everyone in the chain in the coming months.

"This move means we can now work with them [Last.fm] and leverage their sizable user base for marketing," one independent label executive tells *Music Week*. "It's a great development for all."

eamonn.forde@me.com

## Viewpoint Kevin Rivers, CEO, WaTunes



“At WaTunes, our goal is to bridge the gap between the artist and the end user. By putting our Music Store application into Facebook, we are facilitating impulse-decision buying and music discovery among users without them having to leave their Facebook page. This creates a new type of behaviour – a more impulsive kind of behaviour.

We wanted to create a stronger dynamic for people to discover premium content in a more social environment.

Through technology, distribution has become a more simplistic way to consume media content without the hassle of having to

go through a manufacturing company or a physical retailer.

Digital distribution will play a key role within social media by providing people with the ability to socially communicate and suggest premium content to other consumers in a more on-demand manner.

In the past, the market has been monopolised by a handful of media companies. Social media does flatten the playing field, but in doing so it also makes the playing field very crowded.

Smaller companies and third-party developers operating in a niche are what we should be focusing on, as they put more of an emphasis on how we can change that kind of market.

Facebook already has a number of music applications such as iLike and Lala. Our app is different as it is a fully-fledged storefront. Users can see what is coming out, what is hot and what the WaTunes picks are. Users can share the application on their profile so their friends and family can find out what music they like and even go on to purchase tracks themselves.

It is crucial for music to go deep into a site such as

Facebook, primarily because it has more than 400m users and you really need to go where the audience is. Users can continue their social networking, but at the same time this is introducing a way for them to reach out and express themselves through music to their social circle.

It is arguable that MySpace and, to an extent, Bebo were using music to drive users to their site, whereas adding music on Facebook is more about following the demand. It is about catching up with where the audience is going.

Users are more likely to buy impulsively within networks they are already familiar and comfortable with rather than having to go to an external site, set up an account there and so forth.

Of course, linking to other retailers means you reduce the risk in a market dominated by iTunes. But the reason people flock to iTunes is that it has become more than just a store

and is turning into a social environment in its own right.

The social environment is where the audience is. A lot of Facebook users tend to spend a large proportion of their day on there. By introducing premium music content into that realm, it creates a new means of discovery.

Social media can play an important role for traditional and online retailers. Creating an awareness of music within a social environment can influence buying decisions. Music recommendations here will really enhance a user's social decisions as well as their buying decisions."







*Lucian Grainge*

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ANOTHER CAREER AWARD  
AND MILESTONE -  
CONGRATULATIONS

**MIKA**



The background of the entire page is a close-up, slightly blurred image of the United States flag, showing the stars and stripes in red, white, and blue. The flag is draped and folded, creating a sense of depth and texture.

Lucian Grainge, CBE

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HELP  
America"

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# News publishing

ZingZillas plots hit single as publishers eye lucrative product rights

## BBC aims for Zing ka-ching factor from new kids' musical TV show

### Television

By Charlotte Otter

**BBC MUSIC PUBLISHING** is hoping for another hit as it begins to exploit the rich seam of musical rights in its latest children's programme, ZingZillas.

ZingZillas is steeped in musical opportunities because it features a quartet of primates performing concerts from their island home, alongside high-profile guests including Julian Lloyd-Webber, Dame Evelyn Glennie, Dame Cleo Laine, Stuart Zender, Dr Lonnie Smith and the BBC Concert Orchestra.

Additionally, the programme features specially-commissioned music by Strictly Dance Fever and Space Pirates composers Banks and Wag (BBC Music will own the master rights to their compositions) and the Corporation will be releasing a CD soundtrack of each week's final performances in the autumn. It is still to be decided how this will be released – either as a digital release, as a physical product or both.

BBC Music's head of licensing and label development Dominic Walker says whenever the Corporation commissions musical programmes such as ZingZillas, the publishing department always has "one eye on" secondary exploitation opportunities.

Thus, he says in addition to the album, there will be a musical range of toys featuring all the different characters and, hopefully,



a DVD release. Live shows around the country are also a possibility. They are also looking for hit singles. "It would be fantastic if we find ourselves with another number one single – like Bob The Builder in 2000, however the market has changed a lot since then and record sales are not as high as they used to be," says Walker.

However, Walker adds, in this case, syncs are unlikely. "Normally we would also consider sync exploitation as well. However, it is less likely to happen as not only is the music currently being aired on the BBC, but the recordings were specifically commissioned for the show," he says. "As a result it would

be difficult to then use the music to promote something else."

Walker says it is too soon to give out anticipated sales figures for ZingZillas-branded products, but adds "the area of children's music publishing which is the most lucrative is DVD sales and the mechanical rights earned through that," explains Walker.

"The show is only in its second week, and all the feedback we have received so far has been brilliant," he says, adding he will be happy if they reach similar sales figures to the huge children's TV hit In The Night Garden, a nursery rhyme-influenced show with similar demographics to ZingZillas.

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

"It would be fantastic if we find ourselves with another number one single – like Bob The Builder in 2000..."

**DOMINIC WALKER,  
BBC MUSIC**

## Sync specialists merge to form 'Death Star' agency

**US MARKETING-TO-ADVERTISING GIANT OMNICOM** is merging two of its sync specialists to form a self-styled "Death Star" to take on the advertising world.

The restructuring sees the London office of US-based Platinum Rye linking with the UK-based Stream, an arm of ad agency TBWA. The move will see the companies operate under the Platinum Rye moniker.

Stream managing partner Dominic Caisley says the structures will essentially stay the same but adds the merger was necessary because both London offices had started to "step on each other's toes".

"We got to a point where we were fighting for the same clients and the music to license," explains

Caisley. "By working together, we can pool our resources and increase the market share of both companies. It just made a lot more sense, especially considering we are both owned by the same organisation."

The two businesses currently play an integral role in securing music licences for television adverts.

However, they have focused on different areas: Stream provides a follow-up service to the brand and artists involved in a deal by offering to increase awareness of the sync and the product through internet promotions, events and releases.

Meanwhile Platinum Rye's London office plays a dual role securing high-profile sync deals and hiring out talent for corporate

trade shows, private events and adverts.

Platinum Rye director of music Dom Bastyra says, "By coming together we will become the 'Death Star' of brand entertainment agencies in the UK – and the point of contact for a number of advertising agencies."

Bastyra also stresses the merger is not a cost-saving exercise. "We will not be making any economies of scale. It does not make sense as we now have real power and as a result a stronger relationship with music-publishing companies, whom we license the music from, and existing contractors so we can ensure everyone involved gets the best sync deal possible."



"By coming together we will become the 'Death Star' of brand entertainment agencies in the UK..."

**DOM BASTYRA,  
PLATINUM RYE**

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professionals  
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# News diary

## ON THE WEB THIS WEEK

### DAVIE: 6 MUSIC WILL NOT BECOME RADIO 2 EXTRA

**Tim Pardington:** "All this talk of 'Extra' – we have 1Xtra already, BBC7 to be Radio 4 Extra? We've got 5 Live Sports Extra, why don't we just combine Radios 4 and 5 and call it BBC Radio Talk Extra? Or tag on Radio 3 Extra that plays nothing but continuous baroque music all day long? Pull your socks up BBC, or you will get one person not only boycotting your radio stations, but also your TV stations too."

### OFCOM TO DISCUSS DEA CODE WITH STAKEHOLDERS THIS WEEK

**Vanessa:** "Will Ofcom speak to me - I'm a consumer with four young children, hence I believe that I too am a stakeholder. Will Ofcom think about the ramifications of making people responsible for something as technologically advanced as a computer network?"

**Ted:** "I'll think you find that Ofcom will completely ignore the consumers during the consultation. Again it's all going to be driven by the 'rights holders' to the detriment of the consumer/UK internet user."

# Everything in the right place

## UNEARTHED

**GEFFEN HAS MADE EVERYTHING EVERYTHING** one of its big priorities for 2010, as it looks to galvanise the support the band have won over the past year.

Signed to the label at the tail-end of last year, the band originally made waves with three independent single releases and 12 months of constant touring, which led to a tip in the BBC's influential Sound of 2010 poll.

Geffen marketing manager Anna Derbyshire says the band are a major priority for the label and believes they have delivered an album which will live up to expectations.

"We believe it is one of the most exciting debuts of recent years and, despite it being packed with singles, they've recorded an album that is a complete piece of work rather than a collection of 79p tracks," she says.

Last year's single releases *Photoshop Handsome* and *MY KZ YR BF* enjoyed specialist support from key names at Radio 1, including Zane Lowe and Huw Stephens, while Jo Whiley and Edith Bowman

## EVERYTHING EVERYTHING



have also shown support for the band.

"The band has a strong foundation of activity behind them, which is great because there is a fanbase in place which is only going to increase over the coming months with the first releases," Derbyshire says.

The major will get the campaign

under way with lead single proper, *Schoolin'*, on June 7, with a second single to follow before the as-yet-untitled album is released in August.

From a live perspective the album campaign is off to a strong start, with a slot secured on the NME Radar Tour alongside Hurts

and Darwin Deez. These dates will be followed with support slots with Delphic and Keane into the summer, with festival appearances currently being confirmed.

The band are managed by the team at Scuffy Bird Management, headed by Duncan Ellis

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

### Cast list

#### Management

Duncan Ellis,  
Scuffy Bird

#### A&R

Peter McLaughlin  
& Will Street,  
Geffen

#### Marketing

Claire O'Brien &  
Anna Derbyshire,  
Geffen

#### National Radio

Brad Hunner,  
Radar

#### National Press

Beth Drake, Toast

#### TV

Emily Cooper,  
Anorak

#### Regional Press

Carl Delahunty,  
Big Mouth

#### Regional Radio

Julie Barnes,  
Radioactive

#### Online

Alex Fordham,  
Anorak

#### Live

Charlie Myatt, 13

#### International

David Hazle,  
Universal

#### Publishing

Caroline Elleray,  
Universal Music  
Publishing

## Dooley's Diary



Amos slams PPL, Tooting, corduroy and us... quite right too

### STEPHEN K AMOS

was, by all accounts, one of the best hosts of the Music Week Awards in years, even though the comedian claimed "half of you in this room have no idea who I am. But I was the only presenter available in the price bracket". Not true, Stephen, not true. However, Amos didn't endear himself entirely to one *Music Week* writer by publicly pulling apart the intro our scribe wrote to the retail awards. He also picked on PPL lawyer Sam Moorhouse, who had the misfortune of being sat near the front – never a good thing when a comedian's around. "PPL – that means nothing to me," Amos quipped. He also picked up on Moorhouse's corduroy jacket and the fact he lives in Tooting. Being the friendly people that they are, though, PPL say Amos is welcome at their offices any time to find out what they do. Not content with PPL, Amos also had a brief dig at Tesco later – "I had a DVD out last year. Did they stock it – no." Later on in the awards U2 showed off their hitherto unnoticed comedy skills, recording a brief comedy skit in tribute to Lucian Grainge, based around offices, we think. Indeed, it was a star-studded tribute to the Universal exec, with Amy



Winehouse, Sting, Pet Shop Boys and Take That all present, as well as various Universal bosses... Separated at birth? On leaving the awards, BPI chairman Tony Wadsworth was hit

with the line, "Goodnight Ged"... Of course, the Music Week Awards wasn't the only event in town last week – in a bid to entirely dominate your social lives we also held our first *Unearthed* event of 2010 at the delightful Pure Groove store in east London. Establishing what may become a bit of a trend, two of the three acts – *Tinashe* and *Candle Thieves* – took it upon themselves to play part of the gig sat on tables among the audience, providing a wonderful intimacy. That one of the Thieves then chose to continue the gig on the street outside the shop was less helpful, but each to his own. Meanwhile, *Family Saturn*, a late but inspired addition to the bill, belied his sensitive singer-songwriter reputation by ending his set thus. "Right, I'm finished and off to get drunk." You never got that with Nick Drake... The *Football Extravaganza* took place at London's Grosvenor House hotel last Monday, with Eric Cantona the guest of honour. Attendees were in a very charitable mood, donating £416,140, more than

double that of last year. As might be expected, the event was very Man U-heavy, with players past and present including Ryan Giggs, Peter Schmeichel, Steve Bruce, Teddy Sheringham and Gary Neville in attendance, as well as Sir Alex Ferguson, who said it was "the biggest dinner in the social circuit of Britain". But it was not all Manchester United on the night – committee chairman and Portsmouth fan Brian McLaughlin was in a very happy mood after his side made it to the FA Cup Final, while Nick Stewart was back in the auctioneering seat, getting Ryan Giggs to pose with a guitar signed by all members of Bon Jovi... MMF contracts supremo David Stopps has been on a world tour, spreading the copyright message to places as far afield as Kenya and Thailand. Unfortunately, the manager got caught up in the recent anti-government riots in Bangkok. Luckily, Stopps' next stop promises to be a little more sedate: he is taking his educational messages to Antigua... Stopps also gets a mention – well, his famous Friars Club does – in Nick Kent's new tome *Apathy For The Devil*, as Kent recalls catching Iggy Pop's first European gig as a solo act;

the tour where David Bowie played keyboards. Stopps' memory of the night is **bumping into Bowie in Aylesbury town square** and the Thin White Duke stopping him to ask "what's a clean-cut kid like you doing in this town?" That night the Friars was packed with proto punks all pressed to the right hand side of the stage trying to catch a glimpse of Bowie tinkling the ivories as The Ig belted out *Funtime*... Now, they may have signed to 4AD a while ago, but it's never too late for Stornoway to celebrate the fact with a couple of bottles of champers and a pic, particularly if said picture is taken by legendary snapper Jill Furmanovksy, who was following the band on their Highlands, Islands and Ireland tour for a piece in the *Sunday Times*. The



pic shows the band celebrating the signing, shortly after playing their first gig in Stornoway itself. The locals, apparently, approved. The band missed

their gig in Ullapool the next night, due to the ferry's engine packing up, leaving Stornoway stuck in, erm, Stornoway. Undeterred, they played the Ullapool gig in the street the morning after. Troopers. Pictured (l-r) are Jon Chapman (manager), Ed Horrox (4AD), Jon, Rob, Brian and Ollie from the band...



Lucian, your achievements have been incredible.  
I can remember that evening so well,  
when Bono was struck down by a stomach flu,  
the band turned to you to stand in.  
There is no limit to your talents!

Congratulations  
Simon Fuller

19







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## 14 YEARS ON THE TROT

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In times of change, some things always stay the same. EMI Music Publishing has led the UK market for 14 years, working with the best songwriting talent in the world.

Thank you to all our writers for keeping us at number one.

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# Features

# THE WINNERS' CIRCLE

Whether the chosen few still had the physical awards in hand after a long night of partying we don't know, but here are the stories of those who claimed the spoils at the 2010 Music Week Awards

## Music Week Awards

**WHEN WE FIRST SET OUT** organising this year's Music Week Awards, we had extensive change at the forefront of our minds. As the music industry continues to evolve like never before, it becomes increasingly important that our annual event reflects those developments in the best possible way.

This year we have introduced more new categories than ever before, and presented them last Thursday at the London Park Lane Hilton to a star-studded and packed audience that included Gary Barlow, Lemar, Dizze Rascal and winner of The Strat, Lucian Grainge.

The great and good of the music industry richly deserved to let their hair down and reap the rewards of their hard work in 2009. In the pages that follow, we detail each award, its winner and the reason why that individual or company emerged triumphant. Congratulations to all our winners.

### THE STRAT

**Winner: Lucian Grainge**

As Lucian Grainge takes centre stage at this year's Music Week Awards, it is worth momentarily turning back the clock to the 1997 event when the executive was making some very promising progress.

Thirteen years on, that ceremony can now be seen as a hugely significant one in the career of Grainge as he and his team not only won the A&R award but he had also just been made Polydor managing director.

The promotion was very decisive for Grainge as it was the important next stepping stone on his incredible rise through the PolyGram/Universal ranks, leading to his return to the awards ceremony this year to collect the ultimate prize.

The Universal Music Group International chairman and CEO is honoured with The Strat, named after Charisma Records founder Tony Stratton-Smith, just weeks before he takes on the biggest industry job on the planet. The award marks an outstanding contribution to the music business across more than 30 years.

His elevation to CEO of Universal Music Group is evidence enough of what he has achieved over these past three decades, helping to turn the major into the most effective and successful company in the record business and playing a prominent role in the careers of so many leading artists.

As to a final check of how far he has come, Grainge himself will no doubt be proud his name is now added to the list of Strat winners, a roll call that includes a certain Maurice Oberstein. A vital figure in Grainge's life and career, the late, former CBS and later PolyGram chief was the one who took a punt on the then ambitious teenager at the close of the Seventies and was proven to be very right. However, Grainge has now risen to heights not even the great Obie managed to achieve.

### RECORD COMPANY OF THE YEAR

**Winner: Polydor**

Having one of your artists achieve three number-one singles in a calendar year is rare enough, but in 2009 Polydor claimed two with Lady GaGa and Black Eyed Peas both scoring chart-topping hat-tricks.

The pair, who also recorded two of the four biggest-selling albums of 2009, starred in what was a year overrun with hit singles and albums emanating from the Universal company, which in Cheryl Cole and La Roux boasted genuine domestic breakthroughs in what was a very tough period for new UK acts.

Stepping out from Girls Aloud for the first time, Cole had the year's fourth top single with Fight For This Love



victory a year later.

But as Universal fell to third place with a 14.9% share of the market across singles and albums, EMI was up against a new closest challenger as Sony/ATV claimed its best annual showing so far with a 17.4% share.

Rak Sanghvi and his team were unmatched on singles, not least because of three chart-topping Lady GaGa hits, but this prize is all about performance across both singles and albums and on albums Guy Moot's operation was streets ahead. It helped his team claim a combined market share of 19.6% across the year and victory again.

EMI had plenty of success stories in the year to talk about, but on albums they included new signings

JLS, Lily Allen's It's Not Me It's You through Greg Kurstin. The Prodigy's Invaders Must Die and Absolute Queen.

On singles its signings Taio Cruz, Calvin Harris and Tinchy Stryder all topped the chart during the year as both writers and performers.

### INDEPENDENT MUSIC PUBLISHER OF THE YEAR

**Winner: Kobalt**

Kobalt turned to some of its most successful writers to see off a Black Eyed Peas-powered Catalyst assault to once again finish as independent music publisher of the year.

Peter Knight Jr's Catalyst came very close to snatching victory after will.i.am and his colleagues claimed three of the year's Top 10 singles and the fourth top-selling album, but a Kobalt presence on a number of 2009's biggest albums ultimately proved too strong.

The indie publishing champion was represented on 11 of the year's Top 20 albums, including Leona Lewis's 18th-

placed Echo where an unrivaled 17% Kobalt share included contributions from Ryan Tedder and Max Martin.

Tedder was also part of Beyoncé's I Am Saaha Fierce, the eighth top album of the year and one containing an 8.1% Kobalt share. Other top albums of the year having at least some Kobalt representation included titles by Susan Boyle and Robbie Williams plus three Now! albums. On singles Kobalt's highest-placed title of the year was Alexandra Burke's Flo-Rida pairing Bad Boys, which was 16.7% controlled by the independent and was 2009's ninth top seller.

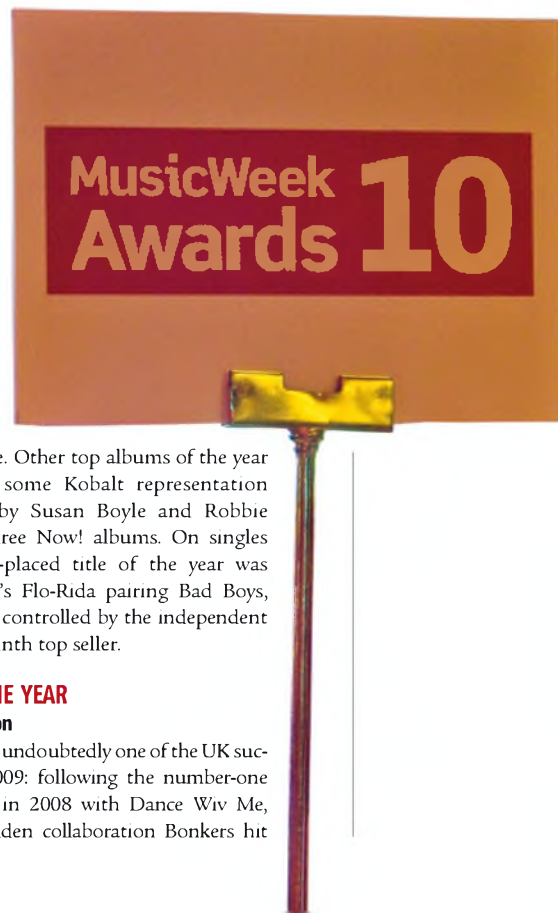
### MANAGER OF THE YEAR

**Winner: Nick Detnon**

Dizze Rascal was undoubtedly one of the UK success stories of 2009: following the number-one single he scored in 2008 with Dance Wiv Me, Armand Van Helden collaboration Bonkers hit

**LEFT**

The main man: Stephen K Amos presented the awards evening





# Features



**ABOVE**  
Stealing the show: The Candle Thieves welcomed the industry throng with a smart set

the top spot again last summer, shifting more than half a million copies and becoming a festival anthem in the process; follow-up single *Holiday* then repeated the feat in September and the accompanying album *Tongue N' Cheek* reached number three.

Even more impressively, this has all been done independently, with both hit singles and album

coming out on the Dirtee Stank label Dizzee set up with manager Nick Detnon. Credit of course must go to Dizzee and his various collaborators for creating a sound that dominated 2009.

But credit too must go to Detnon, who as well as producing many of Dizzee's hits has quietly steered the young artist from what could have been a perilous situation – the poppy *Dance Wiv Me* was unwanted by former label XL – into his current position as one of the UK's biggest pop stars, equally at home on the Glastonbury Pyramid Stage, duetting with Florence + The Machine at the Brits and working with fellow Dirtee Stank acts Newham Generals and Smurfie Syco. It is a staggering achievement and one that fully merits Detnon's choice as our manager of the year.

## PRODUCER OF THE YEAR

**Winner: Paul Epworth**

Since making his production debut in 2004 with The Futureheads' first album, Paul Epworth has proved to be one of the most influential and prolific producers of his generation.

Working largely out of his own Kensal Road studio in London, Epworth's output has included work with Florence + The Machine, Jack Penate, Bloc Party, Kate Nash, Maximo Park, Sam Sparro, Friendly Fires, Bahyshambles, Kano, Plan B and more.

Epworth was nominated for an Ivor Novello Award in 2008 for his work on Kate Nash's *Foundations*, but of the last six years, 2009 proved to be his strongest yet with his production activity being coupled by co-writing two-thirds of Penate's 2009 album *Everything Is New* and three songs for Florence + The Machine for the album *Lungs*.

Indeed with his efforts during 2009 already having seen Epworth pick up a Brit Award and a Music Producers Guild producer of the year award, his Music Week Producer Of The Year Award sees him complete a hat-trick a well-deserved one at that.

## THE A&R AWARD

**Winner: Nick Raphael & Jo Charrington, Epic Records**

Nick Raphael has been at the forefront of the careers of countless successful artists in more than a dozen years at Sony and its various incarnations, but even by his own high standards 2009 was something special.

With head of A&R Jo Charrington, the Epic Records managing director was behind one of the true UK artist breakthroughs of the year with JLS claiming two number-one singles with their first two releases and a chart-topping debut album that in just eight weeks had sold nearly 1m units by the end of last December.

Working with a new act that has won national recognition through *The X Factor* might at first glance seem a straight-forward affair, but what made the achievements of Raphael and Charrington stand out was that they avoided the obvious A&R route and instead helped to carve out a convincing musical identity for JLS. *Westlife MkII* this was not, with the emphasis on slick R&B/pop that worked so well with the public that their self-titled first album comfortably outsold that of the debut offering by Alexandra Burke, even though she had beaten them into second place on the ITV programme and her album was out three weeks longer in 2009.

The project, which got off to the perfect start when *Beat Again* and then *Everybody In Love* topped the UK singles chart, is just the latest multi-platinum success for the

tight-knit team at Epic since the label's revival little more than three years ago. The year before *Scouting For Girls* and *The Priests* were among 2008's top sellers, while its other successes include *Lemar* and *Paloma Faith*.

## DISTRIBUTOR OF THE YEAR

**Winner: Proper Music Distribution**

Shortlisted: Consolidated Independent, The Orchard, Sony DADC, SRD  
Surprisingly, the levels of service between the nominees at covering all the bases of speed of delivery, order fulfillment and product condition varied wildly with one judge remarking that one shortlisted distributor exhibited a "dog-on-string mentality".

Proper Music did elicit some widely variable responses from "wildly inflexible" and "long lead times" to "great service" and "good focus online sales and specialist market". But on the whole its approach to distribution was considered to be the right one and best summed up by the comments of one judge who said "Proper's heart is in the right place. They are my fave."

## INDEPENDENT MUSIC RETAILER OF THE YEAR

**Winner: Rise Bristol**

Shortlisted: 7digital, Avalanche, Reflex, Rough Trade

The five-strong list of nominees prompted some fierce debate among the judges – but Bristol stronghold Rise triumphed in the end. The judges described it as "a proper record store", with a "proper catalogue", which is "really independent". The company has three stores – in Bristol, Cheltenham and Coventry – but the focus was on the 6,000 sq ft shop in Clifton, Bristol, which Rise says "is a wonderful space to shop in". There was no disagreement from our four judges, one of whom explained that "anyone who goes in the store will stay there for at least half an hour". And that is without counting on in-store appearances from the likes of The xx, Mumford & Sons and Frank Turner.

## SPECIALIST MUSIC RETAIL BRAND OF THE YEAR

**Winner: Rough Trade**

Shortlisted: HMV, Play.com

The key word, as one judge put it when weighing up the shortlist for the award back in February, is "music". And Rough Trade is all about music, from Norwegian black metal to cardigan indie, via obscure disco, ambient electronics and nasty industrial noises. It is probably fair to say there are few people in London who know more about music than the faithful behind the Rough Trade counters and the shop has some tasty exclusives too. But record shopping is only one reason why people flock to Rough Trade stores: the retailer's in-store gigs are legendary, its service always friendly and you might be able to take part in anything from a fanzine production workshop to an exhibition by and up-and-coming artist. This was a very close category in the end but one feels Rough Trade will be a popular winner.

## MAIL-ORDER ONLINE RETAILER OF THE YEAR

**Winner: Amazon**

Shortlisted: HMV.com, Play.com, Rarewaves, Recordstore.co.uk

In many ways Amazon might seem like an obvious choice for best mail-order online retailer: the company won music retail brand of the year at last year's Music Week Awards, it has a dominant market share in the British mail-order market and it was recently named the UK's second favourite retailer in a Verdict poll (Play.com was third). But our judges recognised that, while dominance does not necessarily mean excellence, Amazon has managed to stay on the top of its game: its service was widely praised, keeping delivery running smoothly despite some challenging weather at the end of 2009; its support can genuinely help to break new acts; its MP3 store has emerged as the first real alternative to iTunes in the UK and – perhaps most importantly – it continues to sell a hell of a lot of CDs, with a 6.2% share of the albums market in 2008.

## NON-SPECIALIST MUSIC RETAILER OF THE YEAR

**Winner: Tesco**

Shortlisted: Asda, Morrisons, Sainsbury's

Tesco is not just the UK's largest retailer, it is a truly global operator with outlets everywhere from the US to South Korea. It is also the UK's second-largest music retailer

behind HMV, with a 10.1% share of the albums market in 2008. A shoe-in, then, for non-specialist music retailer of the year? Not at all. In fact, all of the big four supermarkets – which make up the award shortlist – sell a lot of music and are putting considerable effort behind selling more, with non-food a big driver of footfall. Tesco won out after a close battle: not only does it sell the most music, it does it without competing solely on price – a familiar music industry gripe – using its imagination and verve and with a real dedication to the sector.

## PROMOTIONS TEAM OF THE YEAR

**Winner: Atlantic Records**

Shortlisted: Island Records Group, Lucid Group, Polydor, Warner Bros  
The entries for this category were incredibly strong, but yet another terrific year for Atlantic Records saw the label winning over all the judges who unanimously awarded them the prize. The panel noted the label had some great projects through 2009, with long-term potential. The judges voiced their appreciation of the imaginative presentation prepared by Atlantic which portrayed a real team effort, with one adjudicator noting, "You can hear the passion and enthusiasm for their work through the submission."

The balance of homegrown and international acts worked by the Atlantic team was handled with expertise and proved that Atlantic understands that the business is not just about one genre.

One project the judges particularly lauded was Paolo Nutini, on which the Atlantic promotions team continues to work. The awards panel voiced its admiration for the "very impressive job" on Nutini's current album, with one judge observing that a record without any obvious theme and little mainstream radio support was now multi-platinum and has returned more than once to the top of the UK albums charts.

## SALES TEAM OF THE YEAR

**Winner: PIAS UK**

Shortlisted: Proper Music Distribution, Sony Music, Universal Music

It was a tough call with key criteria including how quickly sales teams were able to provide answers to questions and solutions to problems and whether they consistently gave accurate and honest forecasts for impending releases.

PIAS UK was the eventual winner, although it was a close-run thing. For several judges, what pushed this independent sales force to the top was its "very knowledgeable" team. One judge scored them as "pushing harder to sell products whilst being friendly, flexible and a pleasure to deal with".

Further, the PIAS team are seen as being able to provide a good flow of information and "can do both Top 10 and niche products". But what probably swung it for the group is its "forward-thinking" approach in the increasingly important digital age.

## MUSIC MOBILE APP OF THE YEAR

**Winner: Spotify**

Shortlisted: David Guetta MXP4, iDrum (Ministry of Sound), Rock Band, U2 BlackBerry

Spotify launched last September on the iPhone and Android, setting the bar for all other streaming service apps that have come in its wake. Available for users on Spotify's premium subscription service, it allows streaming of the service's entire catalogue over wi-fi and 3G. Where it really changed not just what mobile music means but also what a music-subscription service can do was by allowing users to cache 3,333 songs locally on their handset. Stored songs can be called up and played without the need for a mobile or internet connection. This completely broke down the barriers between what consumers understood a ownership-based model and an access-based model actually entailed. Here was a truly revolutionary concept and other streaming services – among them we7, Rhapsody and MOG All Access – have subsequently built the ability to cache music deep into the heart of their own apps.

## DIGITAL ARTIST TOOL OF THE YEAR

**Winner: SoundCloud**

Shortlisted: Island Records for Frankmusik, Island Records for Mika's *Magic Numbers*, Island Records for Talking Owl, Lucid Online  
Winning this category in its inaugural year, SoundCloud



# CONGRATULATIONS TO OUR WINNERS

**RECORD COMPANY OF THE YEAR**  
POLYDOR RECORDS

**CATALOGUE MARKETING  
CAMPAIGN OF THE YEAR**  
JON TURNER, ISLAND RECORDS  
FOR THE 50th ANNIVERSARY OF  
ISLAND RECORDS

**ARTIST MARKETING  
CAMPAIGN OF THE YEAR**  
KELLY RIDGWAY, POLYDOR RECORDS  
FOR LADY GAGA'S 'THE FAME'

**PR CAMPAIGN OF THE YEAR**  
CAROLINE CRICK, DECCA  
FOR DAME VERA LYNN

**THE STRAT AWARD**  
LUCIAN GRAINGE



# Features



**ABOVE**  
That winning feeling: the reason for being there, in this case Abbey Road Studios' triumphant team

offers much more than a simple way to transfer large files across the internet. That is, of course, its core function, but it offers so much more, particularly shining around analytics. Several record companies now run SoundCloud drop-boxes for demo submissions and

this provides an enclosed world where A&Rs can add in contextual timed comments to songs and acts can track exactly who is listening to their music and when. A recent deal with Abbey Road for artists to submit tracks to be mastered by the studio's engineers shows is symbolic of SoundCloud's drive to break down obstacles and, in their place create rich business opportunities. On top of this, a partnership with The Hype Machine to have its player embedded in music blogs gives labels incredibly detailed realtime data on what is happening to their pre-release music online in a way they have control over. Many services are happy to change the rules in one part of the business, but it is SoundCloud's bold and broader ambitions that make it this year's winner.

## CONSUMER-FACING DIGITAL MUSIC SERVICE OF THE YEAR

**Winner: We7**

Shortlisted: Absolute Radio for Compare My Radio; Amazon.co.uk for Amazon MP3; Orange, 4Music and Universal for Orange Monkey; Nokia for Nokia Music, The Year Nokia Came With Music

The overall winner of this category, despite diverse and tough competition, is We7. This web-based streaming service has been building momentum since its launch in 2007 and recent activity has seen it build on its early promise and confidently start to diversify. With over 1.5m unique users in the UK, partnerships with leading media brands such as *NME*, *The Sun* and *GQ* have made we7, via widgets, the default music player on their websites, deftly broadening its reach. We7 has just started the next stage in its evolution, launching a two-tiered subscription service – offering ad-free streaming to a PC for £4.99 a month or ad-free streaming and the ability to cache on its mobile app for £9.99 a month.

The recent news that Yahoo! will now be handling its sales is clearly a sign of where it sees its goals lying over the next 12 months. Its very steady and confident growth and evolution since its launch shows a service refusing to overreach itself as it plans to bed into digital music for the long term.

## NATIONAL RADIO STATION OF THE YEAR

**Winner: Radio 1**

Shortlisted: Absolute Radio, BBC 6 Music, BBC Radio 2, Classic FM

Chris Moyles overtook Tony Blackburn to become Radio 1's longest-serving breakfast-show host last year, but it was a rare example of something staying the same at the BBC station.

Across 2009, 20 of the network's 40 programmes changed, including the launch of new weekday mid-morning and lunchtime shows hosted by Fearnie Cotton and Greg James respectively. Documentaries also won a regular place back in the schedules, while the historic Roundtable moniker was revived as a platform for new music releases.

Given the age and profile of its target audience, Radio 1 has a particular responsibility within the BBC of reaching out beyond the confines of normal broadcasting hours. Here it impressed with more than 2m unique listeners every week for its web innovation and on-demand videos. These figures, though, did not come at the expense of its Rajar numbers as the station's regular audience got beyond 11m during the year. For the music industry the station has no greater role than in supporting the careers of artists and in 2009 that included its part in an incredible year for UK urban talent, including backing the likes of Dizzee Rascal and Tinchy Stryder.

## REGIONAL RADIO STATION OF THE YEAR

**Winner: Kiss 100**

Shortlisted: 102.5 Clyde FM, Heart 106.2, Lincs FM, Wave 105

The London radio market seems to get more competitive every year, but that was no obstacle to Kiss 100 hitting record listening figures during 2009. The Bauer station captured a best-yet audience of 1.784m in the second quarter of the year and previously-unseen 5% share, while across the whole of last year reach rose 10%.

These new highs were testament to a bold and imaginative programming schedule taking in 25 specialist shows every single week, including the first legal UK radio grime show, having Lewis Hamilton as a guest presenter and a series of "takeovers" by artists. During the year it also found room for special programming to tie in with new albums by key artists Eminem and Jay-Z.

The Wireless Festival and Notting Hill Carnival were just two of the events Kiss covered during the year, while its successful breakfast show hosted by Rickie, Melvin and Charlie provided a telling example of how it is reaching its audience beyond regular programming with more than 60,000 Facebook fans and daily updated blogs.

## STUDIO OF THE YEAR

**Winner: Abbey Road Studios**

Shortlisted: Air, Brighton Electric, British Grove; Metropolis Studios

Publicity in mid-February 2010 regarding the possible future of Abbey Road Studios will inevitably have coloured the voting for our first online studio of the year award. But let's not forget what the world's most famous studio achieved in 2009: orchestral recording of scores for *Avatar*, *Nowhere Boy* and *Fantastic Mr Fox*; a partnership with SoundCloud for online mastering; and the world's first live 3D webcast with Keane, Island Records and BSkyB.

Plus, of course, the remastering of the entire Beatles catalogue and work on *The Beatles: Rock Band* game project. A recording facility for nearly 70 years, Abbey Road has proven it is an innovator as well as one of our most important orchestral spaces.

## LIVE PRODUCTION TEAM OF THE YEAR

**Winner: Capital Sound**

Shortlisted: RG Jones Sound Engineering, Video Sound Services

From top to bottom, Capital Sound is a company of real quality and creativity. Its work with many leading artists over the years has been incredible and perhaps the *Take That Circus Tour* was a landmark. As a show, even on a grand scale, it still managed to capture and engage the audience in a way that so many stadium shows fail to achieve. Judges pointed out that it is just not good enough to be loud and highly visual in a large arena, you also need to make the audience feel part of the show – as if they were sitting in a 2,000-seat theatre instead – and Capital were an integral part in making that happen. But in addition to this, a clear recognition of, and dedication to, grassroots artists stands Capital Sound head and shoulders above other entries.

## LIVE MUSIC VENUE OF THE YEAR

**Winner: The Assembly, Leamington Spa**

Shortlisted: The O2, The O2 ABC Glasgow, The O2 Shepherds Bush Empire, The Lexington

Although not fully established as a regular venue on the UK touring market, judging by the feedback from bands who have played at The Assembly in Leamington Spa, that could be on the cusp of changing.

The judges were thoroughly impressed by the work being done at The Assembly, commenting that it was a great provincial venue doing a fantastic job in reconnecting the town's audience with live music.

Bands had, unprompted, reported back to their agents – some of whom were on the judging panel – that they would like to play at The Assembly again, while those familiar with the venue commented that its reinvention as a live music host was a great use of an existing space.

The Assembly was a unanimous choice for *Music Week's* Live Music Venue of the Year and in his deliberations, one judge noted, "The country needs more venues like this that don't just survive on heritage acts."

## LIVE PROMOTION TEAM OF THE YEAR

**Winner: SJM**

Shortlisted: AEG Live, Marshall Arts

SJM's stellar year at all levels of live music promotion saw it involved in everything from gigs in pubs and clubs to numerous shows at Wembley Stadium – the biggest outdoor venue in the UK.

The judging panel was dominated by agents, used to dealing with promoters big and small the length and breadth of the country so the fact that SJM were unanimous winners of the category speaks volumes for the high regard in which the Manchester-based team are held among their agency peers and artist managers.

The judges commented on how impressed they were by SJM's continual communication including updates about the various methods employed by the promoters in order to get bums on seats.

Despite now being one of the major promoters in the UK, the judges noted that in addition to the spread of major tours organised by SJM, the company is particularly strong on artist development, making them a first port of call for agents trying to build the careers of a new act.

## FESTIVAL OF THE YEAR

**Winner: Creamfields**

Shortlisted: Bestival, Glastonbury, Global Gathering, V Festivals

With more than 400 festivals happening in the UK every year, *MW's* Festival of the Year is sure to be a hotly-contested affair in the years to come and judging by the flood of interest from this year's nominees, it is off to a fine start.

Inaugural winners Creamfields were straight on the case urging people to vote in our online poll to make sure the event topped the tree to collect the prestigious prize. That eagerness saw Creamfields capture an astonishing 35% of the overall votes for the festival award.

Creamfields made its debut into the summer festival scene when it kicked off in Winchester in 1998 and has since established itself as the crown jewel of dance festivals. It moved to Liverpool in its second year before settling at its current home at Daresbury in Halton in 2006.

Setting out to provide the clubbing world with a bespoke large scale outdoor event, Creamfields has gone on to become the most popular and renowned open-air electronic music festival in the world incorporating DJs and live music and it was the first festival concept to successfully export its success with sister events in Ireland, Argentina, Spain, Chile, Brazil, Mexico, Poland, the Czech Republic and Portugal.

## CATALOGUE MARKETING CAMPAIGN OF THE YEAR

**Winner: John Turner from Island Records for 50th anniversary of Island Records**

Shortlisted: Jo Brooks from EMI for Queen's Absolute Greatest; Guy Hayden and the EMI and Apple Corps teams from EMI for The Beatles Remasters; Claire Jones from Sony Commercial Music Group for The Stone Roses' 20th Anniversary; Brian Berg, Paul Chisnell, Bill Kenwright and Laurie Mansfield from Universal Music TV for Dreamboats & Petticoats

"A bold and well-executed campaign. Fully realised, inventive and ambitious it delivered on all levels," enthused one *Music Week* Awards judge following the presentation of Island's comprehensive multimedia campaign in support of the label's 50th anniversary activity last year.

Indeed, with the full support of Island founder Chris Blackwell, the culmination of three years of planning found the Island team, led by John Turner, rolling out an incredibly impressive array of anniversary activity.

Along with live shows featuring 23 Island artists, personally booked by Turner, the campaign was boosted by a £400,000 sponsorship deal with Nissan and saw the launch of island50.com attract 80,000 unique users. Meanwhile the publication of the book *Keep On Running – The Story of Island Records* generated 8,500 sales, an exhibition featured everything from Nick Drake handwritten lyrics to album artwork and archive photos proved a huge success and the release of a series of Island anniversary boxed sets sold well alongside merchandise including T-shirts, mugs and bags. Hardly a creative stone was unturned or age group not targeted, with the Island team even going back to school with 24 Island music tutorials which were taught to 80,000 students in 90 colleges.



ATLANTIC RECORDS



UK PROMOTIONS TEAM



## CONGRATULATIONS

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ATLANTIC



# Features

**RIGHT**  
Duffy wound up the awards presentation with a well-received set

Meanwhile the use of media and PR generated considerable coverage of the anniversary including a 30-page *Mejo* special, an Island themed week on BBC 4 and four 30-minute shows on Channel 4.

## INDEPENDENT ARTIST MARKETING CAMPAIGN OF THE YEAR

**Winner:** Patt Carr and Korda Marshall from Infectious Music for The Temper Trap's Conditions

Shortlisted: Sean Mayo from PIAS/Integral and Nick Detron from Dirtee Stank for Dizzee Rascal's Tongue N' Cheek; Katy Ellis and Steve Bunyan from Anglo Hannah Management and Union Square Music for Madness; Matthew Thornhill and Ben Beardsworth from XL Recordings, Caius Pawson and The xx from Young Turks for The xx's xx

It is rare that you hear of a campaign that aims to "undo the buzz" around a new artist. But that is precisely what Patt Carr and Korda Marshall from Infectious Music set out to do with Australia's The Temper Trap. The band had first arrived on the UK's radar in a flurry of hype and press activity. But Carr and Marshall wanted to undo all that and focus instead on the good old-fashioned career development that they have learned over their years in the industry. Marshall admits that there was an element of "making it up as we go along" behind the campaign – but this fluent approach allowed for innovation, such as seeding MP3 blogs with remixes and an important Sky Sports sync. Such an approach may not be for everyone – but 140,000 UK sales of the band's debut album *Conditions* speak volumes.

## ARTIST MARKETING CAMPAIGN OF THE YEAR

**Winner:** Kelly Ridgway from Polydor for Lady GaGa's *The Fame*

Shortlisted: Jamie Burgess from Atlantic Records for Paolo Nutini's *Sunny Side Up*; Dan Duncombe and Rob Owen from Regal/EMI for Lily



Allen's *It's Not Me, It's You*; Ben Karter and Shyamala Tharmendrian from Mercury Records for Pixie Lott's *Turn It Up*; Chris Scott from Island Records for Mumford & Sons' *Sigh No More*; Tom Marich from Island Records for Florence + the Machine's *Lungs*

The Lady GaGa campaign won out in this category against very strong competition because it kick-started the singer's career and essentially helped create the global superstar we see today. It was a long time in the planning, with a long list of key objectives – ensuring GaGa became a credible album act, keeping fans onside and doing it all in style – to tick off.

And once the campaign had been set up it achieved its objectives in fine style by creating memorable "moments" such as GaGa's appearance at the Grammy Awards and a compelling online presence through social webs.

This all contributed to what one judge called a "high-quality" campaign, with "strong ideas moulded from the artist herself" and helped *The Fame* to become one of the year's best-selling albums of the year

## MUSIC AND BRAND PARTNERSHIP OF THE YEAR

**Winner:** Splendid Communications – Smirnoff Creative Grants

Shortlisted: All The Worlds for Fi Rocks Singapore with LG; Topman for Topman CTRL; Universal Music for The Impulse Diaries – The Saturdays; Octagon for Samsung UK Music Strategy

While not boasting the biggest budget or the highest profile of the nominated music and brand partnerships the Music Week Awards panel was impressed by the passionate delivery of Splendid Communications' presentation and the platform Smirnoff Creative Grants provides for budding promoters and previously untapped creativity

"This is a major opportunity to stimulate and cultivate new talents, both DJs and live music. An extremely innovative, great vision", enthused one judge

A ground-breaking initiative aimed at discovering, supporting and celebrating up-and-coming nightlife creators Smirnoff Creative Grants has invested thousands of pounds in budding promoter's events. Now in its second year the programme focuses on two areas; an online advice and resource forum for anyone organising an event and a bursary scheme for UK promoters

A panel of experts including festival promoter and Radio 1 DJ Rob da Bank, DJ duo The Queens of Noize and *Clash* magazine editor Matthew Bennett hand-pick the entrants from the hundreds of creative individuals applying to win the bursaries via Smirnoff's dedicated Facebook page, which has already attracted 100,000 'friends'

With £200,000 having been awarded to promoters involved in creating 24 events in the last 12 months alone, the Smirnoff Creative Grants initiative was widely embraced by the judges as not only being an effective way of bringing Smirnoff closer to consumers and venue operators but also a superb way of helping boost the creative community.

## MUSIC SYNC OF THE YEAR

**Winner:** Universal Music Group/EMI Publishing/Howling Monkey for T-Mobile 'Dance'

Shortlisted: EMI Music Publishing for *Coke Summer*; Pitch and Synch for Zingolo; Sony/ATV for *Boss Orange* by Hugo Boss (*Drive My Car*); Sony/ATV for *The Co-operative* (*Blowin' In The Wind*)

T-Mobile's 'Dance' advert earned much admiration from the entire judging panel. Special note was given to the unique concept of the advert, which generated an

unparalleled response from traditional media publications.

The enthusiasm shown towards the advert from the general public, combined with the simplicity of the idea and the sophistication of the commercial's execution was given high praise, especially as the music contributed to an increase in footfall in T-Mobile stores across the country.

Judges also recognised the exceptionally hard work carried out by Universal and EMI in choosing a suitable track and clearing it for broadcast, providing an excellent quality of service for the mobile phone company. The sync received unanimous winning votes from the panel.

## PR CAMPAIGN OF THE YEAR

**Winner:** Decca Records for Dame Vera Lynn

Shortlisted: Simon Jones from Hackford Jones PR and Lucid PR for N-Dubz's *The Voice Of Youth: Infiltrating The Mainstream*;

Lauren Hales & the Press Office at Mercury Group from Mercury Music Group for Pixie Lott; Adrian Read from Polydor for Ra Ra-Ah-Ah: *The Rise Of GaGa*;

Jon Lawrence from Wasted Youth PR for Mumford & Sons national press campaign

The judges recognised that Decca's publicity department rose to the challenge of establishing huge interest in this great British icon in exemplary style, with a sensitively-executed and solidly-constructed campaign predicated on teamwork and the applied and effective use of budget and resources.

There were several hurdles effortlessly surpassed: the core of the campaign was a new compilation of Dame Vera's vintage recordings from the 1940s – there are at any one time several on the market. Added to that, given her advanced age, Dame Vera's availability is limited, so an imaginative application of press releases and quotes directed at news media helped elevate this release into a news event which gained momentum over an extensive period, culminating in widespread and wholly laudatory media coverage during the 70th anniversary of the outbreak of the Second World War.

Decca's team worked closely with Dame Vera and her family in co-ordinating a press strategy which incorporated involvement with the British Legion, the publication of her book and the release of the *We'll Meet Again* album in August. By October *We'll Meet Again* was in the Top 10 of the album charts, where it stayed for two months.

This was Dame Vera's first number-one album, making her the oldest living person ever to achieve that pinnacle.

## INDEPENDENT BREAKTHROUGH OF THE YEAR

**Winner:** Warp Records for Grizzly Bear's *Veckatimest* album campaign

Shortlisted: Simon Raymonde from Bella Union and Jason Rackham from Cooperative Music for Fleet Foxes; Demon Music Group for exploiting catalogue and achieving chart profile for established artists; Billy Grant, Rob Stuart, Ashley Milton and Adam Wood, for 2Point1/Jayded and Simon Willis & Mark Dowling for Absolute Jay Sean from UK independent reaching Billboard Hot 100 number one; Ed Averdieck & Sara White for Real World Records for Charlie Winston. Despite the album leaking on to the internet very early, Warp's belief in the music managed to turn that setback around and the success of *Veckatimest* has allowed the company to grow and look to the future with confidence.

The judges were particularly impressed by the label's determination to keep digital distribution in-house – a decision borne out by 40% of the album's sales being digital. Equally notable was Warp's strategy to set about converting the critical acclaim garnered by *Veckatimest* into commercial success. The company relied on technology to create a worldwide promo team and although budgets were very tight, Warp showed amazing care and attention to detail in planning the campaign.

The success of the campaign means that *Veckatimest* is on track to become the biggest and most profitable Warp album yet, boosted by the imaginative use of Grizzly Bear's music in a number of movies, soundtrack projects and global ad syncs.

Summing up feeling on the winner, one judge says, "To have broken Grizzly Bear in a credible and simple way around the world on their own is a triumph."

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# Features

# STALEMATE BREAKS

Executives were met with anticlimax at last year's Music Week Awards when it was announced EMI and Universal were the winners. This year the status quo has resumed: EMI is the outright winner, with Sony/ATV shooting to the singles top spot.

**RIGHT**  
Girls on top: Susan Boyle helped boost the market shares of Warner/Chappell, EMI and Universal in 2009, while Sony/ATV was the sole publishing beneficiary of Lady GaGa's remarkable year

## Publishing

By Paul Williams

**DOUBLE-PLATINUM SALES** of a new Queen retrospective helped to ensure EMI was singing We Are The Champions again after finishing as 2009's top publisher.

The legendary band's Absolute Greatest was among 18 albums in the year's Top 20 to feature EMI repertoire as it took the year-end title with a combined market share of 19.6% across singles and albums.

The UK major knows all about winning the annual publishing title, having claimed it outright 13 successive times up to and including in 2008. But this latest victory had an extra special ring to it as it came just a year after having to share the crown.

A year ago the annual market share scores of EMI and Universal were so close that a draw was declared for the first time. That may have intimated an era coming to a close with the bigger Universal about to finally usurp EMI for the Publisher Of The Year prize at the Music Week Awards, a point emphasised when Paul Connolly's company won the first quarter of 2009. Over the same three months EMI slumped to its worst-yet quarterly performance, dropping to a new low of third place.

But as Guy Moot and his team won quarters two, three and four, Universal went into reverse and once the scores were added up for the entire 12 months it could not even make runners-up position for the year.

As Universal fell to third for 2009, Sony/ATV moved into brand new territory on the annual publishing scoreboard by finishing in second place with a combined score of 17.4%. This smashed what only a year earlier had been a record-breaking performance from Rak Sanghvi's team when it claimed an annual combined score of 12.4% but that was then only good enough for fourth place overall.

Sony/ATV's second-place finish this time was an appropriate reward for a year when the publisher got among the hits like never before, with the likes of Lady GaGa ensuring it had a bigger annual share of the singles market than anybody else.

Where it was not able to put up a sufficient enough



fight was on albums, finishing 9.2 percentage points behind market leader EMI and also having an inferior score to Warner/Chappell and Universal.

In finishing as top album publisher for the year EMI slightly lifted its score in this market from 20.1% to 22.3%, although that was not enough to stop its combined share falling across the year. In fact, apart from Sony/ATV, all the major publishers suffered dips in their annual scores as independent publishers had their paws over a number of the year's top sellers, including Susan Boyle's *I Dreamed A Dream*, The E.N.D. by Black Eyed Peas and Robbie Williams' *Reality Killed The Video Star*.

EMI had shares on all three albums, including more than a third of the Williams release, while its other high-



lights in the market included around 40% of Beyoncé's *I Am...Sasha Fierce*, the year's eighth top seller, about half of Lily Allen's 10th-place *It's Not Me, It's You*, more than 70% of The Prodigy's 19th-ranked *Invaders Must Die* and most of Queen's *Absolute Greatest*, the year's 20th biggest album. It also controlled more than a third of JLS's self-titled debut, 2009's seventh-biggest album, a share that cost it six figures in a publishing deal with the group at the end of the year. But it was a big factor in strengthening EMI's position as top albums publisher.

EMI also found itself among the year's top singles sellers, thanks to Steve Kipner's co-write on Cheryl Cole's *Fight For This Love* and Tinchy Stryder on his own *Number 1*. But it was small potatoes compared to Sony/ATV's singles haul for 2009. The publisher was on half of the year's Top 20 hits, including having 100% control of Lady GaGa chart-toppers *Poker Face*, *Just Dance* and *Bad Romance*. These finished as the first, third and 19th biggest singles of the year.

Sony/ATV UK writers including Wayne Wilkins, Wayne Hector and James Morrison also boosted its share of the top singles sellers, including on *Fight For This Love*, the JLS hit *Beat Again* and Morrison's Nelly Furtado collaboration *Broken Strings*.

On albums Lady GaGa was again Sony/ATV's star performer, with her own contributions and those of the publisher's other writers giving it more than 80% of *The Fame*, 2009's second-top album.

In 2008 Universal outclassed everyone in the album market with a 24.2% share, but in this past year this sunk to 15.9%, placing it behind both EMI and Warner/Chappell. It could, though, turn to Lily Allen whose contributions to her own second album gave it just under half of the year's 10th top seller, while it further cashed in on its purchase of the original Big Life publishing company with nearly two-thirds of *Snow Patrol's Up To Now*, 2009's 17th most popular album.

Allen also cropped up for Universal among the year's top singles, in 14th place with *The Fear*, while it also claimed a quarter of Black Eyed Peas' third 2009

**BELOW**  
Cheryl Cole and Michael Buble's big sellers were spread across a host of publishers



## 2009 Top 10 singles

### TITLE / ARTIST / WRITER / PUBLISHER

- 1 POKER FACE** Lady GaGa Germanotta, Khayat Sony/ATV 100%
- 2 I GOTTA FEELING** Black Eyed Peas Adams, Pineda, Gomez, Ferguson, Guetta, Riesterer Catalyst 51.3%, Present Time 46.3%, others 2.4%
- 3 JUST DANCE** Lady GaGa Germanotta, Khayat, Thiam Sony/ATV 100%
- 4 FIGHT FOR THIS LOVE** Cheryl Cole Kipner, Wilkins, Merritt EMI 33.3%, Sony/ATV 33.3%, Universal 33.3%
- 5 THE CLIMB** Joe McElderry Alexander, Mabe Stage Three 50%, Warner/Chappell 50%
- 6 IN FOR THE KILL** La Roux Langmaid, Jackson Big Life 100%
- 7 BOOM BOOM BOOM** Black Eyed Peas Adams, Pineda, Ferguson, Gomez Catalyst 90%, EMI 10%
- 8 KILLING IN THE NAME** Rage Against The Machine De La Rocha, Commerford, Morello, Wilk IQ 100%
- 9 BAD BOYS** Alexandra Burke feat Flo-Rida Busbee, Summerville, Evans, James, Watson Warner/Chappell 42.5%, Kobalt 16.7%, Sony/ATV 15%, Universal 14.2%, others 11.7%
- 10 MEET ME HALFWAY** Black Eyed Peas Gordons, Adams, Pineda, Gomez, Ferguson Catalyst 56%, Universal 25.5%, Chrysalis 15%, others 3.5%

## 2009 Top 10 albums

### TITLE / ARTIST / PUBLISHER

- 1 I DREAMED A DREAM** Susan Boyle Warner/Chappell 20.8%, Peermusic 19.4%, EMI 8.3%, Universal 8.3%, Bucks 5.1%, IMG 4.2%, others 33.9%
- 2 THE FAME** Lady GaGa Sony/ATV 81.9%, Universal 11.3%, others 6.8%
- 3 CRAZY LOVE** Michael Buble Warner/Chappell 46.4%, EMI 23.8%, Sony/ATV 8.9%, Peermusic 8.3%
- 4 THE END** Black Eyed Peas Catalyst 49.7%, EMI 14.8%, Universal 10.5%, others 25%
- 5 ONLY BY THE NIGHT** Kings Of Leon Bug 100%
- 6 NOW! 74** Various Universal 20.3%, Sony/ATV 19.0%, EMI 18.6%, Warner/Chappell 12.2%, Chrysalis 4.2%, Kobalt 3.6%, others 22.1%
- 7 JLS** JLS EMI 34.2%, Sony/ATV 19.6%, Universal 18.1%, Peemusic 7.7%, Imagem 6.2%, Chrysalis 5.0%, others 9.2%
- 8 I AM...SASHA FIERCE** Beyoncé EMI 41.1%, Universal 12.1%, Bucks 10.4%, Sony/ATV 10.2%, Kobalt 8.1%, Warner/Chappell 5.9%, others 12.2%
- 9 SUNNY SIDE UP** Paolo Nutini Warner/Chappell 88.3%, EMI 11.7%
- 10 IT'S NOT ME, IT'S YOU** Lily Allen EMI 49.0%, Universal 47.9%, others 3.1%



# ... WITH EMI VICTORY

Universal were joint winners of the prestigious publishing prize. Top spot thanks to a certain Ms GaGa's phenomenal year

number one Meet Me Halfway and one third of Fight For This Love.

Dropping from third to fourth place overall, Warner/Chappell actually saw its albums share rise year-on-year, but it was the collapse of its singles performance that pulled down its overall combined score. Its singles share fell over the year from 15.8% to 7.4%, just 1.5 percentage points ahead of leading independent Kobalt.

A 50% share of The Climb as performed by Joe McElderry, the year's fifth-biggest single, and more than 40% of Alexandra Burke feat. Flo-Rida's ninth-ranked Bad Boys were rare examples of Warner/Chappell registering among 2009's top singles, but it was a very different story for Richard Manners' team on albums. Here its 16.6% share, up from 15.1% in 2008, was bettered only by EMI as it captured leading shares of a string of blockbusters. Its 20.8% share of Susan Boyle's album, the year's biggest seller, was higher than any other publisher, as was its 46.4% share of 2009's number three, Crazy Love by Michael Buble. It also controlled nearly 90% of Paolo Nutini's Sunny Side Up, ninth for the year, while its albums share was further lifted by a wealth of Michael Jackson albums that sold in huge quantities after his death, led by The Essential.

EMI and Warner/Chappell leading 2009's albums

market was a reminder of the days before the rise of Universal when these two veteran companies would regularly battle it out for top honours. But, as Universal faded this past year, both also had to contend with the rapid rise of Sony/ATV, which, in the year when its co-owner Michael Jackson died, had in market share terms its best period yet.

But in the end it was EMI which took the prize again at last week's ceremony; a satisfying victory at any time but surely one made more special given the current uncertainty surrounding EMI Group at corporate level.

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Black Eyed Peas

## Independent focus Kobalt leads the rise of the indies



Beyoncé

### Top independents of 2009

PUBLISHER / SHARE
1 <b>KOBALT</b> 12.0%
2 <b>CATALYST</b> 11.2%
3 <b>BUG</b> 10.6%
4 <b>CHRYSLIS</b> 8.0%
5 <b>IMAGEM</b> 7.4%
6 <b>BIG LIFE</b> 6.2%
7 <b>IQ</b> 4.1%
8 <b>PEERMUSIC</b> 4.1%
9 <b>NOTTING HILL</b> 3.7%
10 <b>PRESENT TIME</b> 3.7%

Independent music publishers had an exceptional 2009, claiming significant interests in a number of the year's biggest-selling singles and albums.

Although Kobalt once again finished as the top indie overall with a combined share of 12.0% of the indie market across singles and albums, there was plenty of success to go round for other independents with blockbuster releases by the likes of Susan Boyle, Black Eyed Peas, Kings Of Leon and Robbie Williams all dominated by non-major repertoire.

Kobalt's own big interests included the Beyoncé and Leona Lewis albums, respectively the year's eighth and 17th top sellers, while Catalyst owed its second place and 11.2% share to will.i.am and Black Eyed Peas, including controlling nearly half of the group's fifth-placed album The E.N.D. and the leading shares of their three 2009 singles chart-toppers, which were all among the year's Top 10 sellers.

In 2008 Kings Of Leon paid huge dividends for Bug and it was the same story the following year as the band's album and hit singles Use Somebody and Sex On Fire helped their publisher to third place with a 10.6% share. The album Only By The Night, 100% controlled by Bug, was the year's

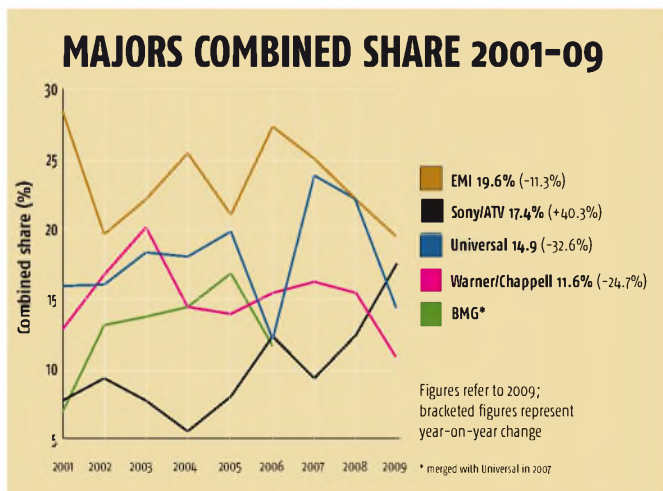
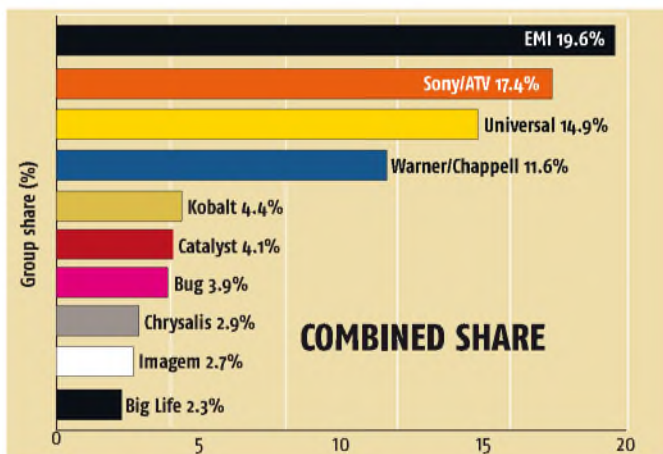
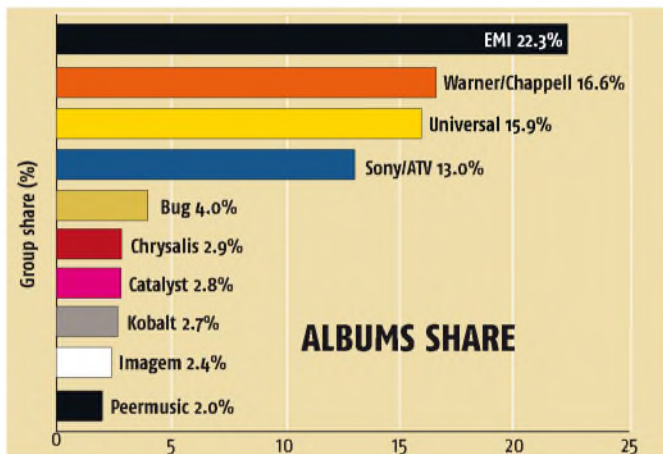
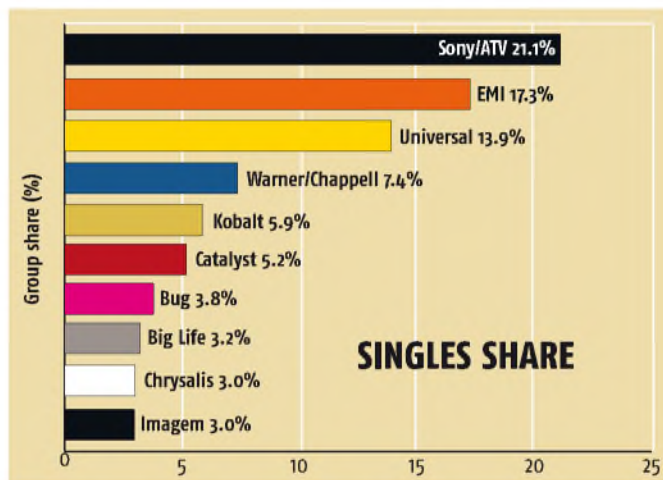
fifth top seller, while the singles finished respectively in 13th and 18th places for 2009.

Songwriter Fraser T Smith figured prominently in fourth-placed Chrysalis's 2009 story, on hit albums and singles by Taio Cruz, James Morrison and Tinchy Stryder, while it also handled 17.1% of Robbie Williams' Reality Killed The Video Star and was in the thick of the action of the post-death Jacko sales uplift through Rod Temperton.

Imagem in fifth position claimed shares in seven of the year's 20 biggest album sellers, while sixth-placed Big Life controlled 2009's sixth most-popular single, La Roux's In For The Kill.

There was little statistically separating IQ and Peermusic in seventh and eighth places but musically they were poles apart. IQ's main calling card was Rage Against The Machine's unexpected Christmas number one Killing In The Name, while Peermusic's highlights included nearly a fifth of Susan Boyle's album and shares of Michael Buble and JLS's albums.

Notting Hill's 3.7% to take ninth place included around a third of the Robbie Williams album plus Dizzee Rascal, while David Guetta solo and his contributions for Black Eyed Peas delivered for Present Time in 10th spot.





# Features

# THE HOLD STEADY

The latest set of quarterly sales results was not dominated by Michael Jackson-inflated figures or the effect they reflect the day-to-day figures of an industry flushed with quiet optimism in the wake of new legislation

**RIGHT**  
Don't stop achieving: big hitters such as Glee, Paolo Nutini, Owl City and Dizzee Rascal with Florence + The Machine ensured 2010 got off to a good start

## Quarterly analysis

By Ben Cardew

**AFTER A TUMULTUOUS THREE YEARS**, the first quarter of 2010 saw some long-awaited good news for the UK music business, from industry unity over Music Matters to the slow yet steady progress of the Digital Economy Bill into law.

What is more, with election fever in the air and the UK's economy growing 0.4% in the last three months of 2009, there was a spirit of quiet optimism around Britain as winter gave way to spring. Even the weather seems to have picked up.

Amid what has been a pretty promising quarter, however, the music business has taken care to avoid the bluff triumphalism of the past, taking the good news with a considered air.

On the one hand, this is a savvy political move: legislators are less likely to support action to protect copyrights if business is booming. On the other, as the troubles of EMI show, many UK businesses still face a considerable struggle to sell music, put bums on seats, protect revenues and pay off debts, despite the improved economic circumstances.

Into this environment come the sales figures for the first quarter of 2010 and they are promising, if not exceptional. Overall album sales (including unmatched digital data according to the BPI's methodology) were down 0.8% to 27.7m in Q1, led by a steep fall in compilation sales, which dropped 7.9% to 4.9m. Artist albums held up better, falling 0.4% to 21.8m.

HMV head of music Melanie Armstrong says that strong sellers over the period included albums from Alicia Keys, Glee, Gorillaz, Boyzone and the Now! 75 compilation. The latter recorded sales of 253,000 in its first week, more than any other album has sold in a week this year.

However, she says that the challenge has been to keep the album sales going past week one. "Some of the new releases like Goldfrapp haven't had the legs we expected past release week," she adds.

What, then, are we to make of these figures? An optimistic view might suggest that the fall in music sales is bottoming out at long last: compare, for example, the 0.8% fall this quarter to a 6.4% drop in album sales in the first quarter of 2009.

This hopeful view is supported by recent statistics from the Entertainment Retailers Association, which suggests that the music market is holding out much better than games and video. According to ERA, the music market, including music video, fell just 0.8% in value in 2009 to £1.31bn, compared to a fall in value of 10.6% for video to £2.11bn and 11.0% for games to £1.85bn. The ERA report also suggests that, after a long period of decline, the price of CD albums is finally bottoming out at around £8.

ERA director general Kim Bayley says that music is more resistant to a recession as it is "a smaller ticket item" than games and video, although she says she was nonetheless surprised that music did as well as it did.

The ERA report did not separate out singles and album sales. Had it done so, it would doubtlessly have found them on the ascent: BPI figures for the first quarter of 2010 show that singles sales were up 9.0% to



42.0m in the three months of the year. Overall, digital made up 41.1m of this 42.0m total, with the sale of digital tracks up 9.0% year-on-year.

While the growth of the singles market was not quite as marked as in previous years – the first quarter of 2008 saw sales of single-track downloads increase by a whopping 42.7%, for example – this slowdown was more than compensated for by the impressive growth of digital album sales. The format grew 34.5% to 5.1m units – or almost 20% of all album sales – in Q1, an

Statistics from the Entertainment Retailers Association suggest the music market is holding out much better than games and video

impressive figure for what is still a fledgling format.

The first quarter of 2009, by way of contrast, saw sales of 3.8m digital albums, against 16.1m sold in the whole of 2009. There is little doubt that 2010 will be a record-breaking year for this format.

And yet it has been argued that the music industry is still uncertain about what to do with digital albums – there are already criticisms, for example, that the iTunes LP digital album format, launched last September to great hurrah, has stumbled, with only a handful of titles available and high development costs.

Against this theory comes one of the quarter's successes: Gorillaz' Plastic Beach, an album that has already proved a global chart hit, with upwards of 128,000 units sold in the UK to date.

Much has been written about the album's environmental theme and plethora of headline guests. More important to the industry at large, however, may be the way in which this release stretches the potential of the iTunes LP format, adding games, videos, lyrics and

more at a premium price. Tellingly, of its 128,623 Q1 sales, 30,831 – or more than a quarter – were digital.

But it would be wrong to suggest that all was roses with the music industry in the first quarter of 2010. For a start, all statistics should be viewed with caution, in that the first quarter of 2009 was far from strong itself. Yes, falls in album sales have slowed but they are still falls – and against a pretty weak starting point.

What is more, the first quarter of 2010 has yet to see the breakthrough of a superstar act, in the same way that Lady GaGa did last year or Duffy did in 2008. Indeed, it is GaGa's The Fame, the second-biggest seller of 2009, which remained on top of the pile in the first three months of the year, selling another 476,100 units to bring its total to 1.87m.

Behind it in the quarterly rankings is an intriguing mix of acclaimed second albums (Paolo Nutini's Sunny Side Up at two); debut albums from 2009 now gaining traction (Florence + The Machine's Lungs at three; Mumford & Sons' Sigh No More at eight and Pixie Lott's Turn It Up at 10); superstar acts (Alicia Keys' The Element Of Freedom at four, Boyzone's Brother at six and Michael Buble's Crazy Love at nine) and what might be best described as one-off sales phenomena (Andre Rieu's Forever Vienna at five and Glee Cast's Glee – The Music – Vol 1 at seven).

What is entirely absent from the quarter's top 10 are debut albums released in the quarter. The closest we get is My World, the updated debut album from Canadian teen star Justin Bieber, at 12. For UK debuts released in 2010, the highest-selling title of the quarter was Ellie Goulding's Lights at 35, followed by Marina and the Diamonds' The Family Jewels at 50.

In between these is Ocean Eyes, the debut album from US act Owl City, at 40. They also scored the second-biggest single of the quarter with their number one hit Fireflies. It sold 538,557 units in the quarter; second only to charity single Everybody Hurts by Helping Haiti.

Both Owl City and Ellie Goulding are Universal





# ADY

ts of the Christmas rush. Instead, and digital's steady growth



acts, and there was little surprise that the major again dominated the quarterly market shares: it posted a 33.0% share of the albums market and 33.8% of singles, far ahead of its nearest competitor, Sony.

Elsewhere, Warner and EMI continued their jockeying for third place in singles and albums.

EMI's problems with debt were well documented in the first quarter but in terms of new acts it enjoyed a relatively strong start to the year, courtesy of Tinie Tempah, Chiddy Bang and - in the US - Lady Antebellum. Nevertheless, it was Warner which triumphed in the market shares, recording a 15.0% share of albums and 14.7% of singles, to EMI's 13.3% and 10.4%.

Warner Music UK CEO Christian Tattersfield was upbeat about what was the second quarter in a row that his company outperformed EMI on albums.

"Our performance in Q1 was fuelled by some fantastic records from world-class talent. As a new management team, we're really focused on providing a great home for artists at every stage of their career so it's been especially rewarding to see breaking acts like Marina and the Diamonds, Biffy Clyro, Jason Derulo and Iyaz flourishing alongside established artists such as Paolo Nutini, Katherine Jenkins, Michael Buble, Muse and Jay Z," he says.

For the bigger indie labels, it was a stable start to the year: Ministry of Sound maintained its mantle as the country's biggest indie, although its 2.8% share of the albums market was down slightly on Q1 2009. In second place, XL Beggars posted a 1.9% share of albums and 1.3% of singles.

The independent successes of the quarter again demonstrated the breadth of the sector: the biggest indie artist album of Q1 was Contra, the second long-player from XL's arty punks Vampire Weekend. It was followed by The Betrayed by Visible Noise rock act Lostprophets, Conditions by the Temper Trap, grime star Dizzee Rascal's Dirtee Stank debut Tongue N Cheek and Simply Red's soulful Songs Of Love.

In singles, Sidney Samson featuring Wizard Sleeve's Riverside (Let's Go) was the biggest indie release of the quarter and the seventh-biggest overall, while Dizzee's collaboration with Island's Florence + The Machine, You Got The Dirtee Love, proved the power of a hit single, with this unique release giving the one-off company grouping of Dirtee Stank/Island a 0.7% share of the singles market, more than double that of Domino's.

Talk now inevitably turns to the second quarter, a period that, despite big releases from the likes of Christina Aguilera and Jack Johnson and the start of the festival period, is likely to live in the shadow of the World Cup, which kicks off in South Africa on June 11.

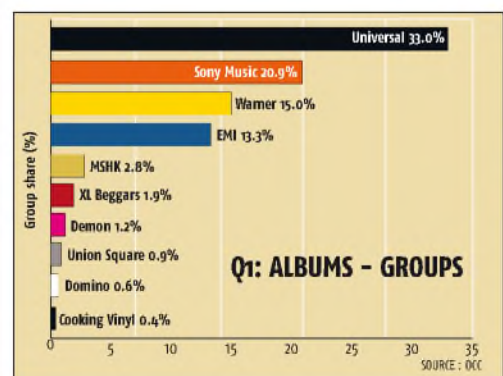
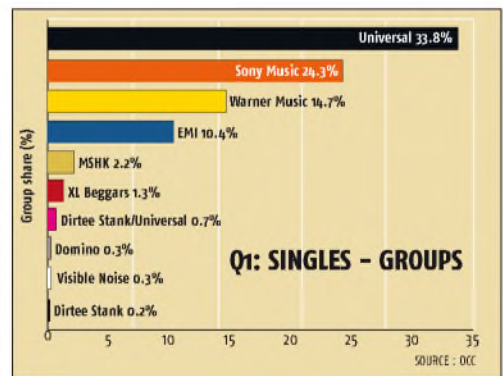
This event is traditionally something of a headache for music retailers, with footfall down and interest elsewhere. However, HMV's Armstrong says that her company is "putting a robust trading plan together to make sure we hit our forecasts during what could be a very quiet month, footfall-wise".

"[I am] cautious about Q2," she concludes, comparing this year's rather light release schedule to a blockbuster Q2 2009. "We are up against Green Day and Eminem from last year in May, with no albums scheduled this year in May that look as big, volume-wise, but June looks better with Oasis, Christina Aguilera, Jack Johnson and Pendulum."

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## Q1 2010 singles Top 20

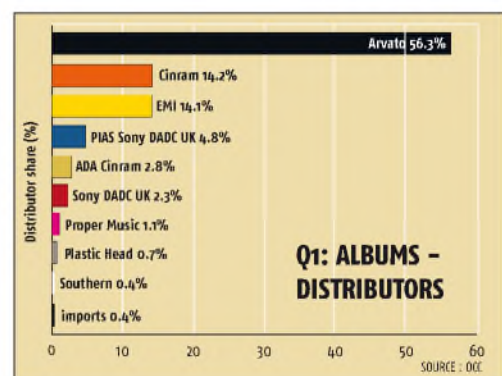
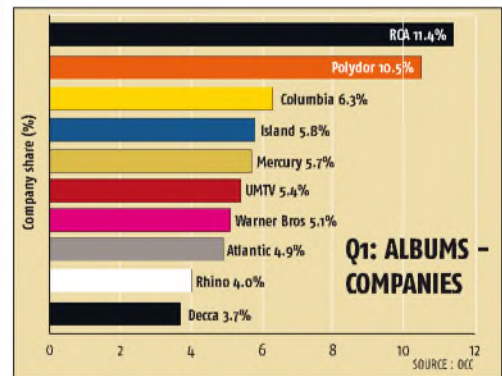
Pos	Artist Title / Label (Distributor)
1	HELPING HAITI Everybody Hurts / Syco Music (ARV)
2	OWL CITY Fireflies / Island (ARV)
3	IYAZ Replay / Reprise (CIN)
4	ALICIA KEYS Empire State Of Mind (Part II) / J (ARV)
5	RIHANNA Rude Boy / Def Jam (ARV)
6	3OH!3 FEAT. KATY PERRY Starstrukk / Asylum/Photo Finish (CIN)
7	SIDNEY SAMSON FT WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
8	GLEE CAST Don't Stop Believin' / Epic (ARV)
9	TIMBALAND FT KATY PERRY If We Ever Meet Again / Interscope (ARV)
10	TINIE TEMPAH Pass Out / Parlophone (E)
11	JOURNEY Don't Stop Believin' / Columbia (ARV)
12	LADY GAGA Bad Romance / Interscope (ARV)
13	FLORENCE+D RASCAL You Got The Dirtee Love / Dirtee Stank/Island (ARV)
14	LADY GAGA FEAT. BEYONCE Telephone / Interscope (ARV)
15	JASON DERULO In My Head / Warner Bros (CIN)
16	JLS One Shot / Epic (ARV)
17	ELLIE GOULDING Starry Eyed / Polydor (ARV)
18	CHERYL COLE Parachute / Fascination (ARV)
19	DIZZEE RASCAL FT ARMAND VAN HELDEN Bonkers / Dirtee Stank (PMS)
20	ALEXANDRA BURKE Broken Heels / Syco Music (ARV)



**LEFT**  
Sales spike: Alicia Keys enjoys top five placings in both Q1's singles and albums charts

## Q1 2010 artist albums Top 20

Pos	Artist Title / Label (Distributor)
1	LADY GAGA The Fame / Interscope (ARV)
2	PAOLO NUTINI Sunny Side Up / Atlantic (CIN)
3	FLORENCE + THE MACHINE Lungs / Island (ARV)
4	ALICIA KEYS The Element Of Freedom / J (ARV)
5	ANDRE RIEU Forever Vienna / Decca (ARV)
6	BOYZONE Brother / Polydor (ARV)
7	GLEE CAST Glee - The Music - Season One - Vol. 1 / Epic (ARV)
8	MUMFORD & SONS Sigh No More / Island (ARV)
9	MICHAEL BUBLE Crazy Love / Reprise (CIN)
10	PIXIE LOTT Turn It Up / Mercury (ARV)
11	BLACK EYED PEAS The END / Interscope (ARV)
12	JUSTIN BIEBER My World / Def Jam (ARV)
13	JLS JLS / Epic (ARV)
14	RIHANNA Rated R / Def Jam (ARV)
15	BEYONCE I Am... Sasha Fierce / Columbia (ARV)
16	SUSAN BOYLE I Dreamed A Dream / Syco Music (ARV)
17	GORILLAZ Plastic Beach / Parlophone (E)
18	ROBBIE WILLIAMS Reality Killed The Video Star / Virgin (E)
19	BIFFY CLYRO Only Revolutions / 14th Floor (CIN)
20	CHERYL COLE 3 Words / Fascination (ARV)







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we are proud to represent you  
from John and all at Solo





# Features

# POPWORLD

Recorded in London 37 years ago, Iggy and The Stooges' *Raw Power* has become a benchmark for rock at its primal best. Fast forward to 2010 and the original punks return to play the album on British soil for the first time. Music Week talks to Iggy Pop about his career, *Raw Power*... and *Swiftcover*

## Tribute

By Christopher Barrett

**"AN EXHAUSTING IMMERSION INTO A SULLEN SEA OF SEETHING RESENTMENT,"** is how Iggy Pop describes being involved with The Stooges.

Perfectly encapsulating the brooding atmosphere within the group, The Stooges' third album *Raw Power* is widely regarded as being one of the most influential albums of the Seventies and a key foundation stone of punk.

A menacing mix of Pop's impassioned, guttural lyricism coupled with the visceral sound of James Williamson's guitar battling with Ron and Scott Asheton's thundering rhythm section, *Raw Power* was thrust into a marketplace unprepared for such sonic extremes.

After David Bowie was enlisted to mix the album in a somewhat misguided attempt to raise its commercial appeal, *Raw Power*'s release in 1973 met with disappointing sales and Columbia wasted little time in dropping Iggy and The Stooges. But in the years that followed, *Raw Power*'s huge influence would help reshape the boundaries of popular music.

"It's a magic moment in time. I heard it when I was growing up and it helped form my opinions of music," says Solo Agency founder John Giddings. "To hear *Raw Power* the first time was so exciting, it literally was raw power - you couldn't think of a more appropriate title."

Despite being recorded in London, *Raw Power*'s 34 minutes of blistering content never made it to a live stage in the UK before the band were whisked back across the Atlantic, something that, 27 years after the album's original release, Giddings is pleased to help put right.

On May 2 and 3 Iggy Pop and The Stooges will perform *Raw Power* in its entirety as part of All Tomorrow's Parties' Don't Look Back Series at Hammersmith Apollo. A week later the band, which has seen Williamson return after years spent as a high-flying executive, will take the show to Butlins in Minehead and the Matt Groening-curated ATP festival.

While The Stooges' late-Sixties and early-Seventies shows often sparked anything from indifference to violence among audiences, there is little question of Iggy and The Stooges not receiving a rapturous reception this time around, not least due to Pop's unflinching onstage energy.

Widely regarded as inventing the stagedive, Pop has sustained a reputation for producing unpredictable, uncompromising and breathtaking live performances with a ferocious vigor that belies his 63 years of age.

Giddings has represented Pop since the mid-Seventies and remains stunned by the singer's continued ability to deliver such vibrant live shows.

"He can play in any scenario and he will tear the place apart," he says.

"I think it is incredible that he can pull it out of the bag time after time and deliver at such a high level. It proves that age has got nothing to do with it, it all comes from the heart."

Coinciding with the live activity is a major trawling of the Iggy and The Stooges archive by Sony, culminating in the release of a three-disc Legacy edition and multi-media four-disc deluxe edition of *Raw Power* on April 26.

With everything from David Bowie's original mix, which has been out of circulation for the past 13 years, and a full-length one-hour live show recorded in Atlanta in October 1973 to a making of *Raw Power* DVD, the releases mark a major reappraisal of the seminal album.

"There are a few key moments in musical history when one can point to a specific time or a specific recording and say, 'Now that's a game-changer.' *Raw Power* is one such moment," says Sony Music's Claire Jones, product manager of the *Raw Power* reissues.

"The ripple effect this eight-song album has had on musicians that have followed for the past 37 years is nothing short of astounding," continues Jones. "Why two versions? This is an album steeped in history and myth and the full story deserved to be told."

The releases and live activity come at a time when Pop's profile has rarely been higher. As new generations become aware of Pop via his association with the ubiquitous *Swiftcover* insurance campaign and Lego Rock Band involvement, while existing fans are treated to fully loaded reissues and gigs, Pop's career appears in as good a shape as his remarkably sinuous physique.

In this exclusive interview, *Music Week* caught up with the legendary wild man of rock, as he emerged from a swim in his Miami pool, to discuss everything from having fish thrown at him in Norway to his reaction to being inducted to the Rock and Roll Hall Of Fame last month.

**MW: I hear you are drying yourself off?**

IP: Yeah, I just stepped out of the pool. I spent a very pleasant hour and a half listening to discs two and three from the *Raw Power* reissue and a very unpleasant hour replying to various hassles from every old manager and agent I have ever had, who are all very keen to be included in the fun. So I had to jump in the pool to brighten my mood before we spoke.

**Are you looking forward to coming back to London and playing *Raw Power*?**

Yeah. We recorded it there and never played it [there]. It took us a while to get this bit of it done. You are supposed to write some songs, record them, release them, talk some rubbish and then do a tour. But we just got to the recording

part and got hustled out of the country. We got suspended for moral turpitude and that was that.

**How did you adjust to London life?**

I was very curious and interested in all kinds of details of life in England. At the time I was curious about who brings these milk bottles in the morning and what's the difference between the gold cap and silver cap; all those little things really interested me, that's just the way I am.

I would wander around Harrods all day. I had three outfits that I wore in London: blue jeans that I brought over from the States with a T. Rex T-shirt, my leather 'let's dress up and go play hard' outfit and a third outfit, which I bought at Harrods. I bought a pair of carpet slippers, I had never seen a pair of carpet slippers before, I was like, 'Wow, these are the coolest shoes I have ever seen.' I didn't realise at the time that you are not supposed to

"There were a bunch in front and they needed to be jumped. Sometimes there are people who need a good arse whooping and I was the guy to give it to them"

ON STAGEDIVING AT CARNEGIE HALL





# Features



**CLOCKWISE FROM ABOVE** Iggy and The Stooges, 1972 (l-r) James Williamson, Iggy Pop, Scott Asheton and Ron Asheton; onstage in Detroit, 1973; with David Bowie and Lou Reed, 1973

wear them outside of the house. I brought those and a pair of nice black silk PJs and wore that on my off time walking down the street around Fulham and Knightsbridge. It looked good.

**Both of your parents were of European descent. Were you attracted to European culture?**

I became very enthusiastic on my first exposures to every different national culture in and around Europe.

I had a good time being there. It was three years later that I first set foot on the continent. I was interested in the clothing, some of the philosophy, the science, and, later in life, the film. It finally led to two or three years in which I toured all over Europe while creating a financial deficit. I was going from capital city to capital city playing to 50 people. I would go to Stockholm and 40 people would show up, but to me it was like, 'Wow, wow, here I am, in the Capital of Sweden! What are these people like? What happened here? OK, let's travel for three days over land to Norway and get fish thrown at us.'

I was terribly, terribly enthusiastic. Finally, many, many years later, Europe supported my career, disproportionately to the US.

**When you were recording Raw Power, you have been quoted as saying you came up with the opening lines of Search And Destroy when you were on Chinese heroin sitting in Kensington Gardens.**

I believe so. I know I was working on the song. But I had help from the US in the form of, I remember pretty distinctly, certainly for Raw Power but I think Search And Destroy as well, a copy of *Time* magazine. I got a copy from a newsagent on Ken High Street to see what the big boys were up to, so it was both. My ass was in London but it still belonged to America. There was a little of both.

**How did you decide what songs would end up on Raw Power?**

I can't stress enough how much it helped our group to be in one place with proper food and lodging and a place to rehearse, without playing shows for a few months, to really create some work and consider it and better it. We went through three bodies of work to come up with Raw Power. There was one body of work that came over on the plane with us that is mostly stuff that is out on the Easy Action box called You Don't Want My Name, that had been work in progress that had been rejected in horror by Elektra records. Then the second phase was the stuff that's been coming out on all sorts of bootlegs and is now going to be on the new Raw Power boxed set, and that was too young, too dangerous, too shocking so the manager refused to put me in a studio to record any of that stuff.

**Did life in London inspire your writing?**

Zeppelin and The Stones had done some pretty raw albums around that time, Exile On Main Street was out and we had that in the house on Seymour Walk when we were coming up with that stuff. It may have pushed us in a slightly more roots-focused direction between the thrasher stuff and the stuff that's on Raw Power - there is a little more Chuck Berry in there and in some ways a little more folk. Communication Breakdown I always thought was a daringly basic piece of writing, really well played. It illustrated that it was unnecessary to guild the lily.

It was a creative time and we were in a town where there were good people doing challenging work. Let's get real, though; a lot of the work consisted of hairdos, clothing choices and the all important 'where did you get those shoes?' - that was vital work every day for your aspiring English dandy. There was all that and then there was some good writing going down.

**With the Ashetons initially in America you tried out a number of English musicians but none of them made the grade. Why not?**

We considered some people but never went through the audition process, James [Williamson] just finally balked. I would have done it but would have done it as a matter of form; I would have then announced that I wasn't going to work with them. But we listened and checked out a few people that had been suggest-



ed and in every instance I thought what they did wasn't compatible with what we were doing

**The album sounds ferocious. Was there any angst in the studio caused by James taking over on guitar and Ron [Asheton] moving to bass?**

Ron was cool. We always were and still are a group that keeps our verbiage, as in garbage, to ourselves. Our relationship is to play music to, with, and at each other, with not a lot of talk. There is a lot of rock star attitude in The Stooges.

From day one, years before we ever had a gig, just an hour in the company of The Stooges is what I would call an exhausting immersion into a sullen sea of seething resentment. Because that is just the way they are and then there is me - I am the bridge between them and the real world. That's true when it comes to music and that's kinda how we operate. I can speak their language.

A good description of James' guitar style that I read recently was 'distinctly unfriendly' and that is pretty much how they all were: distinctly unfriendly.

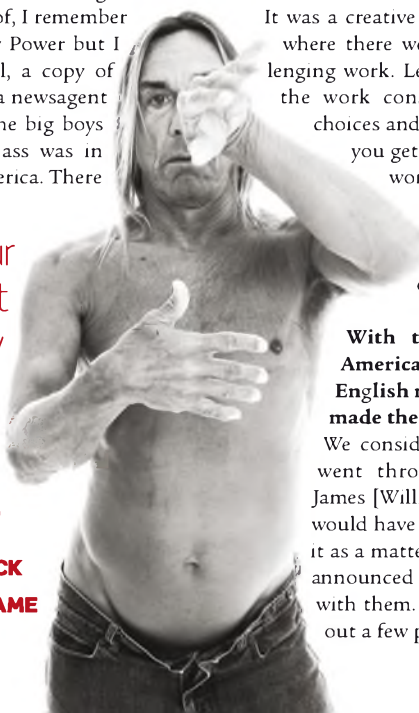
We just all kinda did our thing and it was not a happy atmosphere, but neither was it unhappy. We would have fun as miscreants do. You unite around something that everyone can get together on like we would all agree we should go out and score some chicks or we all agree we should have some drinks or go to a party - that sort of thing

**How did David Bowie come to mix Raw Power?**

[Management company] MainMan, of whom I was an employee, decreed that it had to be remixed and that David would do it with me. I was fine with that because he is good and I would be there anyway. I had to be there because I knew the ins and outs of the performances. We did it in a day or two in a studio called Western that had been important in the rockabilly days. The outboard equipment there did not exist, so it was already a big step down in technology from the state-of-the-art CBS Studios on Whitfield in London where we had recorded it.

"Have you ever tried to wipe your dog's ass when he didn't want you to? They growl and they try to bite you, but sooner or later they know they're gonna get what's coming to them. It felt like that"

**ON HIS INDUCTION TO THE ROCK AND ROLL HALL OF FAME**







1978 - 2010

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**Congratulations Jim  
With love, gratitude,  
and eternal respect.**

**Rosemary Carroll  
Carroll, Guido & Groffman, LLP  
New York and Los Angeles**



# Features



## What was your reaction to Bowie's mix and what are your feelings now in retrospect?

I became unsound at the end of the record through a combination of mental imbalance, my extreme musical tastes and the fact that I didn't know jack shit about mixing a record.

One of the things I didn't know was that there was a step called mastering. I didn't understand that during the mastering process the sound could or should be suppressed, boosted or EQ'ed all over again. I thought once you had a mix the tape went somewhere and magically went to record.

[Bowie's] ideas were good and there was nothing about it that I disagreed with. Sitting there in the studio with David during the mix it sounded good to me.

It's a story that goes on throughout my life – the nearest I get to suicide is the way I feel when I have to listen to one of these things back once they are done. I invest so much in it that I am in a hysterical state once I get one done.

We got the disc back and it seemed extremely quiet and lacking in body. You had to turn it way up to make it sound like what we felt rock'n'roll should sound like. A bit of it was me, the way the bottom is recorded on the album, a little bit of it was David's taste and a lot of it was the fact that everyone was too busy. MainMan was about to dump us and I think it was just sent off unannounced to a mastering lab where an engineer who didn't know or like rock'n'roll probably mastered it between an Elvis Live In Hawaii album and a Perry Como album.

The guys hated it. But honestly the guys hated the whole experience, outside the country of England, they hated being MainMan artists.

## Around the time of recording Raw Power you made your UK live debut at The Scala in Kings Cross...

We did, but that was an entire body of material that preceded Raw Power and I can't remember everything we played there. But it included I Got A Right and Give Me Some Skin; it was thrash before there was thrash.



"It came along nicely. They offered me a huge shit pile of money and that just put me in a good mood. That brightened my outlook."

## ON HIS SWIFTCOVER INSURANCE ADS

### What made you want to pick up again with The Stooges and perform Raw Power after all these years?

After Ron passed away I wasn't sure whether it was a good idea or worth my while to do this, especially because, as I had told James, I had become convinced he was basically Satan on Earth. 'I'm gonna get involved with him again, fuck!' But I just listened to the stuff and it was compelling and we had never done this part of it and I think it needs to be done.

### How does it feel to be back in action with James and Scott?

The energies are similar but not the same because you are older and don't have some of the animal prongs you had at a certain point. But by using your intellect and considering things and working hard you can gain points in other areas. In many ways we play this stuff a lot better than many of the gigs we did in the mid-Seventies. We have overcome a lot of the problems.

### You are also writing together again. How is that developing?

James has an inordinate amount of energy for someone of his vintage – it's some sort of weird thyroid condition I think. There's something wrong with him.

It's a different flavour, but he still has music in him. I don't think he could write another album like Raw Power because the energy has changed. But it is close and related so we can portray these songs very well. Some of the writing we are doing, he came up with some really fast numbers and I had to sing them like Alvin The Chipmunk, so I hinted at him – how about some ballads?

### Will there be a new Iggy and The Stooges album?

I am looking for an occasion. I'm not sure I would want to make another album in light of the non-event that the album format has become. Everyone is rethinking, from selling it themselves to giving it away. One thing that is in the works is that we are in talks with a very high-quality music company out of Germany to record all our shows live and make them available.

### On the subject of live shows, is it true that you are reconsidering stage-diving after a painful dive at Carnegie Hall recently?

I was a fish out of water in Carnegie Hall. It was the Tibet House Benefit curated by Philip Glass with a really different sort of crowd. Sometimes the Devil gets in to me; there was a particular bunch in front and they looked like they needed to be jumped. It was an attacking stage dive as opposed to a release.

Usually there is a bunch of people who are really into it and you just throw yourself onto their largesse and it's a soft and beautiful moment but sometimes there are people who just need a good arse whooping and I decided I was the guy to give it to them. I bumped into one of the seats and bitched about it. and that's about it.

### Being so physical on stage has been a major element of your career. How have you managed to stay so fit for so long?

I do something physical for an hour a day when I can. By about the late Eighties I was already ready to die from my life of crime, but I looked at some people doing Tai Chi in a park in China and I thought, 'That is the thing for me.' I basically had a benefactor. I learned some really good esoteric shit from a Tai Chi master in New York city and that definitely added 20-25 years to my career and has been good for me all the way around.

### You have been nominated numerous times for the Rock and Roll Hall Of Fame. How did it feel to finally be inducted?

Have you ever tried to wipe your dog's arse when he didn't want you to? You know that face that they pull? They growl, they try and run, they try and bite you, but sooner or later they know that they are gonna get what's coming to them. It felt kinda like that.

It is a really insidious thing because to begin with you don't place yourself in the nomination – I never called or wrote to anyone or responded to a letter asking me if I would be available to be nominated. Somebody just nominates you and you find out about that one day and all of a sudden you are in this competition. you are in Miss Teen America or something, you are in a beauty pageant that you didn't ask to be in. Then there is all the psychological gymnastics of whether you will then be the chosen one. It was a pain in the arse from which I have found relief.

### Your brand association with Swiftcover in the UK has drawn both support and criticism while doubtless heightening your profile. What made you sign up?

The one good thing about being me is that I have nothing to live down that I have not already lived down.

It came along nicely. Initially they offered me a huge shit pile of money and that just put me in a good mood to begin with. That brightened my outlook. They didn't come on too quick or too strong. it was step-by-step and very clear what the script would be.

I had a good time doing it. I loved the idea of an inanimate object being brought to life to portray me; this is where I have been heading for quite a while; eventually I would like to have a whole team out there doing all the work for me.

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







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from Marsha Vlasic and everyone at International Creative Management



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KEEP UP THE CHARGE**

**CONGRATULATIONS  
FROM ALL YOUR FRIENDS  
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UNIVERSAL MUSIC UK



LUCIAN  
GRAINGE



# Features



## FRIENDS IN HIGH PLACES

'We're hustlers. We always have been.' So says Simon Cowell of himself and his friend and rival Lucian Grainge as the Universal boss prepares to move Stateside to take up the biggest job in the music industry. Music Week unites these two transatlantic British industry giants in print for the first time

### Interview: Lucian Grainge

By Paul Williams

**THEY ARE THE TWO MOST SUCCESSFUL UK MUSIC EXECUTIVES OF THEIR GENERATION** and have been both friends and rivals for years, but this article unites them in print for the very first time.

As Lucian Grainge prepares to head off to the States to take up what is quite simply the biggest music-industry job on the planet, who better to quiz him about this and plenty more else besides than the only other contemporary British exec who could rightly be described as an equal, Simon Cowell?

Although the pair, professionally, are arch rivals – with Grainge currently Universal Music Group International chairman and CEO and about to become global group CEO, and Cowell Sony's star executive attraction – there exists a deep and real affection between the two. That has blossomed into a close friendship, something that should not come as a surprise when you consider just how much they have in common. Not for them the university route: Cowell was working straight after finishing school in the post room at EMI, while Grainge's remarkable music-business career began while a teenager as a talent scout at April Music in 1979.

Having turned 50 within months of each other (Grainge reached that milestone at the end of February), they are now world leaders in the industry, but it seems those raw characteristics that first drove them remain fully intact.

"We're hustlers. We always have been," says Cowell.

"We left school early, weren't given much of a leg up to begin with. We both started off with a phone and a desk, worked hard, hustled. You can't get this far without working hard; you've got to get on well with people but, most importantly, I really mean this, you've got to retain a sense of humour. The reason most of the people I've seen screw up is because they take themselves too seriously."

An important part of their bond clearly is that, while both are now undisputed global leaders in this business, they have had to cope with huge difficulties and set-backs along the way. But the struggle has only made them stronger.

"The one thing people don't know is how desperate both of us have been at various times of our career. And, let me tell you, it's very grounding," says Grainge who last Thursday was honoured with The Strat at the Music Week Awards for an outstanding contribution to the music industry.

"We've both been out of work," he adds. "We've both been completely flat on our backs and I think to have dusted ourselves off and to have moved forward... I think that's what it is all about. I hope that for anyone who has had bad luck or things haven't worked this shows you can dust yourself off and move forward and really charge."

In this conversation they share their thoughts on

everything from Grainge's new job, reality TV, the possible future shape of the music industry, how Cowell turned down the opportunity of working with his friend and even what it would take the Universal man to bow to cosmetic surgery. But, while their talk is friendly and with mutual respect, do not for the minute think the two of them are going soft. A vital aspect of their relationship remains a strong desire to get the better of the other professionally, a point explained in no uncertain terms by Cowell.

"We've both been out of work. We've both been flat on our backs and I think to have dusted ourselves off and to have moved forward... that's what it is all about..."

**LUCIAN GRAINGE**

Take That, [so] I hired one of those lorries that you can put a poster on and I was going to drive around his office on Monday morning. I was more excited about that than the record going to number one. We got beaten by about 100 sales – that just about sums up our relationship."

**ABOVE**  
Friends, rivals, countrymen: having already made the move across the Atlantic, what advice can Simon Cowell give his personal friend and professional rival Lucian Grainge?

"I always got on well with him but he used to annoy me because he used to beat me to so many deals and then wind me up on purpose," the Syco founder recalls. "I can remember one particular time when I was driving into work and he put a bloody Take That poster, the biggest poster you could buy, outside my office, knowing that record was going to beat my record to number one that week. I've never been so irritated in my life."

"I thought I might have a shot of beating him to number one with, I think it was Il Divo versus





UNIVERSAL MUSIC GROUP

LUCIAN,

CONGRATULATIONS  
ON THIS REMARKABLE ACHIEVEMENT

LOVE,  
DOUG MORRIS  
AND THE ENTIRE UMG FAMILY





# Features



PHOTO: John Marshall/International.com



As Cowell notes, "We're very, very, very competitive with each other," but he is quick to add, "We have a lot of respect for each other, but thank God we still have fun. I think when you look back in time and you think of the really great, great characters and names from the music business, and there aren't many left, I think Lucian is one of those people now because he's got that trait. He's a great motivator, he's ruthless, ambitious, competitive, annoying... deep down he's got a good heart.

"You've got to dig very deep for that one. He's a good friend of mine and, whatever happens with Lucian, forgetting business, we'll always be there for each other and I'm very proud of you Lucian. I really mean that and it's a big deal this [job]."

Grainge himself points to what Cowell himself has achieved on the other side of the Atlantic ahead of his own switch from London to New York on July 1.

"You see what Simon has achieved in America, you've seen what he's achieved in a global sense and in that way he's the shining light. He's the shining light for so many of us," says Grainge.

**Simon Cowell: Do you want to talk about cars or the music business?**

**Lucian Grainge:** Cars.

**SC: Okay, what kind of car are you driving at the moment?**

**LG:** I've got my [Mercedes] SL as I'm dwindling down ready for my move.

**SC: Lucian, as you can imagine, when I was asked to do an interview with somebody and then found out it was you I kind of felt sick doing this, and then I thought, there's no one better. So I've got some boring questions here and some I'm going to make up myself.**

**LG:** Can we put this down as the extra day in the week when we swap who we talk about?

**SC: Just to give some background, when we go on holiday together in Barbados we've agreed that Mondays, Wednesdays and Fridays are Lucian days, Tuesdays, Thursdays and Saturdays we just talk**

## The Grainge effect Universal albums 2001-07

### 2001

Pos*	Artist	Album	Label
5	GABRIELLE	Dreams Can Come True – Greatest Hits	Go Beat/Polydor
11	SHAGGY	Hot Shot	MCA
14	HEAR'SAY	Popstars!	Polydor
17	S CLUB 7	Sunshine	Polydor
14	RUSSELL WATSON	Encore	Decca



### 2002

Pos*	Artist	Album	Label
3	ENRIQUE IGLESIAS	Escape	Interscope/Polydor
7	EMINEM	The Eminem Show	Interscope/Polydor
12	NICKELBACK	Silver Side up	Roadrunner/Universal
17	ELTON JOHN	The Greatest Hits 1970-2002	Mercury
19	THE ROLLING STONES	Forty Licks	Virgin/Decca (joint release with EM)



### 2003

Pos*	Artist	Album	Label
4	DANIEL BEDINGFIELD	Gotta Get Thru This	Polydor
9	BUSTED	Busted	Universal
13	BLACK EYED PEAS	Elephunk	A&M/Polydor
17	50 CENT	Get Rich Or Die Tryin'	Interscope/Polydor
19	BUSTED	A Present For Everyone	Universal



### 2004

Pos*	Artist	Album	Label
1	SCISSOR SISTERS	Scissor Sisters	Polydor
2	KEANE	Hopes And Fears	Island
9	SNOW PATROL	Final Straw	Fiction/Polydor
11	GUNS N' ROSES	Greatest Hits	Geffen/Polydor
12	RONAN KEATING	10 Years Of Hits	Polydor



### 2005

Pos*	Artist	Album	Label
4	KAISER CHIEFS	Employment 8	Unique/Polydor
9	EMINEM	Curtain Call – The Hits	Interscope/Polydor
12	THE KILLERS	Hot Fuss	Vertigo
17	SCISSOR SISTERS	Scissor Sisters	Polydor
20	GIVEN STEFANI	Love Angel Music Baby	Interscope/Polydor



### 2006

Pos*	Artist	Album	Label
1	SNOW PATROL	Eyes Open	Fiction/Polydor
2	TAKE THAT	Beautiful World	Polydor
3	SCISSOR SISTERS	Ta-Dah!	Polydor
6	RAZORLIGHT	Razorlight	Vertigo
10	JAMES MORRISON	Undiscovered	Polydor



### 2007

Pos*	Artist	Album	Label
1	AMY WINEHOUSE	Back To Black	Island
3	MIKA	Life In Cartoon Motion	Island
4	TAKE THAT	Beautiful World	Polydor
6	EAGLES	Long Road Out Of Eden	Polydor
7	KAISER CHIEFS	Yours Truly Angry Mob	Unique/Polydor

\*The figures in the 'position' column represent each album's overall position on the year-end chart. The chart itself shows Universal UK's five biggest albums each year from when Lucian Grainge succeeded John Kennedy as chairman/CEO in 2001 until 2007, his final full year in the job before David Joseph took over. Source: OCC

about me and Sunday's a toss-up.

**Let's start with the question everybody in the music business is thinking about: how the hell did this happen to you?**

**LG:** It's quite extraordinary really. When I started all I wanted was a phone and a desk and a few bob to sign some artists so I've been very fortunate. That's the reality.

**SC: And how long did it take you to think about taking the job?**

**LG:** A second.

#### ABOVE LEFT

Lucian Grainge Superstar? Close friend Andrew Lloyd Webber presented Grainge with The Strat at last week's Music Week Awards



# Features

Doing business: while artists may hog the limelight at awards shows, Lucian Grainge's table is always a hive of business interest. Here he is pictured with artist manager Jazz Summers, at the Music Managers Forum Roll of Honour



PHOTO: John Vassalli/menternational.com

SC: Seriously?  
LG: Yeah.

SC: Bearing in mind a lot of Brits have gone over to do these jobs before, what are the obvious pitfalls to avoid?

LG: I'd be very interested to know how you felt when you went. You've made that move so I'm sure you'd have some advice for me.

SC: The one thing I learnt going over there is you have to be proud to be British and an understanding of the Americans are very similar to you and that you can't turn into an American. That's what I see with a lot of TV people who go over here [the US]. Actually I'd rather the interview was about me.

LG: So would I!

SC: Okay, where would you like to be and what would you have liked to have accomplished in five years' time?

LG: From now?

SC: From now... if you last five years' time.

LG: (laughs)

SC: We're being optimistic here.

LG: Well, if I don't last I imagine I'll be working for you.

## UNIVERSAL PRAISE



**CHRIS BLACKWELL** Founder, Island Records

"It is great news for the people who create and produce music that someone who cares about artists and talent will be running the world's largest collection of record labels. I wish Lucian the very best and also congratulate Doug on this choice."



**PAUL MCGUINNESS** Manager, U2

"Lucian knows a hit when he hears one but even more important he knows how to make it a hit. The greatest thing any recording artist in this day and age can hope for is the personal support of Lucian Grainge."



**JOHN KENNEDY** Chairman and chief executive, IFPI

"The secret of his success is he is an all rounder; A&R man, negotiator, marketing man and manager, and where necessary a goal hanger for deals! Maybe the most important skill of all."



**FERDIE UNGER-HAMILTON** President, Polydor

"Lucian Grainge gave the British recording industry the urgency it needed to survive."



**SIMON FULLER** Founder, 19 Entertainment and creator of American Idol

"Lucian is a true Titan of the modern global

music industry. He is one of the few people I know that balances a great understanding of the past with a fearless approach to shaping the future. His ambition, commitment and love of music is unparalleled.



**MAX HOLE** Executive VP, Universal Music Group International

"I first met Lucian 30 years ago, Howard Thompson was a mutual friend, he was an A&R man at CBS, and he took me to Lucian's apartment in north London. We talked music, girls and I was very jealous of his red glasses. He was energetic, restless and impatient. Now he is more energetic, more restless and more impatient."



**DICKON STAINER** MD, Decca

"Two things strike me about Lucian; he injects belief like no-one else, and he always puts the music first. That's his unique double whammy."

## IFPI Global best-selling albums 2006-08

### 2006

Pos. Artist Album Label

7 U2 U218 Singles Mercury

11 SNOW PATROL Eyes Open Fiction/Polydor

29 SCISSOR SISTERS Ta-Dah! Polydor



### 2007

Pos. Artist Album Label

2 AMY WINEHOUSE Back To Black Island

9 MIKA Life In Cartoon Motion Casablanca/Island



### 2008

Pos. Artist Album Label

4 DUFFY Rockferry A&M/Polydor

7 AMY WINEHOUSE Back To Black Island

27 TAKE THAT The Circus Polydor

36 AMY MACDONALD This Is The Life Mercury

37 ABBA Gold - Greatest Hits Polydor



The above shows Universal Music Group International UK-sourced albums that made the IFPI's annual top 50 survey of global best-selling albums and the positions where they ranked since the first full year of Lucian Grainge serving as UMGI chairman and CEO. The 2009 chart has yet to be published. UK labels are listed. Source: IFPI

## Career chronology From talent scout to global CEO 1979-2010

**1960** Born in Edmonton, north London, Lucian Grainge attends Queen Elizabeth Grammar School in Barnet, leaving aged 18

**1979** April Music/CBS employs Grainge as a talent scout. His first signing is the Psychedelic Furs (below) and he is later promoted to head of the creative department



**1982** Grainge joins RCA Music Publishing as director. He scores his first hit single in the US, Olivia Newton-John's Heart Attack (below)



**1985** Grainge is made director of A&R at MCA Records

**1986** Grainge takes on the role of managing

director at PolyGram with the aim of setting up its newly-formed UK music publishing company

**1993** Grainge joins Polydor as general manager of A&R and business affairs

**1997** Grainge promoted to Polydor managing director and enjoys success with acts including Boyzone and Lighthouse Family (below)



PHOTO: John Vassalli/menternational.com

**1999** Grainge steps up to take on the position of Universal UK deputy chairman, reporting to John Kennedy

**2001** Grainge replaces Kennedy as chairman and CEO of Universal UK

**2005** While retaining his UK responsibilities Grainge is promoted to chairman and

CEO of Universal Music Group International

**2008** Grainge hands over UK role to David Joseph. He is honoured at the Music Industry Trusts dinner (above)

**2010** Grainge wins the coveted Music Week Strat. He is due to become Universal Music Group global CEO on July 1



# Congratulations Lucian

on being awarded the Strat

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# Features



PHOTO: John Marshall/financemag.com

## ABOVE

Learning from the masters: Grainge with mentor, former boss and predecessor as Universal global CEO, Doug Morris

**SC:** Yeah, that's a good line and I know myself who kind of changed my life, an executive I met. Who was the one person who really became your mentor who you learnt most from?

**LG:** There really have been ultimately two. One was the late Maurice Oberstein...

**SC:** Why him in particular?

**LG:** Because it's actually the same answer as the second person and the second person is Doug Morris.

Despite how different they were – one was a lawyer with a background in chemical engineering and Doug was obviously a record guy and a songwriter originally – they both taught me exactly the same thing. Which is that A&R was special and that the ability to make music and make records was the whole basis of the entire business.

It comes back to the thing I said earlier, it's the same circle, if you haven't got anything to sell you don't have to worry about sales, piracy, promotions, press, discounts; it's all an irrelevance.

**SC:** It's quite interesting and again quite annoying to say this, but I think right now the music industry has lost quite a lot of its legends, some of the people you talk about like Maurice Oberstein, people in the past, and it's gone a little bit lifeless. Do you see yourself becoming one of the greats?

**LG:** All I can do is be myself and continue to be myself. That's for others to judge, not me.

**SC:** What would you say were the biggest highs and lows of your career?

**LG:** I think I have had a variety of highs, but probably the biggest was the amount of success of UK music that we have exported outside of the UK, specifically into the US and Europe over the last five years or so [see page 44]. It really has been pretty much consistent and something which I've taken an awful lot of pride in as well as pleasure. Artists like Amy Winehouse, obviously Take That and Keane and Duffy, Snow Patrol, Mika, Amy Macdonald, Scissor Sisters, Melody Gardot and Taic Cruz now. Our relationship with Abba in terms of our

success with Mamma Mia and the soundtrack and the movie and the musical...

**SC:** (interjects) We're going to try to keep this part quite small. It's the second part we're more interested in.

**LG:** You'll like the next bit. The biggest low of my career is not persuading you to come and join me as a partner back about 10 years ago now, maybe in '99, something like that...

**SC:** I can remember.

**LG:** ...when, unfortunately, Westlife went on to break. BMG were able to keep you with a huge injection of Westlife royalties.

**SC:** But don't you think friendship is more important than business?

**LG:** With you definitely dear, providing we end up working together.

**SC:** That will probably happen at one point. Now another question. This is actually the first one that came into my mind: would you consider cosmetic surgery when you take this job in America?

**LG:** Absolutely. Stomach stapling.

**SC:** You would? Then the answer to that is "yes".

**LG:** What I would like is stomach stapling and your dentistry.

**SC:** Okay, I can arrange the dentistry. Just to be on the record, you will consider cosmetic surgery? Which, by the way, is a good idea.

**LG:** If you invite me on to The X Factor I will commit now to cosmetic surgery.

**SC:** Okay that's a deal. Will Universal be trying to take on Sony in a much bigger way when it comes to reality TV like Idol, Glee, X Factor, America's Got Talent? The list goes on...

**LG:** As you know it's not an area that is unfamiliar to us. We did the original Popstars, which I understand you had the opportunity to do and passed on and subsequently when we delivered HearSay, which had the biggest-selling single [first week] of all time...

**SC:** Which was one of my songs.

**LG:** On a song that we stole from you and you sat in the audience at the Brits in, I think 2001, and becced with all your colleagues...

**SC:** We're not being historic here. We're talking about the present and the future.

**LG:** I think it is important to give context. And then we went on to Popstars: The Rivals, from which we got Girls Aloud and obviously Cheryl Cole, two Fame Academy series and various other formats and shows from Pop Star to Opera Star etc etc. It is an area where we are comfortable in, understand the risk and are confident about. The only thing we don't have in the shows is Simon Cowell and I thought I'd take this opportunity as a formal invitation to join us on one of our formats.

**SC:** Thank you very much. Any one in particular?

**LG:** No, but the moment I put the phone down I'm going to think of one.

**SC:** (laughs) Thank you very much. My follow-up question to that is, are you frustrated Universal came up with the Pop Idol forerunner Popstars and ultimately we kind of took that away from you?

**LG:** Am I frustrated? Yes, but the world is a big place and I'm delighted to see you've had so much success.

**SC:** Look, as a friend Lucian I can tell you now the market is pretty much sewn up. I think it's really important for you guys to concentrate on something else.

**LG:** Well, we'll drop it immediately then Simon!

**SC:** Would you mind?

**LG:** Absolutely.

## UNIVERSAL PRAISE



**PETE WILKINSON** Producer/manager, Amy Macdonald

"Lucian is larger than life and a living legend. He has constantly been a source of inspiration, encouragement and determination. Universal is lucky to have him; we are all lucky to have him. This industry needs people with such drive and vision. I am looking forward to our continued relationship when we launch Amy's second album in the US later this year. Congratulations Lucian!"



**DAVID JOSEPH** Chairman and CEO, Universal Music UK

"The thing that will always interest him the most is the A&R process and really tapping in to the creativity of an artist. The thing he likes to do best and encourage within the company is to challenge artists and get the best out of them, and people respond really well to it.



**TONY WADSWORTH** Chairman, BPI

"Lucian is a competitor, and Lucian likes to win. I had the misfortune AND the good fortune to be in regular head to head competition with

him when we ran EMI and Universal UK respectively. Misfortune, as we would all like it a little easier at times; but mainly good fortune as he helped raise everyone's game, including my own. Lucian has worked all his life in this business, lives it, breathes it and knows it inside out – our industry needs these qualities more than ever. Congratulations Lucian!"



**LIZ SCHIMEL** Global head music, Nokia

"Lucian is gifted with the ability to combine exceptional business acumen and real artistic depth. His leadership in driving new initiatives and business models makes him one of music industry's leading visionaries."

**SIMON FOX** CEO, HMV Group

"Lucian has made a remarkable contribution over many years – not just to Universal and the UK music industry in general, but, through his extraordinary talent for identifying and developing artists, to our wider popular culture as well. It's fitting that his outstanding achievements have been recognised with this much-deserved Strat Award."



**TED COCKLE** Co-president, Island Records

"To have worked with Lucian is an experience like no other. To have his wisdom, energy and support is exceptional and to hear Lucian utter those comforting words, 'Ted, if at first you don't succeed... then you're fired; makes you sleep beautifully at night.'"



**JONATHAN SHALIT** Global chairman, ROAR

"We all know Lucian's strength in the business world, but not all know that as a private family man Lucian's attributes are equally as strong. Lucian is a true Mensch."



**LESLEY DOUGLAS** Director of programming and business development, Universal Music UK

"I spent many years in the BBC discussing at various conferences just what makes a great leader. When you work for Lucian Grainge you see it in action. His business acumen and instinct for what makes a hit are well documented.

"What is less well charted is how supportive he is personally – when I most needed support Lucian was there. I owe him."



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PAUL, BONO, EDGE, ADAM AND LARRY**





# Features

**SC:** Okay. What are you going to miss most about working in the UK? Fish and chips? You can't get good fish and chips out here.

**LG:** It's a nice opportunity for a business venture between us.

**SC:** If you take Harry Ramsden's over there we'd make a fortune. I'm serious.

**LG:** What will I miss? Obviously I'll miss my team, my colleagues and the friends one creates in the industry, although the world is far more flat, far more global than when you and I started. When we started, we were discouraged from ringing America just because of the cost of the call. I remember when the internet first got real traction, probably within organisations around 1996/97, we were discouraged from using it because it was expensive to go online. I think the world has changed completely and in terms of

communications, I can get the best out of literally every single country in a global way and in a global company.

**SC:** But aside from that, I'm just talking about culturally, family, your friends, colleagues – what do you think you will miss the most?

**LG:** On a personal level, the thing that I'll miss probably the most is taking my son to Arsenal on a Saturday, but the irony is because of the way rights are cut up I'll be able to watch more on telly [in the States]. But this is an enormous adventure, an enormous privilege for me and my family and they're very excited in the same way I am and obviously we'll be coming back on holidays and so forth.

**SC:** Six, seven hours on a plane now. It's nothing – it takes longer to Brighton on a Sunday. And Lucian, what do you think the record business will look like in 10 years? How many majors do you think there will be compared to how it is now?

**LG:** I would imagine it won't be that much different. The potential scale of the business will be far greater. The impact of how we can evolve digital offers the greatest opportunity certainly for our generation – for the next generation, too – in terms of emerging markets, in terms of how we can really get music to billions of people whereas now music is available to tens of millions of people. The basics of what we do, whether or not it is in TV or A&R or songs or music or production, concerts, direct to consumer. All of those things will evolve. But in a nutshell I think the scale will be much greater and much wider.

**SC:** So, contrary to what people are saying, you are optimistic, not pessimistic.

**LG:** Of course I am optimistic, but I am also very determined. I'm determined that the business, the industry, broadens. It will inevitably look very different. We've seen more change in the last five years than we've seen in the last 50 or 60 years. I can see how so many of the opportunities that we are taking, all of us are taking, in terms of music and our relationship with the consumer, how we communicate with them, how they tell us things, how we give them

feedback, how we sell to them, how we are able to have new business and technology partners the likes of which you and I would never have anticipated being in business with and in countries where we would never have anticipated being in business, will really make an enormous difference.

If you take the success you had with Susan Boyle, that would have been impossible five years ago. It may have been impossible three years ago and if you multiply that three or four times forward the opportunities for class and musical quality will be very rewarding.

**SC:** And, Lucian, in terms of your day-to-day doing business, when you take the gig in America, how are you going to do this? Are you going to get very involved in the A&R process or what?

**LG:** The business everywhere within Universal is decentralised and within the US we have several labels structured throughout the country and they are run and led by the individuals, the chairmen of those labels. I'm from music. I started as a music publisher, I was a talent scout, and people like you and I are about songs, about producers, and they're about hits. The experience I've had over the last 30 years is about working with all sorts of people at executive level and producers, songwriters and artists at all levels. When you throw all that together we're talking about the ability to get the best out of a situation and the best out of people and I hope that's what I'll be able to continue to do.

**SC:** And when you first started out in the music business, did you ever dream you would become the most important person or powerful person in the music business in the world?

**LG:** No, it would have seemed completely inconceivable. All I wanted was a phone, a desk and a car and the ability to work with people, build teams, sign acts and make great music. Now I have so much more responsibility to create an environment where artists can really flourish, people can feel confident, where they are not overly worried whether or not things work in the first instance, how we sell that music, how we communicate with the audience, how we receive feedback from consumers, how that is literally happening on a global basis.

The fact that our generation can look at countries like China and other markets where we've never been able to see any light at the end of the tunnel and can succeed through the telco world and subscription models and so on. That is what the future is. How long did it take you to acclimatise when you went [to the US]?

**SC:** I always took the view that (a) I would be kicked out of here in three weeks and (b) I never felt I'd stay here full time so I like to go back to the UK every three or four months to kind of become English again and that's how I've sort of dealt with it really. A lot of people I know they've just stayed out, but I've benefited from going backwards and forwards.

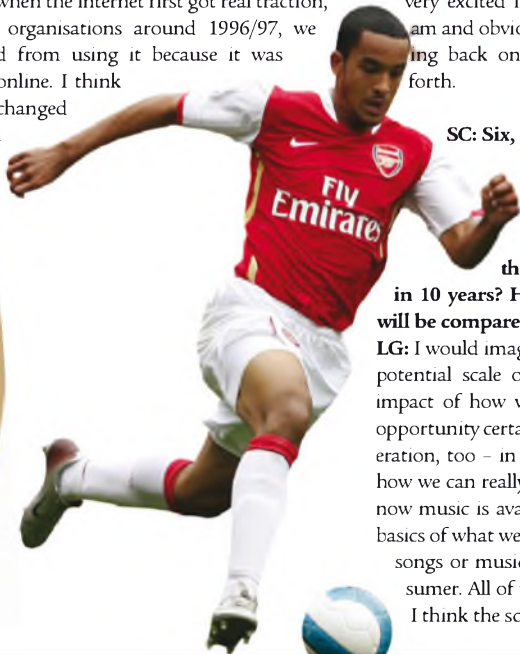
**LG:** Do you think it would have been different for you if you had taken your entire family with you?

**SC:** Totally. But I'm glad I didn't because it takes a while for them to get to know you and you them, but I always like going backwards and forwards and then I always look forward to coming back here.

And Lucian there is one massively important piece of advice I'm going to give to you which I think is really going to help you grow Universal.

And I've forgotten it. It's slipped my mind...

**BELOW**  
Emirates exile: Grainge's one regret about leaving England will be missing the chance to watch Arsenal with his son



## UNIVERSAL PRAISE



**BRIAN BERG** Managing director, UMTV  
"Lucian joined Universal the same year as me in 1986 to run the newly-formed publishing company and we were both hired by the legendary Obie whose management techniques definitely rubbed off on both of us. I have watched his meteoric rise as head of A&R and then MD of Polydor to chairman and CEO of Universal UK to the same role for UMGI and witnessed his spectacular success. It has been a great pleasure to have worked with him over the years and wish him all the good fortune he deserves in his new and most challenging role at the pinnacle of his career."



**RAYE COSBERT** Manager, Amy Winehouse  
"It is an honour to work with the man with the most acerbic wit in the game. Lucian is constantly challenging the boundaries. A fine man and I am very proud to know him."



**PAUL CONNOLLY** President, Universal Music Publishing Group UK and Europe  
"About 20 years ago, when Lucian was head of PolyGram Music and I was an A&R whippersnapper at MCA, I had the temerity to decline an offer to join his team at Polygram. The manner in which Lucian communicated the certainty of his belief in the error of my ways left a particularly indelible and vivid impression on me. But more importantly than that, so did his extraordinary will to win, his focus on his

team, and his commitment to great A&R and to delivering hits. Since then he's gone on to become unquestionably the best in our business, with a peerless track record of success. And, nowadays, whenever I get his unique and inspiring insight on a particular opportunity or challenge, I have to kick myself for not being as clever as he is and for not thinking of it first. Not that I'd want him to know that of course. Looking ahead, the industry's challenges are huge, but so are its opportunities and Lucian is without doubt the right man to push us to seize them all."



**DARCUS BEESE** Co-president, Island Records  
"Bubala, well deserved. Much love and respect."



**JASON ILEY** President, Mercury  
"Lucian is tenacious, tough, fiercely competitive, funny and very loyal. It's been a privilege to be a part of his team. I've always found him to be an inspirational boss and friend, who has always had my back in the 13 years I've known him. I won't wish him luck because Lucian makes his own luck."



**STEPHEN ALLAN** Chairman and CEO, MediaCom Worldwide  
"It goes without saying that Lucian is today the most astute executive in the global music industry. Although a ruthless business man, he also has an amazing sense for current trends and for

the public's ever-changing musical tastes. This is a man who knows what his customers want."



**GUY MOOT** President, EMI Publishing UK and Europe  
"Lucian epitomises everything great about a good old-fashioned hit-driven music A&R exec but combines it with leadership, a winning mentality and a new-school business head... a rare skill set in this game. We'll feel his influence across the globe."



**KIM BAYLEY** Director general, Entertainment Retailers Association (ERA)  
"Retailers want one thing above all from the record business and that's hits, and Lucian Grainge has delivered them consistently in spades. The fact that he has done so while managing the most retail-friendly of record companies is no coincidence."



**GARY FARROW** The Corporation  
"Lucian Grainge is a music-industry icon, a man who's gone from tea boy to runner, song plugger to publisher, MD to chairman and now he's gone global – and I'm not just talking about his waistline. Let's hope this works out or his next job will be as a lollipop man."



**CHRISTIAN TATTERSFIELD** CEO, Warner Music UK / Chairman, Warner Bros Records UK  
"The charts don't lie. He's topped the league for the last 10 years. Fair play to him."



# WELL DONE LUCIAN

---

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LIKE TO CONGRATULATE LUCIAN ON  
THIS WELL DESERVED AWARD AND  
WISH HIM LUCK OVER THE POND.**

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# Features

## GRAINGE'S GLOBAL RANGE

As global CEO of Universal, Lucian Grainge is not exactly arriving cold to the world stage – as his string of UK-exported success proves, he already has an eye and an ear for an international sensation

**WHEN ASKED IN HIS INTERVIEW** with Simon Cowell in this tribute feature about career highlights, Lucian Grainge without hesitation pointed to the number of UK-signed acts that have enjoyed significant overseas success during his time running Universal Music Group International.

As this round-up confirms, the major under Grainge has been at the forefront of UK triumphs on the world stage over the past few years, scoring particularly strongly with new and developing acts. Highlighted below are just some examples that reflect the depth and breadth of the major's UK successes in the US, Europe and elsewhere and must offer optimism that there will be plenty more to come as Grainge relocates to New York this summer.



### AMY WINEHOUSE

The pinnacle of Universal Music Group International's success with UK acts globally during Grainge's tenure, Winehouse's second album *Back To Black* sold around 10.6m albums worldwide and swept the board at the 50th annual Grammy Awards. Winehouse claimed song of the year, record of the year, best new artist, best female pop vocal performance and best pop vocal album with only Herbie Hancock taking album of the year preventing all six of her nominations turning into wins. Further lifted by those Grammy prizes, the album was a huge hit across the world, including climbing to a new peak of two and double-platinum status in the US following the ceremony, while in France it topped the chart and reached 1m sales.

### DUFFY

A year after Winehouse's extraordinary Grammy triumph, Duffy ensured another Universal UK-signed female vocalist was among the victors at the annual event as her debut album *Rockferry* was named best pop vocal album. The set had entered at four on the Billboard 200 in March 2008, the best start on the chart in history for a debuting UK-signed Universal artist and went on to become the year's fourth biggest-seller worldwide, according to the IFPI, with high sales numbers achieved across the globe. The album to date has sold 5.7m units worldwide.



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# Congratulations!

Congratulations to Lucian Grainge and all the winners on their outstanding achievements at this year's Music Week Awards

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**Jazz Summers**

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# Features



## SNOW PATROL

One of the first big international breakthroughs for a UK-signed Universal act after Grainge became UMGI chairman and CEO in July 2005, the band hit new sales and chart heights with their album *Eyes Open* and the single *Chasing Cars*. The now-legendary use of the track in the closing scene of the second-season finale of ABC's *Gray's Anatomy* helped to send it to number five on the Billboard Hot 100 and it went on to be nominated for best rock song at the Grammy Awards, while the album sold around 5.2m units globally.

## MIKA

Signed jointly to Island in the UK and Tommy Mottola's revived Casablanca Records in the US, the Beirut-born singer-songwriter added to his multi-platinum UK sales with success across Europe and beyond for first album *Life In Cartoon Motion*. With sales in the region of 5.3m globally, it was the world's ninth biggest-selling album of 2007, according to IFPI research, and achieved notable success in France where it reached seven figures. The same country also made the follow-up, 2009's *The Boy Who Knew Too Much*, a number one album.



## ABBA

Although their last studio album was released in 1981, the Swedes have been one of Universal's biggest global sellers over the past two decades, not least with the *Gold - Greatest Hits* retrospective. But in 2008 a new Abba title gave the best-of a run for its money with the release of the soundtrack of the *Mamma Mia!* movie. Executive-produced by Benny Andersson and Bjorn Ulvaeus, the album was number one across Europe, but also topped the US chart, remarkably the first Abba set to even make the Top 10 there.

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# Features

## AMY MACDONALD

Having topped the chart with her first album and reaching the top five this year with the second, Macdonald has hardly lacked success back home, but on the continent she has become an even bigger name. Debut album *This Is The Life* was a big seller across Europe, including spending more than 100 consecutive weeks on the Dutch chart and achieving four-times platinum status in Germany where it also won an Echo award. Following on from the 3m sales of that debut, her 2010 second album *A Curious Thing* has continued the pattern, including topping the charts in Austria, Germany and Switzerland.



## KEANE

The Sussex trio's first album *Hopes And Fears* had become one of Universal UK's last mega sellers prior to Grainge taking on the job of running UMGI. On the back of that success, the band's next album, 2006's *Under The Iron Sea*, impacted very strongly on charts around the world, including debuting and peaking at four in the US with first-week sales of around 75,000. It was also a top-five album in a number of leading territories across Europe.

## SCISSOR SISTERS

The follow-up to the UK's top-selling album of 2004 led off with the group's biggest global hit to date as *I Don't Feel Like Dancin'* built on a four-week run at the top of the British singles chart by becoming a smash elsewhere. This included reaching number one in Australia, as did the parent album *Ta-Dah*. The 2006-issued album also enjoyed a string of high chart positions in Europe, while also managed something of a chart breakthrough in the Scissors' native US where it reached number 19 on the Billboard 200.



CONGRATULATIONS, LUCIAN  
from Bill, Robert and all at Trinifold Management

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# LUCIAN GRAINGE

Congratulations on another industry honour celebrating your stellar career.

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We wish you every success on the next stage of your career and your American adventure.

Iain Watt at Machine Management & Rich Isaacson

## Bray & Kraiss

— Solicitors —

congratulate Lucian on receiving  
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and wish him every success  
on the other side of the pond

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# Features

## TAKE THAT

The mega sales domestically of their two comeback albums for Universal alone are enough for Take That to warrant mention in this piece with *Beautiful World* and *The Circus* both having surpassed 2m units in the UK. That admittedly puts any of their overseas successes with these releases in the shade, but there are highlights, including *Beautiful World*'s lead-off single *Patience* having topped the charts in a handful of European countries, including Germany, Italy and Spain, while the album went platinum in Germany and reached 250,000 sales there. *The Circus*, meanwhile, boasts a number of European Top 40 placings.



## MELODY GARDOT

New Jersey-born but UK-signed, the jazz artist has quietly become one of UMGI's most successful international sellers of recent times, especially through her 2009 second studio album *My One And Only Thrill*. The album performed particularly well in France, where it reached number five on the chart, while in the US broke into the top 50 and picked up three Grammy nominations, for instrumental arrangement accompanying vocalist, best engineered album and best producer, the latter two for non-classical works. Both her studio albums have sold around 1m units globally.



## TAIO CRUZ

The most recent notable triumph for UK talent globally under a Grange-run UMGI, Cruz in March became only the fifth British artist this century to top the Billboard Hot 100 when *Break Your Heart* replaced Black Eyed Peas at number one. Reaching the top just months after Jay Sean became the first ever UK urban act to head the Hot 100. Cruz did so in record-breaking style with his 53-1 climb the steepest achieved by a debuting artist. To further the triumph, the track, featuring Ludacris, sold 273,000 units in the week it reached number one.

**LUCIAN, THE UK'S LOSS  
IS THE WORLD'S GAIN:**

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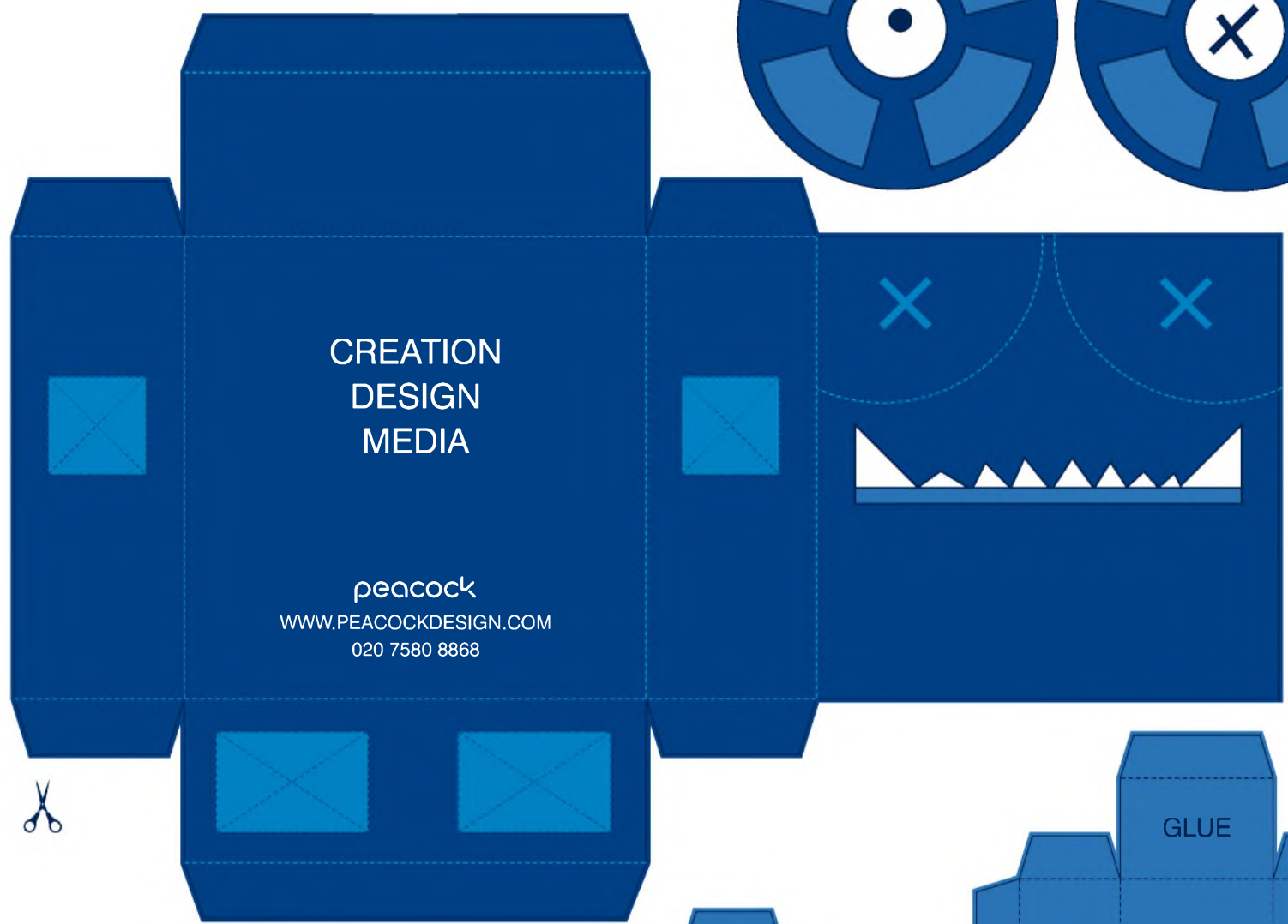
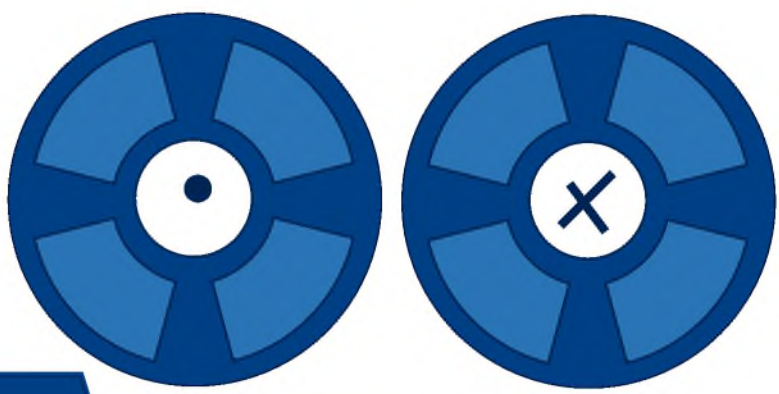


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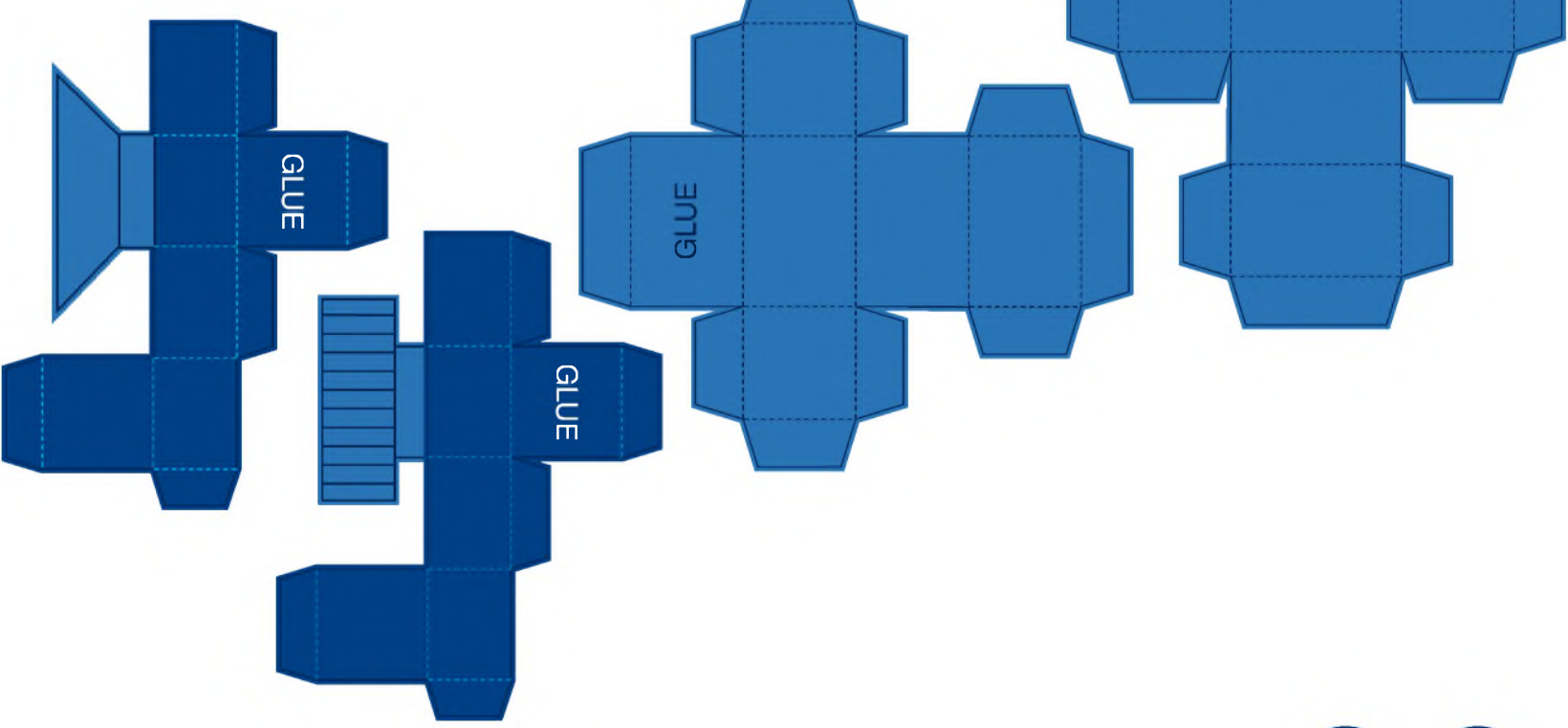




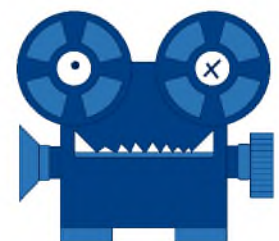


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key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **30HIT3** Don't Trust Me (Asylum/Photo Finish)
- Previous single: (chart peak): Starstruck (3)
- **Arno Carstens** Heartbreak (Epic)
- Debut single
- **Deftones** Diamond Eyes (Reprise)
- Previous single: Hole In The Earth (69)
- **Hot Chip** I Feel Better (Parlophone)
- Previous single: One Life Stand (41)
- **James Crazy** (Mercury)
- Previous single: We're Going To Miss You (48)
- **Kid Sister** Daydreaming (Asylum)
- Previous single: Right Hand Hi (did not chart)
- **Ludacris** How Low (Def Jam)
- Previous single: Number One Spot (30)
- **Paolo Nutini** Candy (Atlantic)
- Previous single: Pencil Full Of Lead (17)
- **Alan Pownall** Chasing Time (Mercury)
- Debut single
- **Primary 1 feat. Nina Persson** The Blues (Glow Up/Atlantic)
- Debut single
- **Roll Deep** Good Times (Virgin)
- Previous single: Shake A Leg (24)
- **Shakira** Gypsy (Epic)
- Previous single: Did It Again (26)
- **The Temper Trap** Science Of Fear (Infectious)
- Previous single: Fader (did not chart)
- **Diana Vickers** Once (RCA)
- Debut single
- **You Me At Six** Liquid Confidence (Virgin)
- Previous single: Kiss And Tell (42)

### Albums

- **AC/DC** Iron Man 2 OST (Sony)
- Previous album (first-week sales/total sales): Black Ice (111,072/455,522)
- **Tony Bennett** The Ultimate American Songbook (Sony)
- Previous album: Playin' With My Friends (2,882/28,834)
- **Whitney Houston** The Collection (Arista)
- Previous album: The Ultimate Collection (37,250/771,538)
- **Jakob Dylan** Women And Country (Columbia)
- Previous album: Seeing Things (1,638/8,027)
- **James** The Night Before (Mercury)
- Previous album: Hey Ma' (10,366/34,676)
- **Meat Loaf** Hang Cool Teddy Bear (Mercury)
- Previous album: Bat Out Of Hell III - The Monster Is Loose (79,584/359,831)
- **Music Go Music** Expressions (Mercury)
- Debut album
- **Kate Nash** My Best Friend Is You (Fiction)
- Previous album: Made Of Bricks (58,776/547,143)
- **Selena Gomez & The Scene** Kiss & Tell (Hollywood/Polydor)
- Debut album
- **Wale** Attention Deficit (Polydor)
- Debut album
- **Paul Weller** Wake Up The Nation (Island)
- Previous album: 22 dreams (58,940/274,356)

## Out next week

### Singles

- **Ariel Pink** Round And Round (4AD)
- **Beta Hector feat. Dionne Charles** Payback (Tru Thoughts)
- **The Big Pink** Tonight (4AD)
- **Blame feat. Ruff Sqwad's Fuda Guy**

- **Tinny Stryder** On My Own (New State)
- **Boys Like Girls** Love Drunk (Columbia)
- **The Courteeners** Take Over The World (Polydor)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (4th & Broadway)
- **The Dead Weather** Die By The Drop (Columbia)
- **Raheem Devaughn** I Don't Care (live) (Mercury)
- **Disturbed** Disturbed (143/Reprise)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
- **Fun Lovin' Criminals** Mister Sun (Kilohertz)
- **Fyfe Dangerfield** Faster Than The Setting Sun (Geffen)
- **Chilly Gonzales** Never Stop (Phantasy Sounds)
- **Natalie Imbruglia** Scars (Malabar)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Pete Lawrie** How Could I Complain EP (Island)
- **Marina And The Diamonds** I Am Not A Robot (679/Atlantic)
- **Angus & Julia Stone** Big Jet Plane (Flock Music)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)

### Albums

- **Avett Brothers** I And Love And You (Columbia)
- **Diana Birch** Bible Belt (Virgin)
- **Gogol Bordello** Trans-Continental Hustle (Rubric)
- **Boys Like Girls** Love Drunk (Columbia)
- **Avi Buffalo** Avi Buffalo (Sub Pop)
- **Bullet For My Valentine** Fever (Sony)
- **Arno Carstens** Wonderful Wild (Epic)
- **The Dead Weather** Die By The Drop (Third Man/Warner Bros)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **The Fall** Your Future Our Clutter (Domino)
- **Glee Cast** Glee: The Music, The Power Of (Epic)
- **Harlem** Hippies (Matador)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **James Last** Eighty Not Out (UMTV)
- **Meshe'll Ndegeocello** Devil's Halo (Downtown/Cooperative)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Island)
- **Usher** Raymond Vs Raymond (LaFace)

## May 3

### Singles

- **Against Me!** I Was A Teenage Anarchist (Warner Brothers)
- **Aggro Santos** Andy (Mercury)
- **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)
- **Hole** Skinny Little Bitch (Mercury)
- **Jesca Hoop** Whispering Light (Last Laugh)
- **Allison Iraheta** Friday I'll Be Over You (RCA)

- **Grace Jones** Love You To Life (Wall Of Sound)
- **Mika** Kick Ass (Casablanca/Island)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **The National** Blood Buzz Ohio (4AD)
- **Paul Harris V Eurythmics** I Want You (R2/Sony)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pendulum** Watercolour (Warner)
- **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

- **Alabama 3** Revolver Soul (Hostage)
- Alabama 3 will launch their new studio set this week with a special show at London's Shadow lounge. Already earning praise from Alan McGee and Martina Cole, it is the band's 8th album and the first to be released on their own label. Boasting guest appearances by Johnny Borrell, Jake Parker and Shane McGowan, this could well be their crowning achievement. The band take to the road for national dates next month, commencing at Brighton's Concorde 2 on May 3.
- **Timothy Andres** Shy And Mighty (Warner)



● **CocoRosie** Grey Oceans (Touch & Go)

CocoRosie - Grey Oceans

“Grey Oceans is a much more grown-up and mature affair than CocoRosie's three previous offerings. The clicks, whirs and childish toy sounds which so heavily featured earlier in their

career are still present, but heavily muted. Instead Sierra and Bianca's signature warbles wobble over rich piano chords, operatic, choral harmonies and drawn-out strings. It is difficult to believe the album was based on a series of improvisations with jazz pianist Gael Rakotondrabe. Gone are the short vignette tracks – to be replaced by songs of a respectable length (the shortest is just over three minutes), all meticulously put together, spiced with different analogue experimentalisms and samples of their mother singing in Cherokee, as heard on lead single Undertaker.”

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

- **Deftones** Diamond Eyes (Reprise)
- **Flying Lotus** Cosmogramma (Warp)
- **Funki Porcini** Up (Ninja Tune)
- **The Hold Steady** Heaven Is Whenever (Rough Trade)
- **Hole** Nobody's Daughter (Mercury)
- **Rowland S Howard** Pop Crimes (Infectious)
- **Natalie Imbruglia** Come To Life (Malabar)
- **JJ #3** (Secretly Canadian/Sincerely Yours)
- **Alicia Keys** The Platinum Collection (J)
- **Kid Sister** Ultraviolet (Asylum)
- **Lady Antebellum** Need You Now (Capitol)
- **Lady GaGa** The Remix (Interscope)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Steve Mason** Boys Outside (Domino)
- **New Pornographers** Together (4AD)
- **Maia Sharp** Echo (Bliss Street)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

## May 10

### Singles

- **Alexandra Burke feat. Pitbull** All Night Long (Syco)
- **Fugative** Rush (Hard2beat)
- **Gorillaz** Superfast Jellyfish (Parlophone)
- **Keane** Stop For A Minute (Island)
- **Kelis** Acapella (Interscope)
- **LCD Soundsystem** Drunk Girls (CFA)
- **Lights** Saviour (Warner Brothers)
- **Little Fish** I Am Crazy (Island)
- **Amy Macdonald** Spark (Vertigo)

- **Nas feat. Damian Marley** As We Enter (Island)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)

### Albums

- **The Black Dog** Music For Real Airports (Soma)
- **Toni Braxton** Pulse (Atlantic)



- **The Dead Weather** Sea Of Cowards (Third Man/Warner Brcs)
- **Foals** Total Life Forever (Transgressive)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Keane** Night Train (Island)
- **Gidon Kremer** De Profundis (Warner, Pcp)
- **The National** High Violet (4AD)
- **Radar Bros** The Illustrated Garden (Chemikal Underground)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Alvin Stardust** I Love Rock'n'roll (UMTV)
- **Train** Save Me, San Francisco (Columbia)
- **Unkle** Where Did The Night Fall (Surrender All)
- **Various** Fabric 52: Optimo (Espacio) (Fabric)

## May 17

### Singles

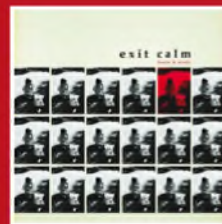
- **Against Me!** White Crosses (Warner Brothers)
- **B.O.B feat. Bruno Mars** Nothing On You (Atlantic)
- **Michael Buble** Crazy Love (143/Reprise)
- **The Cheek** Just One Night (Polydor)

## THE PANEL

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



**HILARY ROBINSON (RADIO 2)**  
**Maria Mena: All This Time (Upside/Universal)**  
 Maria Mena's lyrics are raw and honest. But, rather than embody her painful experiences in reflective ballad form, she allows them to live by embedding them in an invigorating melody. The listener is left with no doubt that her experiences have infused her talent.



**CLINT BOON (XFM)**  
**Exit Calm: Hearts and Minds (Club AC30)**  
 Seeing Exit Calm live is like being one of those soldiers at the end of Raiders of the Lost Ark when they open up the Ark of the Covenant: it feels like every molecule in your body is affected by the experience. File alongside the greatest rock bands of all time.



**THOMAS H GREEN (DAILY TELEGRAPH)**  
**O.Children: Ruins (Deadly People/Universal)**  
 Coming on like the unlikely spawn of The Damned and Patricia Morrison-era Sisters Of Mercy, O.Children's latest, produced by 6'8" frontman Tobi O'Kandi and Simian Mobile Disco's Jas Shaw, is revved-up, bombastic goth-pop that's infected with a pulsing, contagious urgency.



**JASON SHANNON (DIE SHELL SUIT)**  
**Family Force 5: Dance or Die (AWAL)**  
 Remember when rock was played with guitars, electro with keyboards and rap (kby streetwise guys? Well, like me, you're clearly getting old. Atlanta's FF5 would have been laughed out of those scenes not long ago but now they're embraced by all three.



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

- **Chiddy Bang** Truth (Regal)
- **General Fiasco** I'm Not Made Of Eyes (Infectious)
- **Ellie Goulding** Guns & Horses (Polydor)
- **The Hundred In The Hands** This Desert (Warp)
- **Katie Melua** The Flood (Dramatico)
- **Mos Def** History (Downtown Records)
- **Mumford & Sons** Roll Away Your Stone (Island)
- **Nightbus** I Wanna Be You (Island)
- **Owl City** Umbrella Beach (Island)
- **Philadelphia Grand Jury** The Good News/Ready To Roll (Too Pure)
- **The Pretty Reckless** Make Me Wanna Die (Polydor)
- **Renee Fleming** Endlessly (Mercury)
- **Slow Club** Giving Up On Love (Moshi)
- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)
- **White Rabbits** They Done Wrong/We Done Wrong (Mute)

### Albums

- **Band Of Horses** Infinite Arms (Sub Pop)
- **Mike Batt** A Songwriters Tale/The Orinoco Kid (Dramatico)
- **The Black Keys** Brothers (V2/Cooperative)
- **Cibelle** Las Venus Resort Palace Hotel (Crammed Discs)
- **Court Yard Hounds** Court Yard Hounds (Sony)
- **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

- **Jamie Cullum** Wheels (Decca)
- **Daisy Dares You** Rosie (Jive)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco

- (Divine Comedy)
- **Hurts** Better Than Love (RCA)
- **Iyaz** Solo (Reprise)
- **Jonsi** Animal Arithmetic (Parlophone)
- **Kassidy** Stray Cat (Mercury)
- **Kevin Rudolf feat. Birdman, Lil Wayne & Jay Sean** I Made It (Island)
- **Alicia Keys** Try Sleeping With A Broken Heart (i)
- **McLean** Finally In Love (Asylum)
- **Tiffany Page** On Your Head (Mercury)
- **Rihanna** Te Amo (Def Jam)

### Albums

- **Drake** Thank Me Later (Island)



- **Damien Jurado** Saint Bartlett (Secretly Canadian)
- **Vera Lynn** Attic (Decca)
- **Katie Melua** The House (Dramatico)
- **Nas & Damian 'Jr Gong'** Marley Distant Relatives (Island)
- **Pendulum** Immersion (Warner Brothers)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)
- **Stornoway** Beachcomber's Windowsill (uAD)
- **Various** True Blood Season 2 OST (Elektra)
- **Villagers** Becoming A Jackal (Domino)

### May 31

#### Singles

- **Matt Abbott** I Love This City (Mercury)
- **Alphabeat** DJ (Fascination)
- **Justin Bieber** Somebody To Love (Def Jam)
- **Black Eyed Peas** Imma Be Rocking

- That Body (Interscope)
- **Chapel Club** Five Trees (A&M)
- **Jason Derulo** Ridin' Solo (Beluga Heights/Warner Bros)
- **The Drums** Forever And Ever Amen (Moshi)
- **Vinny Piana** Love Is Your Fear (Attack Media/EMI)
- **Stornoway** Zorbing (Stornoway)
- **United Nations Of Sound** Born Again (Parlophone)

### Albums

- **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Rebel Rock/Atlantic/Grand Hustle)
- **Born Ruffians** Say It (Warp)
- **Daisy Dares You** tbc (Jive)
- **Detroit Social Club** Notes From The Underground (Polydor)
- **The Divine Comedy** Bang Goes The Knighthood (Divine Comedy)
- **Johnny Flynn** Been Listening, Kentucky Pill (Transgressive)
- **Iyaz** Replay (143/Reprise)
- **Jack Johnson** To The Sea (Brushfire/Island)
- **Vinny Piana** Beg Me To Forgive (Attack Media/EMI)
- **Silver Columns** Yes And Dance (Moshi)
- **Various** Twilight: Eclipse OST (Atlantic)

### June 7

#### Singles

- **Gold Cave** Life Magazine (Matador)
- **Deelux** Hot Hot Hot (Mercury)
- **Stevie Hoang** I'll Be Fine (Mercury)
- **LMFAO** Yes (Interscope)
- **Pixie Lott** Turn It Up (Mercury)
- **Primary 1** Princess (Atlantic)
- **Robyn** Dancing On My Own (Konichiwa)
- **Semi Precious Weapons** Semi Precious Weapons (Polydor)
- **Tinie Tempah** tbc (Parlophone)

#### Albums

- **Against Me!** White Crosses (Warner Brothers)
- **Christina Aguilera** Bionic (RCA)
- **Ariel Pink** Before Today (uAD)

- **Crystal Castles** Crystal Castles (Different Recordings)
- **The Drums** Summertime (Moshi)

“The Drums have already won a lot of fans with their twangy, summery indie pop, which comes complete with just the right amount of nerd chic and collegiate good looks. The band's eponymous debut album, which arrives just in time for the sun coming out, is unlikely to disappoint those who fell in love with their debut EP Summertime: everything is present and correct, from ludicrously catchy hooks, to a nerdy buzz that drives the 12 tracks along at a breakneck pace. Everything comes to a head in Let's Go Surfing, the whistle-driven track that has become their trademark and which features again here – you'll struggle to find a better distillation of being a teenager in the throes of a summertime crush all year.”

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

- **David Gray** Draw The Line (Polydor)
- **Seth Lakeman** Hearts And Minds (Relentless)
- **Morcheeba** Blood Like Lemonade (PIAS)
- **Ratatat** LP4 (XL)
- **Robyn** Body Talk pt 1 (Konichiwa)
- **Kevin Rudolf** To The Sky (Island)
- **Sia** We Are Born (Monkey Puzzle)
- **Surfer Blood** Astro Coast (Kanine)

Floridan band Surfer Blood preceded their debut UK album with the limited-edition seven-inch single Swim, boasting a remix by Allan Blickle of Baroness. Astro Coast itself will appear after a bunch of live dates throughout May, including Camden Crawl on May 1 and 2, The Great Escape on May 13 and All Tomorrow's Parties in Minehead on May 14.

- **United Nations Of Sound** Redemption (Parlophone)
- **Steve Winwood** Revolutionis (Columbia)

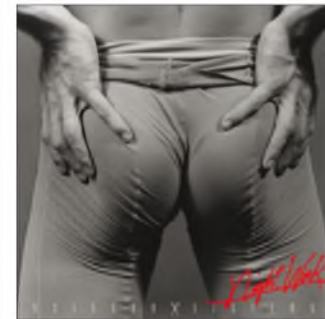
### June 14 and beyond

#### Albums

- **Laurie Anderson** Homeland (Warner)
- **Blame** The Music (New State) (28/6)
- **Bombay Bicycle Club** Acoustic (Island) (21/6)
- **DM Stith** Heavy Ghost: Appendice (Asthmatic Kitty) (14/6)

DM Stith's debut Heavy Ghost was widely acclaimed as a stunning debut, enjoying high praise from critics as well as musical peers including Crizzly Bear and Bat For Lashes. This summer Stith returns with Heavy Ghost: Appendice, a collection of the EP trilogy released last summer and featuring remixes from Bibio and Clark among others, as well as some previously unreleased cover versions. A beautifully packaged limited-edition double-disc set, it will be followed by more new material next year.

- **Devo** tbc (Warner Eros) (14/6)
- **Evermore** Evermore (Warner Music) (28/6)
- **Goldhawks** Trick Of Light (Mercury) (21/6)
- **K'naan** Troubadour (Polydor) (28/6)
- **Kele** The Boxer (Wichita/Polydor) (21/6)
- **Jay-Z** The Hits Collection Vol. 1 (Roc-A-Fella) (14/6)
- **Jonathan Jeremiah** Happiness (Island) (14/6)
- **LMFAO** Party Rock (Interscope) (14/6)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy) (28/6)
- **Tom Petty & The Heartbreakers** Mojo (Warner Bros) (21/6)



- **Scissor Sisters** Night Work (Polydor) (28/6)

Scissor Sisters' third album was recorded between studios in New York, London and the Bahamas. It is the follow-up to 2006's number one Ta-Dah!, which shifted more than 1.4m copies in the UK alone. Night Work is a primarily a dance record produced by Stuart Price, who met the band when they supported his Zoot Woman outfit in 2004. Scissor Sisters debuted their new material to a rapturous reception at SXSW last month and they began streaming a track entitled Invisible Light from their website last week.

- **Zero 7** Record (Atlantic) (14/6)

## SINGLE OF THE WEEK

**3OH!3** Don't Trust Me (Asylum/Photo Finish)

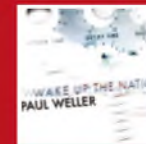


Originally released in July 2009, Don't Trust Me will get a second crack at the UK charts

this week. Since the single's first outing the duo have seen their profile rise significantly, enjoying a huge hit with the Starstrukk single featuring Katy Perry – which has sold more than 440,000 copies in the UK – and teaming up with Ke\$ha on her own debut, Blah Blah Blah. Re-added by Radio One five weeks ago and now A-listed, the single is also enjoying support from Kiss FM and XFM, where the song has been added to their daytime playlists. In the US the track has sold in excess of 2.7m copies, while their MySpace page has attained more than 215m plays.

## ALBUM OF THE WEEK

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



Paul Weller's critical and commercial stock is at a high for his 10th solo album. Boasting a two-

track reunion with former Jam bassist Bruce Foxton alongside guest spots from Kevin Shields and veteran Tornados drummer Clem Cattini, it is clear that Weller is enjoying this purple patch. As with its predecessor 22 Dreams, Wake Up The Nation is an effervescent affair bursting with ideas but with tracks rarely pushing the three-minute mark. The album will be released as both standard CD, a deluxe CD version boasting remixes by a slew of contemporary names including Richard Hawley, Tunng, The Bees and Nick Zinner from the Yeah Yeah Yeahs, as well as vinyl and digital formats.



# Key releases

## Rock, R&B and sea shanties hit retail



**AFTER THREE WEEKS** dominating the pre-release lists, Paul Weller's *Wake Up The Nation* is delivered to retail, leaving a void filled at Amazon by Port Isaac's *Fisherman's Friends*; at HMV by Usher's *Raymond V. Raymond*; and at Play by the retailer's own exclusive edition of *Bullet For My Valentine's Fever*.

There is not much in the way of consensus, with the *Fisherman's*

Friends album having few pals at Play, where it ranks at number 20, while Usher's album fills the same anchor slot on the Amazon list. *Bullet For My Valentine* at least manage to make the Top 10 on all three charts, adding sixth place at Amazon and fourth at HMV to their Play number one.

The repackaged Rolling Stones classic *Exile On Main Street* is exciting attention – it is number two at

Amazon, 11 at HMV and 17 at Play.

Professor Green and Ed Drewett's *I Need You Tonight* spent three weeks at the top of Shazam's list of most-tagged pre-releases but, now released, it is replaced at the top of the list by *Cood Times*, the much-praised first single from Roll Deep's upcoming fourth album. The track is facing stiff competition from Dee Edwards, whose *Why Can't There Be Love* debuts at number two – a

mere 38 years after its first release. The track, a northern soul staple, graces the latest Adidas advert in a new Piloski re-edit. The same play helped Frankie Valli & The Four Seasons' *Beggin'* to sell 67,000 copies three years ago.

No change at the top of Last.fm's overall chart, where only one song has been number one so far this year – Lady Gaga's *Bad Romance*.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	14192	2360
2	DEMI LOVATO	3153	506
3	JUSTIN BIEBER	3040	-1069
4	LADY GAGA	2402	46
5	BILLY JOEL	1889	1889
6	SOULJA BOY TELL 'EM	1736	243
7	KE\$HA	1212	3
8	FOO FIGHTERS	1159	-719
9	LIL WAYNE	778	462
10	ASHLEY TISDALE	658	-280
11	GREEN DAY	635	92
12	DRAKE	564	105
13	EMINEM	434	274
14	TOKIO HOTEL	432	-772
15	LUDACRIS	393	-26
16	GUCCI MANE	390	164
17	TREY SONGZ	332	-39
18	THE LONEIY ISLAND	236	49
19	NEIL YOUNG	285	285
20	LOMBROSO	276	272

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BULLET FOR MY VALENTINE	Fever	Sony
2	DIANA VICKERS	Songs From...	RCA
3	SLASH	Slash	Roadrunner
4	PENDULUM	Immersion	Warner Brothers
5	DEFTONES	Diamond Eyes	Reprise
6	USHER	Raymond Vs Raymond	LaFace
7	OASIS	Time Flies: 1994-2009	Big Brother
8	KEANE	Night Train Ep	Island
9	THE DIVINE COMEDY	Bang...	Divine Comedy
10	JOE MCELDERY	Joe Mcelderry	Syco
11	THE CURE	Disintegration	Fiction
12	HOLE	Nobody's Daughter	Mercury
13	THE NATIONAL	High Violet	4AD
14	VARIOUS	Twilight: Eclipse Ost	Atlantic
15	BARENAKED LADIES	All In Good Time	EMI
16	GLEE CAST	The Power Of Madonna	Epic
17	ROLLING STONES	Exile On Main St	Polydor
18	IRON MAIDEN	The Final Frontier	EMI
19	THE BASEBALLS	Strike!	Rhino
20	PORT ISAAC'S FISHERMAN'S FRIENDS		Island

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	PORT ISAAC'S FISHERMAN'S FRIENDS		Island
2	ROLLING STONES	Exile On Main St	Polydor
3	THE CURE	Disintegration	Fiction
4	LUCINDA BELLE ORCH	My Voice...	Island
5	SLASH	Slash	Roadrunner
6	BULLET FOR MY VALENTINE	Fever	Sony
7	DIANA VICKERS	Songs From...	RCA
8	KEANE	Night Train EP	Island
9	THE NATIONAL	High Violet	4AD
10	LIFEHOUSE	Smoke & Mirrors	Geffen
11	THE DIVINE COMEDY	Bang...	Divine Comedy
12	BEE GEES	Mythology	Rhino
13	AVETT BROTHERS	I And Love & You	Columbia
14	ADAM LAMBERT	For Your Entertainment	19/RCA
15	ASIA	Omega	Frontiers
16	JACK JOHNSON	To The Sea	Brushfire/Island
17	GLEE CAST	The Power Of Madonna	Epic
18	BARENAKED LADIES	All In Good Time	EMI
19	JAMES LAST	Eighty Not Out	UMTV
20	USHER	Raymond Vs Raymond	LaFace

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	USHER	Raymond Vs Raymond	LaFace
2	ADAM LAMBERT	For Your Entertainment	19/RCA
3	DIANA VICKERS	Songs From...	RCA
4	BULLET FOR MY VALENTINE	Fever	Sony
5	ALABAMA 3	Revolver Soul	Hostagemusic
6	KEANE	Night Train EP	Island
7	BOYS LIKE GIRLS	Love Drunk	Columbia
8	MY BLOODY VALENTINE	Loveless	Sony
9	SLASH	Slash	Roadrunner
10	GLEE CAST	The Power Of Madonna	Epic
11	ROLLING STONES	Exile On Main St	Polydor
12	AGNES	Dance Love Pop	A&M/WUMTV
13	OASIS	Time Flies: 1994 - 2009	Big Brother
14	VIA	Eurovision Song Contest Oslo 2010	EMI
15	STEVE HARLEY	Stranger Comes...	Comeuppance
16	HOLE	Nobody's Daughter	Mercury
17	LOSTBOY AKA JIM KERR	s/t	earMUSIC
18	THE MAGIC NUMBERS	Runaway	Heavenly
19	CELINE DION	Taking Chances	Sony
20	UNKLE	Where Did The Night Fall	Surrender All

hmv.com

### 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	Dog Days...	Island
4	MUMFORD & SONS	The Cave	Island
5	MUMFORD & SONS	Little Lion Man	Island
6	FLORENCE/MACHINE	You've Got...	Island
7	THE XX	Crystallised	Young Turks
8	FLORENCE/MACHINE	Rabbit Heart	Warciv
9	LADY GAGA	Poker Face	Interscope
10	TEMPER TRAP	Sweet Disposition	Infectious
11	OWL CITY	Fireflies	Interscope
12	RIHANNA	Rude Boy	Def Jam
13	LADY GAGA	Telephone	Interscope
14	LADY GAGA	Paparazzi	Interscope
15	THE XX	Islands XL	
16	KE\$HA	Tik Tok	RCA
17	MUMFORD & SONS	Winter Winds	Island
18	FLORENCE/MACHINE	Kiss With A Fist	Island
19	THE XX	Heart Skipped A Beat	Young Turks
20	THE XX	VCR	Young Turks

last.fm

## CATALOGUE REVIEWS

### RICK ASTLEY

*Whenever You Need Somebody* (Edsel EDS0 2078)/*Hold Me In Your Arms* (EDSD 2079)



Rick Astley exploded onto the scene in 1987 with the help of Stock, Aitken and Waterman, who gave him songs such as *Never Gonna Give You Up* and *Together Forever*. Both of which appear on the much-expanded edition of his first album alongside title track *Whenever You Need Somebody*. It originally housed just 10 tracks but it is a 31-track 2CD set here, with non-album flips and rare mixes providing extra ballast. Follow-up *Hold Me In Your Arms* was a more mature but less successful effort on which Astley wrote most of the songs himself, though three SAW songs appear alongside a terrific version of *The Temptations' Ain't Too Proud To Beg*. It too receives the deluxe double-disc treatment.

### VARIOUS

*The Sweetest Feeling - A Van McCoy Songbook* (Kent CDKNE 334)



Best known by the Great British public for his disco hit *The Hustle*, Van McCoy was a songwriter and producer of immaculate pedigree who is rightly celebrated here. The album concentrates on his 1962-1973 compositions, including Erma Franklin's version of the title song which Jackie Wilson later popularised. The remainder of the artists on this 24-track compilation read like a Who's Who of R&B and jazz – Gladys Knight & The Pips, Esther Phillips, Nancy Wilson, Nina Simone, Jerry Butler and Aretha Franklin. Album high points also include tracks from Betty Everett (*Getting Mighty Crowded*), Ruby & The Romantics (*When You're Young & In Love*) and Barbara Lewis (*Baby I'm Yours*).

### TURID

*Stars And Angels: Songs 1971-1975* (RPM RETRO 870)



Originally compared with Joni Mitchell and Melanie, Swedish singer/songwriter Turid made three albums in the first half of the Seventies, where the recordings on this primer all hail from. Her voice is rather warbly and high-pitched, and not to all tastes, but also has an eerie quality which works well, whether she sings in English or, as she often does, in Swedish. The songs are largely haunting and acoustic, though in no way simple. Overall, it is certainly an album that commands attention, albeit with a Marmite-like quality to the material. Digitally remastered and with extensive liner notes it is likely to attract the attentions of those with an interest in acid and psych folk.

### KATRINA & THE WAVES/KIMBERLEY REW

*Shock Horror* (CGB KYBO 002)/*Katrina & The Waves* (KYB0003)/*Katrina & The Waves 2* (KYB0004)/*The Bible Of Bop* (KYBO 001)



Soft Boys graduate Kimberley Rew was the creative force behind *Katrina & The Waves*, whose hook-laden songs won them a big following on both sides of the Atlantic. *Walking On Sunshine*; the original version of *Going Down To Liverpool*, which The Bangles turned into a smash hit, and the irresistible *Que Te Quiero*, were among his best-known tracks. Similar gems litter all three albums, which also include previously unreleased material, and date back to the first half of the Eighties – long before the band won Eurovision for the UK.

Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label / Distributor
1	3	PAOLO NUTINI	<i>These Streets</i> / Atlantic (CIN)
2	2	MICHAEL BUBLE	<i>Call Me Irresponsible</i> / Reprise (CINR)
3	4	DUFFY	<i>Rockferry</i> / A&M (ARV)
4	12	MGMT	<i>Oracular Spectacular</i> / Columbia (ARV)
5	5	AMY MACDONALD	<i>This Is The Life</i> / Vertigo (ARV)
6	9	ELBOW	<i>The Seldom Seen Kid</i> / Fiction (ARV)
7	6	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
8	10	MICHAEL JACKSON	<i>Bad</i> / Epic (ARV)
9	8	LEONA LEWIS	<i>Spirit</i> / Syco (ARV)
10	14	VAMPIRE WEEKEND	<i>Vampire Weekend</i> / XL (PIAS)
11	13	MUSE	<i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CINR)
12	11	MICHAEL BUBLE	<i>It's Time</i> / 423/Reprise (CINR)
13	7	TAKE THAT	<i>Beautiful World</i> / Polydor (ARV)
14	16	MICHAEL JACKSON	<i>Thriller</i> / Epic (ARV)
15		PARAMORE	<i>Riot</i> / Fueled By Ramen (CIN)
16	NEW	BLACK SABBATH	<i>Heaven &amp; Hell</i> / Sanctuary (ARV)
17	15	KASABIAN	<i>Empire</i> / Columbia (ARV)
18	RE	AC/DC	<i>For Those About To Rock We Salute You</i> / Epic (ARV)
19	NEW	BLACK SABBATH	<i>Mob Rules</i> / Sanctuary (ARV)
20	19	THE KILLERS	<i>Hot Fuss</i> / Vertigo (ARV)

Official Charts Company 2010



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	6	3	NASTALA	Crazy / New State
2	17	2	NERVO	This Kind Of Love / Loaded
3	NEW	2	FLORENCE + THE MACHINE	Dog Days Are Over / Island
4	40	2	AGNES	On & On / 3 Beat/AATW
5	22	2	MINI VIVA	One Touch / Xenomania/Geffen
6	16	2	DEE-LUX	Hot Hot Hot / Serious/Mercury
7	2	4	EDWARD MAYA	Stereo Love / 3 Beat
8	NEW	2	GRUM	Can't Shake This Feeling / Heartbeats
9	24	5	BRIAN ANTHONY	Electricity / 7 Entertainment
10	27	2	MR FOGG	Moving Parts / Kicking Ink
11	1	7	TV ROCK VS. AXWELL	In The Air / Data/Axtone
12	3	3	PENDULUM	Watercolour / Warner
13	5	3	FUGATIVE	Crush / Hard2beat
14	12	6	29TH CHAPTER	Invincible / Twonine
15	8	5	FAITHLESS	Not Going Home / Nates Tunes
16	38	2	CHERI MOON	House Arrest / Neverdie
17	26	2	DARREN BAILIE	Silence / Maelstrom
18	14	5	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
19	NEW	2	NIGHT BUS	I Wanna Be You / Universal
20	37	3	URBAN MYTH	Africa / AATW
21	NEW	2	TOCADISCO & NADIA ALI	Better Run / Sugarstar
22	NEW	2	OCELOT	Beating Hearts / Wall Of Sound
23	10	3	STEFY DE CICCO FEAT. TOM STONE	Keep On Jumpin' / AATW
24	29	4	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
25	9	3	MARINA AND THE DIAMONDS	I Am Not A Robot / 679
26	NEW	2	MILK & SUGAR FEAT. AYAK	Let The Love (Take Over) / Milk & Sugar
27	15	4	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
28	18	4	DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is / AATW
29	4	6	M'BLACK	Heartbreak / Destined
30	20	8	DAVID GUETTA FEAT. KID CUDI	Memories / Positiva/Virgin
31	NEW	2	DREAMCATCHER FEAT. JESS DAY	Mr Right / American Girl Recordings
32	39	2	JES	Lovesong / Magic Muzik
33	13	5	LONGO & WAINWRIGHT	One Life Stand / AATW
34	NEW	2	BLACK GOLD	Shine / Red Bull
35	33	3	KELIS	Acapella / Interscope
36	19	4	PLAN B	She Said / 579/Atlantic
37	25	8	MECK	Feels Like A Prayer / Toolroom
38	35	12	INNA	Hot / 3 Beat/AATW
39	28	5	HANNAH	I Believe In You / Snowdog
40	NEW	2	MYNC & RHYTHM MASTERS FT WYNTER GORDON	I Feel Love / Ck2

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	7	3	MINI VIVA	One Touch / Xenomania/Geffen
2	20	3	FUGATIVE	Crush / Hard2beat
3	16	3	EDWARD MAYA	Stereo Love / 3 Beat
4	9	3	N-DUBZ	Say It's Over / AATW/UMTV
5	11	2	USHER FEAT. WILL.I.AM	OMG / LaFace
6	17	3	BEAT COMMANDERS	Take A Chance / Turbulence
7	RE	2	BEVERLEY KNIGHT FEAT. CHAKA KHAN	Soul Survivor / Hurricane
8	1	3	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco
9	28	2	DEE-LUX	Hot Hot Hot / Serious/Mercury
10	10	3	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Columbia
11	18	3	DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is / AATW
12	21	3	URBAN MYTH	Africa / AATW
13	NEW	1	AGNES	On & On / 3 Beat/AATW
14	RE	3	TV ROCK VS. AXWELL	In The Air / Data/Axtone
15	22	4	LIL J	London Girl / Transmission
16	23	2	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
17	26	2	POLLUTED MINDZ FEAT. MASTER SHORTIE	Daydream / Decode
18	5	5	KELIS	Acapella / Interscope
19	3	4	DIANA VICKERS	Once / RCA
20	NEW	1	NERVO	This Kind Of Love / Loaded
21	NEW	1	NATISSE	Follow Me / Shed
22	25	2	STEFY DE CICCO FEAT. TOM STONE	Keep On Jumpin' / AATW
23	27	2	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
24	13	4	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
25	4	4	FLORENCE & THE MACHINE	Dog Days Are Over / Island
26	29	2	VANESSA AMOROSI	Off On My Kiss / Island
27	8	5	TAIO CRUZ FEAT. KESHA	Dirty Picture / 4th & Broadway
28	NEW	1	3OH!3	Don't Trust Me / Photo Finish/Atlantic
29	NEW	1	MAD 4 MUSIC	Don't Speak / Down 2
30	NEW	1	CHERI MOON	House Arrest / Neverdie

# Nastala strikes solo gold with her Crazy club smash



**FIFTEEN MONTHS AFTER** providing an impressive vocal for Chris Lake's number one Upfront club hit *If You Knew*, US-born, UK-based singer Nastala scores her own number one. Her debut solo single *Crazy* dashes 6-1 this week, but has little more than a 1% lead over unlucky runner-up Nervo's *This Kind Of Love*.

Lake was on board for Nastala's single, providing the lead mix along with his colleague Lys. Aside from *If You Knew*, the other major club hit that Lake provided mixes for last year was Mini Viva's debut single *Left My Heart In Tokyo*. The track – which reached number two on the Commercial Pop club chart and number five on the Upfront club

chart – also provided a decent springboard for Xenomania's new girl group on the OCC sales chart, where it reached number seven. Follow-up single *I Wish* did less well Upfront and at retail but was still a major Commercial Pop club hit, reaching number five – and the girls' latest single, *One Touch*, provides the girls' first Commercial Pop club chart topper this week, racing 7-1 while vaulting 22-5 Upfront.

Tinie Tempah's *Pass Out* returned to the top of the Urban club chart last week but is well beaten in the latest chart, with Usher's *OMG* reaping the rewards of six weeks of strong growth to surge 3-1.

Alan Jones



Maxi hit: Mini Viva climb to Commercial pop peak



FYI: Usher is Urban chart-topper

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	6	USHER FEAT. WILL.I.AM	OMG / LaFace
2	2	10	LUDACRIS	How Low / Def Jam
3	1	12	TINIE TEMPAH	Pass Out / Parlophone
4	5	9	YOUNG MONEY FEAT. LLOYD	Bedrock / Cash Money
5	4	6	TAIO CRUZ FEAT. KESHA	Dirty Picture / 4th & Broadway
6	8	5	ROLL DEEP	Good Times / Virgin
7	6	11	RIHANNA	Rude Boy / Def Jam
8	7	5	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Columbia
9	11	3	N-DUBZ	Say It's Over / AATW/UMTV
10	9	14	JASON DERULO	In My Head / Beluga Heights/Warner Bros
11	12	5	KELIS	Acapella / Interscope
12	10	10	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
13	15	15	LADY GAGA FEAT. BEYONCE	Telephone / Interscope
14	24	2	JASON DERULO	Ridin' Solo / Beluga Heights/Warner Bros
15	22	3	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
16	13	3	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
17	21	11	SKEPTA	Bad Boy / Boy Betta Know
18	26	2	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco
19	17	9	IYAZ	Solo / Reprise
20	16	12	NAUGHTY BOY PTS WILEY/E SANDE	Never Be Your Woman / Relentless/Virgin
21	18	6	R KELLY	Be My Number 2 / RCA
22	20	11	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again / Interscope
23	27	3	T.I	I'm Back / Atlantic
24	23	11	CHRIS BROWN	Crawl / Jive
25	14	5	MCLEAN	My Name / Asylum
26	26	2	DELE	Every Step / Btta Music
27	NEW	1	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN	I Made It / Island
28	30	2	JAY FULL STOP	Game Over / Run The City
29	19	9	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
30	25	20	IYAZ	Replay / Reprise

## Cool Cuts Top 20

Pos	ARTIST	Title
1	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You
2	FUGATIVE	Crush
3	JAMES TALK & RIDNEY	Together
4	EXAMPLE	Kickstarts
5	SUB FOCUS	Splash
6	GRACE JONES	Love You To Life
7	KLEERUP	3AM
8	THE CHEMICAL BROTHERS	Escape Velocity
9	HEY TODAY!	Talk To Me
10	UNICORN KID	Dream Catcher
11	LCD SOUNDSYSTEM	Drunk Girls
12	HERVE	Zombies
13	PAOLO MOJO	Disco Kiss
14	CASSIUS	cassius 99
15	DEE-LUX	Hot Hot Hot
16	HOT PINK DELOREAN	Party Favour
17	DAMIAN WILSON & DARREN CROOK	Love So Strong
18	NICK THAYER	Zombies EP
19	SGT SLICK	Everyday
20	SINDEN & SBTRKT	Midnight Marauder



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



# Charts analysis

## Analysis Alan Jones



# Plan B holds off Scouting For Girls

**THERE IS A BIT OF COMPASS TROUBLE** for Scouting For Girls this week, with single This Ain't A Love Song heading south, while their second album, Everybody Wants To Be On TV, ventures less far north than had been anticipated.

This Ain't A Love Song topped early midweek sales flashes with **Professor Green feat. Ed Drewett's** Need You Tonight in close attendance, but both tracks were eventually overhauled by **OMG from Usher feat. will.i.am.**

Meanwhile, Everybody Wants To Be On TV was beaten to albums chart honours by **Plan B's** The Defamation Of Strickland Banks.

After the Top 10 success of singles Stay Too Long and She Said, Plan B's second album was always going to outperform his first, Who Needs Actions When You Got Words, which debuted and peaked at number 30 in 2006 and has thus far sold 66,181 copies. A concept album, The Defamation Of Strickland Banks sold more than that - 68,173 copies - in just six days.

**Scouting For Girls'** self-titled 2007 debut has sold more than 12 times as

many copies - 834,515 - as Plan B's debut in a shorter time but Everybody Wants To Be On TV never really mounted a serious challenge for chart honours and sold 47,796 copies to debut at number two. It could, of course, yet reach number one - the first Scouting For Girls album debuted at number 12 on sales of 15,159 copies and did not top the chart until its 18th week on the list.

In other albums chart action, there are debuts for new sets from **MGMT.** Joshua Radin, Jeff Beck, Coheed & Cambria and The Cancer Bats, and a new Judy Garland compilation.

**MGMT's** first album, Oracular Spectacular spun off three Top 40 hits and peaked at number eight, selling 567,696 copies. **MGMT** have decreed that no singles will be taken from follow-up set, Congratulations, but there is enough buzz about the band for it to sell 17,596 copies, and debut at number four.

**Joshua Radin** made his chart debut a week ago with first single I'd Rather Be With You, and follows through with debut album Simple Times, which arrives at number nine (11,929 sales), while I'd Rather Be

### Sales statistics

Last week	Singles	Artist albums
Sales	2,437,018	1,300,152
prev week	2,368,806	1,246,800
% change	+2.9%	+4.3%

Last week	Compilations	Total albums
Sales	303,574	1,603,726
prev week	324,560	1,571,360
% change	-6.5%	+2.1%

Year to date	Singles	Artist albums
Sales	42,975,619	24,358,046
vs prev year	40,159,937	24,953,057
% change	+7.0%	-2.4%

Year to date	Compilations	Total albums
Sales	5,494,375	29,852,421
vs prev year	6,389,051	31,342,108
% change	-14.0%	-4.7%

Compiled from sales data by Music Week

With You holds at number 11 (18,252 sales). Hardcore Canadian punk band **The Cancer Bats** also draw blood for the first time, debuting at number 58 (2,551 sales) with Bears, Mayors, Scraps & Bones having fallen short of the Top 200 with 2006 debut Birthing The Giant and 2008 follow-up Hail Destroyer.

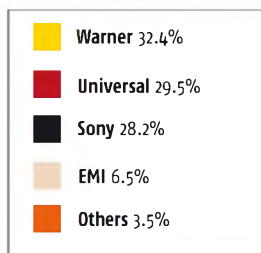
**Coheed & Dambria's** first two albums were also no-shows on the chart but they reached number 92 with third album From Fear Through The Eyes Of Madness, and improved to number 41 with fourth offering, No World For Tomorrow. Fifth set, Year Of The Black Rainbow, continues the upward trend debuting at number 35 (3,962 sales).

Pensioner pop rears its head again, with the arrival of guitar legend **Jeff Beck's** latest set Emotion & Commotion at number 21 (6,041 sales). Produced by Steve Lipson and Trevor Horn and featuring a 64-piece orchestra and Joss Stone, it is the highest charting album yet for the venerated 65-year-old. His Grammy-winning previous album, Jeff, failed to chart in the wake of its 2003 release and has thus far sold only 10,518 copies. In the whole of his career, Beck's previous highest charting solo albums - 1974's Wired and 1982's There And Back - both peaked at number 38. A 1973 supergroup collaboration - by and called Jeff Beck, Tom Bogert and Carmen Appice - reached number 28.

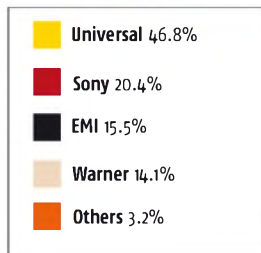
The video release of **Alvin & The Chipmunks: The Squeakquel** creates a sympathetic updraught for the soundtrack album which rockets 36-16, achieving its highest chart placing for eight weeks on sales of 6,876 copies. The movie debuts atop the video chart with sales of 351,987 copies.

After sinking to a 516-week low last week, album sales gained from a decent release slate and good shopping weather, but barely improved, climbing 2.1% week-on-week to 1,603,726 - 4.57% below

### ARTIST ALBUMS



### SINGLES



same-week 2009 sales of 1,680,544.

And with Top 10 debuts from Professor Green, Kelis and Selena Gomez, singles sales improve 2.9% week-on-week from a 26-week low to 2,437,018, but are 0.62% below same-week 2009 sales of 2,452,341.

The star performer is **OMG,** the introductory single from **Usher's** new album Raymond V. Raymond. The track jumps 2-1 (58,385 sales) to provide the 31-year-old Texan with his fourth UK number one single, following You Make Me Wanna (1998) and the 2004 hits Yeah (feat. Lil Jon and Ludacris) and Burn. Usher co-wrote the tune

with Black Eyed Peas' will.i.am, who also produced the song and contributes vocals to it. It is the sixth number one will.i.am has at least partly written, following the BEP hits Where Is The Love, Boom Boom Pow I Gotta Feeling and Meet Me Halfway and the Estelle & Kanye West collaboration, American Boy.

Will.i.am's fingerprints are also all over **Kelis'** new smash Acapella, which debuts at number five (37,888 sales). The track is the first single from Kelis' new album Flesh Tone, which was recorded for the will.i.am Music Group label, through Interscope. Although will.i.am didn't write or produce the track himself, his French pal David Guetta did. Charting exactly 10 years after her introductory smash single, Caught Out There Acapella is Kelis' ninth Top 10 single.

Borrowing heavily from the INXS hit of the same title, I Need You Tonight debuts at number three (48,265 sales) for **Professor Green feat. Ed Drewett.** The Virgin single is following Green's second release after a 2006 Beats Recordings/Warner Music single which sold fewer than 4,000 copies and did not make the Top 200.

Singer/actress **Selena Gomez** and her band **The Scene** are the latest hitmakers from Disney's Hollywood stable and enter at number seven (30,112 sales) with first single Naturally, which recently reached number 29 on the US Hot 100.

**Kate Nash** reached number two with debut hit Foundations but two further singles from her album Made Of Bricks both peaked at number 23. More than two years on, her new album, My Best Friend Is You, is set to launch, and first single Do-Wah-Doo, debuts at number 13 (14,098 sales).

**Paul Weller** is also about to unveil his latest magnum opus, Wake Up The Nation from which the first single pairs No Tears To Cry and the title track. Debuting at number 26 (9,301 sales), it brings 51-year-old Weller his 70th hit - 65 of them Top 40 - since his 1977 debut with The Jam. **Alan Jones**

## International charts coverage Alan Jones

### Rock legends assist Slash on journey into overseas charts

**FOR EIGHT WEEKS,** the globe's biggest seller has been Sade's Soldier Of Love but the album was overtaken last week by a new album by Stoke-On-Trent's most successful musical export to the world - Slash (pictured). The Guns N' Roses/Velvet Revolver legend is indeed a "potter", but has spent the majority of his life Stateside.

His self-titled debut solo album - which actually features

contributions from all of his Guns N' Roses colleagues except Axl Rose - hits the ground running, debuting at number one in Canada, New Zealand and Switzerland, number two in Finland, number three in Australia and the US, number four in Denmark and Norway, number 11 in Poland, number 17 in France, number 21 in Japan, number 26 in Spain and number 42 in Wallonia. Boosting the album's claim to UK status, it features guest vocals

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 PLAN B ...Strickland Banks	£7.93	£7.99	£7.99	£7.93
2 SCOUTING FOR GIRLS Everybody Wants...	£8.83	£8.99	£8.95	£8.83
3 LADY GAGA The Fame	£8.93	£3.99	£5.00	£5.99
4 MGMT Congratulations	£8.85	£8.99	£8.95	£8.85
5 JUSTIN BIEBER My World	£7.99	£7.99	£8.95	£8.93



# Charts sales

Key

■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	THE FUTUREHEADS Heartbeat Song / Nui. (PIAS)
2	1	SKEPTA Bad Boy / Boy Beta Know (SRD)
3	1.3	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
4	2	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
5	5	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
6	6	EXAMPLE Won't Go Quietly / Data (ARV)
7	7	DEE EDWARDS Why Cant There Be Love / Diamond Traxx (PIAS)
8	NEW	ASH Dare To Dream / Atomic Heart (ADA/CIN)
9	NEW	LOSTPROPHETS For He's A Jolly Good Felon / Visible Noise (ADA/CIN)
10	20	XX Crystallised / Young Turks (PIAS)
11	RE	EVA CASSIDY Songbird / Bix Street (ADA/CIN)
12	3	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
13	10	VAMPIRE WEEKEND Giving Up The Gun / XL (PIAS)
14	1.8	ZINC FEAT. MS DYNAMITE Wile Out / ZincEssential (ADA/CIN)
15	1.6	STEVE AOKI FEAT. ZUPER BLAHQ I'm In The House / Data (ARV)
16	1.9	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
17	RE	CHUCKIE & LMFAO Let The Bass Kick In Miami Girl / (R2) (R2)
18	RE	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
19	RE	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
20	4	DELIRIOUS History Maker / Survivor (Absolute/ARV)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	CANCER BATS Bears Mayors Scraps & Bones / Hassie (PIAS)
3	NEW	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
4	2	VAMPIRE WEEKEND Contra / XL (PIAS)
5	3	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
6	5	THE TEMPER TRAP Conditions / Infectious (PIAS)
7	NEW	FRANKIE GOES TO HOLLYWOOD Welcome To The Pleasuredome / Salvo (Sony DADC)
8	NEW	MADNESS Absolutely / Salvo (Sony DADC)
9	RE	EVA CASSIDY Songbird / Bix Street (ADA/CIN)
10	6	GROOVE ARMADA Black Light / Work It (Cooling Vinyl) (ADA/CIN)
11	NEW	MADNESS 7 (2CD) / Salvo (Sony DADC)
12	9	JOE BONAMASSA Black Rock / Prologue (ADA)
13	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
14	1.1	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	3	ARCTIC MONKEYS Humbug / Domino (PIAS)
16	7	SIMPLY RED Songs Of Love / Simplyred.com (Simplyred.com)
17	4	SHE & HIM Volume Two / Double Six (PIAS)
18	1.6	JAY SEAN All Or Nothing / 2Point9Jayded (Absolute/Arvato)
19	1.7	BONOBO Black Sands / Ninja Tune (PIAS)
20	RE	GIL SCOTT-HERON I'm New Here / XL (PIAS)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
2	2	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
3	3	DEE EDWARDS Why Cant There Be Love / Diamond Traxx (PIAS)
4	7	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
5	NEW	YOUNG GUNS Sons Of Apathy / Live Forever (PIAS)
6	NEW	VILLAGERS Becoming A Jackal / Domino (PIAS)
7	NEW	TOMMY TURBO & THE TURBERVILLES (Her Name Is) Sophie / Sons (Sons)
8	NEW	THIS IS SEB CLARKE Saturday Night Sunday Morning / Sons (Sons)
9	NEW	JOSHUA RADIN & SCHUYLER FISK Paperweight / Silva Screen (RSK GEM)
10	4	BEN MONTAGUE Haunted / Tri-Tone (PIAS)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Floorfillers - 90s Club Classics / A&T/UMTV (ARV)
3	2	VARIOUS Pop Princesses 2010 / Scny Music/UMTV (ARV)
4	3	VARIOUS Weekend Anthems / A&T/UMTV (ARV)
5	NEW	VARIOUS Sexy R&B / Scny Music/UMTV (ARV)
6	NEW	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 3 / EMI TV/Scny Music (ARV)
7	5	VARIOUS Massive R&B - Spring 2010 / Rhinc/Scny/UMTV (ARV)
8	6	VARIOUS Addicted To Bass 2010 / Ministry (ARV)
9	4	VARIOUS Euphoria - A Decade Of Trance Anthems / Ministry (ARV)
10	1.1	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
11	7	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
12	3	VARIOUS Now That's What I Call The Oos / EMI TV/UMTV (ARV)
13	RE	OST The Boat That Rocked / Mercury (ARV)
14	10	VARIOUS Mash Up Mix 90s / Ministry (ARV)
15	9	VARIOUS Push It - Classic Party & Dance Tracks / Universal TV (ARV)
16	1.5	VARIOUS R&B Lovesongs 2010 / Sony/UMTV (ARV)
17	17	VARIOUS 101 Running Songs / EMI Virgin/UMTV (ARV)
18	1.3	VARIOUS Getdarker Pts This Is Dubstep - Vol 2 / Cetc/Arice (PIAS)
19	RE	VARIOUS Motown 50th Anniversary / UMTV (ARV)
20	1.2	VARIOUS Pop Party 7 / UMTV (ARV)

## Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	VARIOUS Floorfillers - 90s Club Classics / A&T/UMTV
2	5	DAVID GUETTA One Love / Positiva/Virgin
3	4	VARIOUS Running Trax Xtra - 5K And 10K Edition / Ministry
4	2	GORILLAZ Plastic Beach / Parlophone
5	1	VARIOUS Euphoria - A Decade Of Trance Anthems / Ministry
6	RE	HOT CHIP One Life Stand / Parlophone
7	3	VARIOUS Weekend Anthems / A&T/UMTV
8	6	VARIOUS Addicted To Bass 2010 / Ministry
9	7	VARIOUS Getdarker Pts This Is Dubstep - Vol 2 / Cetc/Arice
10	RE	VARIOUS Hed Kandi - Twisted Disco / Hed Kandi

## Download Top 10

This	Last	Artist Title / Label
1	1	SCOUTING FOR GIRLS This Ain't A Love Song / Epic
2	1	USHER FEAT. WILL.I.AM Omg / iAface
3	3	PLAN B She Said / 679/Atlantic
4	2	LADY GAGA FEAT. BEYONCE Telephone / Interscope
5	4	TINIE TEMPAH Pass Out / Parlophone
6	NEW	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope
7	6	RIHANNA Rude Boy / Def Jam
8	9	INNA Hot / 3 Beat/A&TV
9	7	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam
10	10	CHERYL COLE Parachute / Fascination

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

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VAT registration 238 6233 56

Company number 370721

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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 £265;  
Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.  
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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Jones



from Ian Astbury (The Cult), Ozzy Osbourne and Lemmy (Motörhead).

Someone else not widely known to have started out life in the UK is Talking Heads' main man David Byrne, who was born to Scottish parents in Dumbarton, before moving first to Canada, then to the US as a child. His critically-acclaimed Here Lies Love concept album about Imelda Marcos is a collaboration with Fatboy Slim, and also includes vocals from UK talents Florence (+ The Machine) Welch, Candi Paine, Nellie McKay and Alice Russell. It fell just short of the UK chart a couple of weeks ago, but now debuts at number 83 in the

Netherlands and number 96 in both the US and Flanders.

Sade's Soldier Of Love continues to decline globally and now holds places in the Top 10 only in Poland (2-2), Russia (7-5), Switzerland (8-6), Greece (2-7) and Wallonia (9-8).

London folk/rock band Mumford & Sons' debut album Sigh No More retreats from its peak position of seven for the third time domestically, but climbs 4-1 in Ireland, having previously topped the chart in Australia. It also reaches a new peak in the Netherlands (19-10), improves in Canada (101-91), debuts in Wallonia

(number 73) and re-enters in the US (number 175).

It is a mixed week for Cheryl Cole but her advances outweigh her declines. Cole's Fight For This Love single is turning into a significant hit in many European territories, with big jumps this week in Switzerland (23-5), the Netherlands (14-5) and Norway (10-1). Parent album 3 Words capitalises in all of the above, debuting in Norway (number 33) and Switzerland (number 42) and re-entering at number 49 in the Netherlands - but it slides 36-73 in Austria, 63-70 in Germany and 70-73 in France.



# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Catalogue number (Distributor) / Label / Catalogue number (Distributor)	SALES INCREASE
1	2	4	<b>USHER FEAT. WILL.I.AM</b> OMG LaFace CATCO159525250 (ARV) (Will.I.Am) Catalyst/Cherry Lane (Adams)	SALES INCREASE
2	1	3	<b>SCOUTING FOR GIRLS</b> This Ain't A Love Song Epic 88697632852 (ARV) (Green) :MI (Stride)	
3	New		<b>PROFESSOR GREEN FEAT. ED DREWETT</b> I Need You Tonight Virgin VS:DT2010 (C) (The Thundacat/Playe.) Bucks/PeerMusic/50 Star (Manderson/Farriss/Mutchench/Moore/Berg/My)	HIGHEST NEW ENTRY
4	3	3	<b>PLAN B</b> She Said 679/Atlantic 679172CD (CIN) (Drew/Mcwan/Appaoulay) Pure Groove/Universal (Drew)	SALES INCREASE
5	New		<b>KELIS</b> Acapella Interscope CATCO150155223 (ARV) (Guetta) :MI/Janice Combs/Yoga/Square Rivoll/Issy & Neimo Tunes'CC (Rogers/Riddick/Baptiste/Guette)	
6	4	20	<b>LADY GAGA FEAT. BEYONCE</b> Telephone Interscope 2734706 (ARV) (Jerkins) Sony ATV/EMI (Germanetta/Jerkins/Daniels/Franklin/Knowles)	
7	New		<b>SELENA GOMEZ AND THE SCENE</b> Naturally Hollywood D575032 (ARV) (Ariano/Haines/Karaoglu) Downtown/CC (Bruner/Schock/Witette)	
8	6	4	<b>TIMBALAND FEAT. JUSTIN TIMBERLAKE</b> Carry Out Interscope CATCO160878070 (ARV) (Timbaland/Marion) Warner Chappell/Universal/Intimgem/BMG Rights'CC (Mcsley/Herman/Timberlake/Beez/Clycyn)	SALES INCREASE
9	5	7	<b>TINIE TEMPAH</b> Pass Out Parlophone CATCO15719973 (C) (Labinth/Da Diggler) Stella/EMI/CC (Labinth/Tinie Tempah/Williams)	
10	7	5	<b>INNA</b> Hot 3 Beat/AATW CATCO15845145 (ARV) (Barac/Bofea/Botean) EMI (Barac/Bofea/Botean)	
11	11	2	<b>JOSHUA RADIN</b> I'd Rather Be With You 14th Floor 14FLR42CD (CIN) (Schnapf/Wheatley) Glass Beat/Gord Scidier/WCM (Radin)	SALES INCREASE
12	40	2	<b>TAID CRUZ FEAT. KESHA</b> Dirty Picture 4th & Broadway 2739095 (ARV) (Cruz/Smith) EMI/Chrysalis (Cruz/Smith)	HIGHEST CLIMBER
13	8	13	<b>RIHANNA</b> Rude Boy Def Jam CATCO159795669 (ARV) (Stanger/Wire/Riddick) EMI/Chrysalis/PeerMusic/CC (Riddick/Merriansen/Dean/Swier/Fenty/Eriksen)	
14	9	5	<b>JUSTIN BIEBER FEAT. W.DACRIS</b> Baby Def Jam CATCO158297014 (ARV) (Stewart/The-Dream) Universal/Warner Chappell/EMI (Stewart/Fries/Bieber/Nash/Bridges)	
15	New		<b>KATE NASH</b> Do Wah Doo Fiction 2737819 (ARV) (Sutler) Universal (Nash)	
16	15	7	<b>DAVID GUETTA FEAT. KID CUDI</b> Memories Postiva/Virgin CATCO159563693 (E) (Guetta/Riesterer) Kobalt/Elsie's Baby Boy/Square Rivoll/Present Time (Guetta/Riesterer/Mesquid)	
17	10	12	<b>CHERYL COLE</b> Parachute Fascination 2734193 (ARV) (Syience) Cabin 24 Records/Songs of the Galt Line (Michaelson/Altman)	
18	16	13	<b>YOUNG MONEY FEAT. LLOYD</b> Bedrock Cash Money 2737582 (ARV) (Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Ameron/Carter/Garcia/Ham/Millz/Illy/Stevenson/Mczie)	
19	12	8	<b>ELLIE GOULDING</b> Starry Eyed Polydor 2732866 (ARV) (Starrsmith) Warner Chappell/Global Talent (Lattimer/Goulding)	
20	13	8	<b>JASON DERULO</b> In My Head Beluga Heights/Warner Bros CATCO155787538 (CIN) (Rotem) Universal/Sony ATV/Beluga Heights/Irving/Studio Beast/Warner Tamerlane (Kelly/Rotem/Desrouleux)	
21	14	17	<b>ALICIA KEYS</b> Empire State Of Mind Part II J CATCO157951829 (ARV) (Shux/Keys) EMI/Global Talent/CC/10 (Keys/Shux/Carter/Sewell-Ulepi/Hunter/Keys/Robinson)	
22	New		<b>ELIZA DOOLITTLE</b> Skinny Genes Parlophone CATCO159578184 (E) (Prime) Universal/Sony ATV/Mulet (Caird/Prime/Woodcock)	
23	17	8	<b>BLACK EYED PEAS</b> Rock That Body Interscope 2735637 (ARV) (Guetta/Will.I.Am) EMI/Catalyst/Cherry Lane/CC (Ginyard/Guetta/Acems/Pineda/Gomez/Ferguson/Baptiste/Knight/Munson/Welcer)	
24	18	15	<b>OWL CITY</b> Fireflies Island CATCO157587535 (ARV) (Young) Universal (Young)	
25	24	15	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over Island 2735273 (ARV) (Frod/Summers) Universal/Island/2eal/Welch/Summers	SALES INCREASE
26	New		<b>PAUL WELLER</b> Wake Up The Nation / No Tears To Cry Island 2734971 (ARV) (Dine) Universal/3M/CC (Weller/Dine)	
27	27	4	<b>N-DUBZ</b> Say It's Over AATW/MTV CBCE20900638 (ARV) (Contostavlos/Rawson/Edwards) Sony ATV (Edwards/Contostavlos/Rawson/Contostavlos)	SALES INCREASE
28	19	12	<b>TIMBALAND FEAT. KATY PERRY</b> If We Ever Meet Again Interscope 2733439 (ARV) (Timbaland) Millennium Kid/BMG (Mosley/Busbee/Beanz)	
29	21	6	<b>MCLEAN</b> My Name Asylum A3YUUM14CD (CIN) (Black And Magic) Sweet Music/Bucks/CM/Sony ATV (McLean/Mennides/Wannides)	
30	22	8	<b>CHIDDY BANG</b> The Opposite Of Adults Regal R2G156 (C) (Lexxx) Universal/EMI/Chiddy Bang/3X (Giddeweser/Vanwyngarden/Ananiger/Beregijn)	
31	33	3	<b>PARAMORE</b> The Only Exception Fueled By Ramen CATCO158951829 (CIN) (Avalon/Paramore) Warner Brothers/But Father, I Just Want To Sing/Josh24/FR (Wille/mv/farrc)	SALES INCREASE
32	20	9	<b>FLORENCE + THE MACHINE FEAT. DIZEE RASCAL</b> You Got The Dirtie Love Dreeze Stank/Island GB31000001 (ARV) (Hugall/Detnon) TrueLove/Intersong/Notting Hill/CC/Chrysalis/Universal/CC (Stevens/Bella/Murray/TrueLove/Mills/Vince/Weikh/Detnon)	
33	23	10	<b>PIXIE LOTT</b> Gravity Mercury CATCO150292699 (ARV) (Deberg/Cufather) 3uz/Warner Chappell/P&P/Cufather/CC (Wroldsen/Leberg/Hansen/Secon)	
34	New		<b>THE FUTUREHEADS</b> Heartbeat Song Nul NULO8VS (PIAS) (Youth) Big Life/The Futureheads	
35	25	25	<b>LADY GAGA</b> Bad Romance Interscope 2726752 (ARV) (Redone) Sony ATV/Germanotta/Khayat	
36	45	3	<b>SNOW PATROL &amp; MARTHA WAINWRIGHT</b> Set The Fire To The Third Bar Fiction 1714673 (ARV) (Jackknife/tee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson)	SALES INCREASE
37	26	18	<b>3OH3 FEAT. KATY PERRY</b> Starstruck Asylum/Photo Finish CATCO1534477585 (CIN) (Squire) :MI (Motte/Freeman/James)	
38	63	2	<b>JAY-Z FEAT. SWIZZ BEATZ</b> On To The Next One Roc Nation CATCO160096780 (CIN) (Swizz Beatz) Universal/CC (Dean/Chattin/Auge/Da-Roc/Smy/Carter)	+50% SALES INCREASE

39	32	35	<b>JOURNEY</b> Don't Stop Believin' Columbia USSM1810016 (ARV) (Elkon/Stone) IQ/Scry ATV (Cain/Perry/Schen)	
40	29	15	<b>GLEE CAST</b> Don't Stop Believin' Epic CATCO156352813 (ARV) (Ancers/Astrom/Murphy) IQ/Scry ATV (Cain/Perry/Schen)	
41	31	10	<b>MUMFORD &amp; SONS</b> The Cave Island 2733942 (ARV) (Dreus) Universal (Mumford)	
42	57	14	<b>PLAN B</b> Stay Too Long 679/Atlantic 679172CD (CIN) (Epworth) Universal/Pure Groove (Balance-Drew)	SALES INCREASE
43	28	5	<b>GABRIELLA CIMI</b> On A Mission Island 2732289 (ARV) (The Invisible Men) Scry ATV/Universal/EMI (Cini/Asstic/Peabworth/Sheve)	
44	54	4	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long Syco GBHMU0900055 (ARV) (Biancanello/Waters/Jonsin/Love) Sony ATV/EMI/CC/foray/Impub/Breakthrough Creations (Love/Scheffer/waters/Biancanello)	SALES INCREASE
45	42	5	<b>SKEPTA</b> Bad Boy Roy Bette Know JMECC033 (SRD) (Skepta/Agent X) EMI/CC (Adeyuge/Bcnick/Price)	
46	36	20	<b>THE SATURDAYS</b> Ego Fescination/Getten CATCO157276713 (ARV) (Mac) P&P Scngs/Rckstcne/PeerMusic (Mac/Wrcldsen)	
47	30	7	<b>BOYZONE</b> Gave It All Away Polydor 2733608 (ARV) (Wells) Universal/Sony ATV (Mikal/Ritkin/Mckeel/Reckin)	
48	New		<b>BOYS LIKE GIRLS</b> Love Drunk Columbia USSM1090442 (ARV) (Hcwes) EMI (chncsn)	
49	39	33	<b>FLORENCE + THE MACHINE</b> You've Got The Love Island 2726059 (ARV) (Hugall) TrueLove/Intersong (Stevens/Bella/Murray/TrueLove)	
50	34	15	<b>IYAZ</b> Replay Reprise CATCO152507377 (CIN) (Rctem) Scry ATV/Universal/Bug (Rctem/Anderscn/Jones/Desrouleux/The/ncs/Th/cnz)	
51	41	24	<b>KE\$HA</b> Tik Tok RCA 88697619042 (ARV) (Dr Luke) Kcball/EMI/CC (Sebert/Levin/Guette)	
52	38	31	<b>JAY-Z FEAT. ALICIA KEYS</b> Empire State Of Mind ReNation ATO350CD (CIN) (Shux) Global Talent/EMI/10 (Shuckburgh/Hunter/Sewell/Carter/Keys/Keys/Fc/bnscn)	
53	37	14	<b>JLS</b> One Shot Epic 88697634512 (ARV) (Soulnhock/Karin) Notting Hill/Sony ATV/Souwang/EMI (Blackwood/Sweeter Than Honey/Atlantic Songs/Branco (Schack/Karin/Warren/White/Hurley)	
54	45	44	<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope CATCO151960669 (ARV) (Guetta) (Guetta/Cherry Lane/EMI/Square Rivoll/Riester/She/pin Bernstein/CC (Acems/Pineda/Gomez/Ferguson/Mesquid/Riesterer)	
55	35	6	<b>KE\$HA FEAT. 3OH3</b> Blah Blah Blah RCA 8869765702 (ARV) (Blanc) Kcball/EMI/CC (Sebert/Levin/Hitch/Cremon)	
56	59	5	<b>JASON DERULO</b> Ridin' Solo Beluga Heights/Warner Bros CATCO160781716 (CIN) (Rotem) Universal/Sony ATV (Desrouleux/Rotem)	SALES INCREASE
57	73	2	<b>ADAM LAMBERT</b> For Your Entertainment 19/RCA CATCO157088316 (ARV) (Dr. Luke) Warner Chappell/Kasz Money/Studio Beast (Gottwald/Kelly)	SALES INCREASE
58	53	5	<b>LIL WAYNE FEAT. EMINEM</b> Drop The World Cash Money CATCO157656749 (ARV) (Chise N. Cash) Universal/Young Money/Warner Chappell/Arms'z Cwn/M/Diatic/dst/omaz/shrcm/ky/Feelo/Wood/Black (Hollis/Wood/rd/Mc/thers/Cler/Resto/Strange)	
59	51	3	<b>30 SECONDS TO MARS</b> This Is War Virgin CATCO159537144 (E) (30 Seconds To Mars/Terrell) Apperiphex/Universal (Lete)	
60	44	7	<b>GRAMOPHONEDZIE</b> Why Don't You Postiva/Virgin CDTV294 (E) (Gramophonedzie) Mccley (Mccoy)	
61	43	7	<b>NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE</b> Never Be Your Woman Relentless/Virgin RELCD65 (E) (Naughty Boy) Scry ATV/EMI/Universal (Khan/Wiley/Mish/CC (Cesby/Wallman/Wartell)	
62	60	2	<b>BEYONCE</b> Ego Columbia USSM10804759 (ARV) (Tbc) EMI/Uncle Bobby/B Day/Elvis Lee (Lilly/Knowles/Williams)	SALES INCREASE
63	New		<b>ALL TIME LOW</b> Lost In Stereo Hopeless USHR20947004 (ADA/CIN) (Tbc) Universal/Reptilian/EMI/Mes Sp. Act/Pop. Rox/CC (Katz/McLander/Geskaith)	
64	New		<b>TRAIN</b> Hey, Soul Sister Columbia CATCO15535918 (ARV) (Terefe & Espionage) Pltmon/EMI April/Stellar (Linc/Bjoerklund/Monahan)	
65	50	26	<b>CHERYL COLE</b> Fight For This Love Fascination 2721778 (ARV) (Wilkins) EMI/Scry ATV/Universal (Kipner/Wilkins/Merritt)	
66	48	28	<b>BLACK EYED PEAS</b> Meet Me Halfway Interscope 2724544 (ARV) (Harris/Will.I.Am) Universal/Downlow/Chrysalis/Black/Chonknet/EMI/Catalyst/Cherry Lane/CC (Carcson/Amo/Medea/Comz/Ferguson/Kayme/Oro/Ch/Chaz/2/nned)	
67	49	15	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) Data DATA25CDX (ARV) (Samson) Universal/MusicAllStars/Sky High/Becks (Samson/Belle/Berret/Celcand/Creal/Wille/Nevill/Willette)	
68	47	18	<b>ALEXANDRA BURKE</b> Broken Heels Syco 88697632832 (ARV) (Redone) Sony ATV/EMI/CC (Kotecha/Khayat/Hajji)	
69	58	5	<b>N-DUBZ FEAT. MR HUDSON</b> Playing With Fire AATW/MTV CDGLOBE1304 (ARV) (Rewscn) Sony ATV (Contostavlos/Contostavlos/Rewscn/Melldewie)	
70	62	2	<b>DARWIN DEEZ</b> Radar Detector Lucky Number LUCKY0385 (PIAS) (Smith) CC (Smith)	
71	52	10	<b>LEONA LEWIS</b> I Got You Syco 88697653042 (ARV) (Arnthor) Willcws Scngs/Kcball/EMI (Bingliscn/Kctche/Mertin)	
72	Re-entry		<b>CHASE &amp; STATUS FT PLAN B</b> End (Credits Vertigo 2723595 (ARV) (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew)	
73	56	81	<b>KINGS OF LEON</b> Sex On Fire Hand Me Down 88697352002 (ARV) (Petrzagic/King) Bugli/CC (Fclwill/Wfcl/will/Wfcl/will/Wfcl/will)	
74	New		<b>MARINA AND THE DIAMONDS</b> I Am Not A Robot 679 GBFFS0900014 (CIN) (Tbc) Warner (Keppe/EMI/mendk)	
75	Re-entry		<b>BEYONCE</b> Single Ladies (Put A Ring On It) Columbia 88697475032 (ARV) (Stewart/The-Dream) Scry ATV/EMI/PeerMusic (Hcrtell/Nesh/Stewart/Kncwies)	

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Acapella 5	Don't Stop Believin' 40	Gravity 33	Love Drunk 48	Playing With Fire 69	On It 75	Wake Up The Nation/No	Key
All Night Long 44	Drop The World 58	Heartbeat Song 34	Meet Me Halfway 66	Radar Detector 70	Skinny Genes 22	Tears To Cry 26	★ Platinum (600,000)
Baby 14	eg 45	Hey, Soul Sister 64	Memories 16	Replay 50	Starry Eyed 19	Why Don't You 60	● Gold (400,000)
Bad Boy 45	eg 52	Hot 10	My Name 29	Ridin' Solo 56	Starstruck 37	You Got The Dirtie Love	● Silver (200,000)
Bad Romance 35	eg 52	I Am Not A Robot 74	Naturally 7	Riverside (Let's Go) 67	Stay Too Long 47	37	
Bedrock 18	eg 52	I Got You 71	Never Be Your Woman	Rock That Body 23	Telephone 6	You've Got The Love 49	As used by Radio 1
Blah Blah Blah 55	eg 52	I Gotta Feeling 54	51	Rude Boy 13	The Cave 47		
Broken Heels 58	eg 52	I Need You Tonight 3	OMG 1	Say It's Over 27	The Only Exception 31		
Carry Out 8	eg 52	I'd Rather Be With You	On A Mission 43	Set The Fire To The Third	The Opposite Of Adults		
Dirty Picture 12	eg 52	11	On To The Next One 38	Bar 36	3C		
Do Wah Doo 15	eg 52	If We Ever Meet Again 28	One Shot 53	Sex On Fire 73	This Ain't A Love Song 2		
Dog Days Are Over 25	eg 52	57	Parachute 17	Single Ladies (Put A Ring	This Is War 59		
Don't Stop Believin' 39	eg 52	Last In Stereo 63	Pass Out 9	On It 75	Tik Tok 51		



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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		PLAN B	The Defamation Of Strickland Banks	679 Atlantic 5186584712 (CIN)	HIGHEST NEW ENTRY
2	New		SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
3	1	66	LADY GAGA	The Fame	Interscope 1789138 (ARV)	4★
4	New		MGMT	Congratulations	Columbia 88697433331 (ARV)	
5	3	13	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	
6	4	46	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	4★
7	2	6	BOYZONE	Brother	Polydor 2733609 (ARV)	
8	5	41	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	3★
9	New		JOSHUA RADIN	Simple Times	14th Floor 5186550672 (CIN)	
10	10	3	FREE & BAD COMPANY	The Very Best Of	Rhino/UJMTV 5186582892 (ARV)	SALES INCREASE
11	7	28	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV)	★
12	8	12	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	
13	6	5	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV)	
14	9	18	Alicia Keys	The Element Of Freedom	J 88697465712 (ARV)	
15	16	31	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	★
16	36	13	ALVIN & THE CHIPMUNKS	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 812279879 (CIN)	HIGHEST CLIMBER
17	14	82	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★
18	18	74	BEYONCÉ	I Am Sasha Fierce	Columbia 88697194922 (ARV)	4★
19	15	6	GORILLAZ	Plastic Beach	Parlophone 6261662 (E)	
20	13	25	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	★
21	New		JEFF BECK	Emotion And Commotion	Atco 8122798105 (CIN)	
22	19	45	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	4★
23	11	16	ANDRÉ RIEU	Forever Vienna	Decca 5323879 (ARV)	
24	17	26	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	4★
25	23	21	RIHANNA	Rated R	Def Jam 2725990 (ARV)	★
26	28	78	SCOUTING FOR GIRLS	Scouting For Girls	Epic 8869715192 (ARV)	2★
27	26	25	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	
28	34	112	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	3★
29	35	12	TIMBALAND	Shock Value II	Interscope 2723774 (ARV)	
30	22	6	AMY MACDONALD	A Curious Thing	Mercury 2731140 (ARV)	
31	43	12	THE XX	xx	YF031CD (PIAS)	SALES INCREASE
32	25	23	JLS	JLS	Epic 88697564572 (ARV)	3★
33	29	7	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
34	24	4	LAURA MARLING	I Speak Because I Can	Virgin CDV3075 (E)	
35	New		COHEED & CAMBRIA	Year Of The Black Rainbow	Roadrunner 88697657032 (ADA/CIN)	
36	51	8	MARINA AND THE DIAMONDS	Family Jewels	679 2564683623 (CIN)	SALES INCREASE
37	12	2	DOVES	The Places Between: The Best Of	Heavenly HVNLP78CD (E)	
38	37	51	WHITNEY HOUSTON	The Ultimate Collection	Arista 8869777012 (ARV)	★

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	32	7	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN)	
40	27	62	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E)	3★
41	45	17	DAVID GUETTA	One Love	Positiva/Virgin 6853710 (E)	SALES INCREASE
42	41	23	BIFFY CIYRO	Only Revolutions	14th Floor 5186561452 (CIN)	
43	39	24	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
44	44	45	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	2★
45	46	20	PARAMORE	Brand New Eyes	Fueled 3y Ramen 7567895804 (CIN)	
46	New		NATALIE MERCHANT	Leave Your Sleep	Nonesuch 7559798039 (CIN)	
47	52	56	N-DUBZ	Against All Odds	AATWUMTV 2725229 (ARV)	★
48	38	30	BOYZONE	Back Again... No Matter What	Polydor 1785356 (ARV)	
49	47	9	OWL CITY	Ocean Eyes	Island 2728130 (ARV)	
50	50	26	ALEXANDRA BURKE	Overcome	Syco 88697460332 (ARV)	★
51	30	2	SLASH	Slash	Roadrunner CATCO15955261 (ADA/CIN)	
52	33	4	GOLDFRAPP	Head First	Mute CDSTUMM320 (E)	
53	48	68	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (ARV)	4★
54	53	21	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	2★
55	57	47	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV)	★
56	21	2	RUFUS WAINWRIGHT	All Days Are Nights: Songs For Lulu	Polydor 2735558 (ARV)	
57	55	10	30 SECONDS TO MARS	This Is War	Virgin CDVU5299 (E)	
58	New		CANCER BATS	Bears Mayors Scraps & Bones	Hassie HCF0906BA (PIAS)	
59	56	30	MICHAEL BUBLE	Call Me Irresponsible	Reprise 936249989 (CIN)	3★
60	Re-entry		MGMT	Oracular Spectacular	Columbia 8869719321 (ARV)	★
61	New		DARWIN DEEZ	Darwin Deez	Lucky Number 11CKY039CD (PIAS)	
62	20	2	JONSI GO	Parlophone 6261781 (E)		
63	49	13	VAMPIRE WEEKEND	Contrast	XL CD429 (PIAS)	
64	66	75	PINK	Funhouse	LaFace 88697406492 (ARV)	3★
65	60	29	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank 12STANK007 (PIAS)	★
66	New		JUDY GARLAND	Over The Rainbow	Decca 75320164 (ARV)	
67	65	33	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN)	★
68	67	41	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	2★
69	42	13	KATHERINE JENKINS	Believe	Warner Music Ent 2564682855 (CIN)	
70	63	30	MUSE	The Resistance	Hellium 3/warner Brs 2564686623 (CIN)	★
71	59	11	KE\$HA	Animal	RCA 8869740462 (ARV)	
72	40	3	MADONNA	Sticky & Sweet	Tout Warner Brcthrs 9362456754 (CIN)	
73	64	20	LEONA LEWIS	Echo	Syco 88697570012 (ARV)	2★
74	New		MEAT LOAF	Piece Of The Action - The Best Of	Caplan Deluxe 88697467082 (ARV)	
75	68	23	THE TEMPER TRAP	Conditions	Infectious INFECT02CD (PIAS)	

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- 30 Seconds To Mars 57
- Allen, Lily 40
- Alvin & The Chipmunks 16
- Beck, Jeff 21
- Beyoncé 18
- Bieber, Justin 5
- Biffy Clyro 42
- Black Eyed Peas 22
- Boyzone 7, 48
- Buble, Michael 24, 39
- Burke, Alexandra 30
- Cancer Bats 38
- Coheed & Cambria 35
- Cole, Cheryl 20
- Darwin Deez 61
- Derulo, Jason 39
- Dizzee Rascal 65
- Doves 37
- Fleetwood Mac 33
- Florence + The Machine 8
- Foo Fighters 43
- Free & Bad Company 10
- Garland, Judy 66
- Glee Cast 12
- Glee Cast 13
- Goldfrapp 52
- Gorillaz 59
- GoULDing, Ellie 33
- Dizzee Rascal 65
- Houston, Whitney 38
- Jenkins, Katherine 69
- JLS 32
- Jonsi Go 62
- Kasabian 44
- Ke\$ha 71
- Keys, Alicia 14
- Kings Of Leon 17
- Lady Gaga 3
- Lewis, Leona 73
- Lott, Pixie 15
- Macdonald, Amy 30
- Macdonna 72
- Marina And The Diamonds 36
- Marling, Laura 34
- Meat Loaf 74
- Merchant, Natalie 46
- MGMT 4, 60
- Mumford & Sons 11
- Muse 70
- N-Dubz 47
- Nutini, Paolo 6, 28
- Owl City 49
- Paloma Faith 27
- Paramore 45
- Pink 64
- Plan B 1
- Radin, Joshua 9
- Rieu, André 23
- Rihanna 25
- Scouting For Girls 2, 26
- Slash 51
- Snow Patrol 54

- Stereophonics 68
- Stewart, Rod 67
- Swift, Taylor 55
- Temper Trap, The 75
- Timbaland 29
- Vampire Weekend 63
- Wainwright, Rufus 56
- XX, The 31

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ im European sales

- EPI Awards
- Albums
- Laura Marling: I Speak Because I Can (silver)
- Cornellaz: Plastic Beach (gold)





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