

## DIGITAL ALL EYES ON IPAD

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Industry readies its anti-piracy offensive as the Digital Economy Act moves into law

# Industry gets its Act together

**Digital**  
By Robert Ashton

**A NEW CHAPTER IN MUSIC HISTORY** is about to be written as the freshly-minted Digital Economy Act delivers a future where online piracy can finally be tamed.

Last week's momentous developments in Parliament mean the industry now has the tools it needs to begin the task – set by Government – of slashing filesharing by 70% over the next couple of years.

It is a massive step forward for the industry, whose future would be bleak without the measures contained in the Act to tackle both P2P and non-P2P infringers.

That is something not lost on those who have fought a five-year battle to arrive at this place. BPI chief executive Geoff Taylor, who made tackling illegal filesharing his – and the BPI's – number-one priority, believes the Act is not only significant for the music industry, but also represents an "attitudinal shift" in the development and working of the internet.

"Up until this point there has been no real mechanism to ensure there are consequences if music is illegally downloaded," says Taylor. "It is a turning point because it marks the first step away from the internet being a place where the basic laws of economics and supply and demand are suspended.

"The idea that the economy can work differently on the internet and everything can be free, that argument has been lost."

BPI chairman Tony Wadsworth calls the Act "a significant step in the transition of our business to the online world".

It has been a long, hard slog to get to this point. Even last week there were late surprises in the wash-up, when deals were done between the Government, the Conservatives and Liberal Democrats to push the Bill into law.



"The idea that the economy can work differently on the internet, that argument has been lost..."

— GEOFF TAYLOR, BPI

Those changes saw Clause 43 dumped (see inset) and the Government replacing Clause 18 (previously the heavily-criticised and so called "future proofing" Clause 17 that would have given the Secretary of State powers to amend the Copyright Act) with a less sweeping provision to block access to infringing websites.

The Government, which had been concerned Clause 18 would fall foul of Europe, moved in with a new amendment to deal with website blocking. Business Secretary Lord Mandelson says this will allow rights holders to apply for an injunction

that would require ISPs to block access to internet locations that infringe copyright on a substantial scale. It is a solution that the BPI CEO and others in the industry can happily live with.

Taylor says, "BPI highlighted the growing threat from non-P2P illegal downloads last year and we lobbied hard for a new provision to address this. Website blocking by ISPs is the most effective way of dealing with illegal foreign sites which damage the UK market.

"We are confident that whoever forms the new Government appreciates that action is needed

on non-P2P and that it doesn't make sense that sites that are blatantly illegal should be marketed to UK consumers. It is reasonable that access to such sites should be blocked."

However, as Taylor and UK Music chief executive Feargal Sharkey both acknowledge, the new law is simply the first act in the industry's moves to wipe out piracy and there is still much work to be done in forging ahead with new, attractive legal services and setting out a Code of Practice to establish details such as the standards of evidence and the content of letters that will be sent to

filesharers early next year.

Sharkey says for the first time the Act will enable the industry to use the internet to its full potential. "We needed the Act for the bedrock. This is incredibly important. But what this is all about is successful sustainable business models.

"For me, now we must concentrate on reaching out to the ISPs because our future is together in developing the market."

PPL director of government relations Dominic McGonigal adds the Act is a chance "to stem the tsunami of free illegal filesharing and allow the new legal services to flourish which, in turn, will allow musicians and companies to get paid for the use of their music."

Taylor suggests the new Act is the "third element of a holy trinity approach" to tackling the filesharing problem. "This Act is the starting gun for a process that will reduce illegal filesharing. But we have repeatedly said and continue to believe this is only one element of the solution. Great convenient, legal services for consumers at an attractive price and consumer education are also critically important."

He and others will now set to work alongside ISPs over the next weeks and months to develop a Code of Practice for Ofcom to deliver on copyright abuse. That is due to be finished by the end of the year.

Also, the thorny issue of who pays for a lot of this has still to be resolved to the satisfaction of the industry. In relation to the P2P aspects of the Bill the Government has suggested costs should be split 75:25, with rights holders picking up the biggest tab.

A consultation on this opened at the end of March and the BPI and others will respond because, as Taylor says, "We feel very strongly the position the Government is taking at the moment in relation to costs is wrong in principle and risks disadvantaging small labels."

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## Clause 43: gone but not mourned

**CLAUSE 43 WAS AN EARLY CASUALTY** in last week's wash-up after the Conservatives put the mockers on it.

The Government withdrew the clause, which dealt with everything from orphan works to extended collective licensing, as the Digital Economy Bill moved into its Third Reading last Wednesday. But its loss is not causing too much distress.

PPL director of government relations Dominic McGonigal says, "We were particularly pleased MPs removed the

flawed provisions in Clause 43. We are fully supportive of licensing models to release orphan works, but any extended collective licensing system must be driven by the rights holders."

The publishing community had flagged up problems with the clause (way back in its original Clause 42 form) because of the way it handled extended collective licensing.

The Music Publishers Association, PRS for Music and others had been worried that the clause – specifically paragraph 116B – would allow anyone to set

themselves up as a licensing body and handle material they did not own.

Publishers had preferred a system where rights holders would opt in, rather than opting out.

However, MPA chief executive Stephen Navin is disappointed the part of the proposed legislation that related to orphan works was dispatched with Clause 43. He adds, "We didn't see orphan works as a major issue and I'm slightly disappointed it hasn't gone through."

# News

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

## The Playlist



**ROBYN**  
**Dancing On My Own**  
Island

The lead single from the first of two albums to be released this year, this is classic, emotion-charged, electro-pop with radio appeal. (single, June 7)



**LCD SOUNDSYSTEM**  
**Drunk Girls**  
DFA

An upbeat start for the new LCD album campaign, Drunk Girls is a memorable, radio-friendly pop song with summer appeal. (single, May 10)



**VILLAGERS**  
**Becoming A Jackal**  
Domino

Domino's new signings will perform this confident debut on Later With Jools this week. And it gets better with every listen. (single, May 17)



**FRANKIE & THE HEARTSTRINGS**  
**Tender**  
PopSex Ltd

Zane Lowe has already spun this almost 20 times and his radio colleagues are fans too. All further affirmation of this group's staying power. (single, April 26)



**BAND OF HORSES**  
**Compliments**  
Columbia

The magic of this lead single from Band of Horses' third album, their first for Columbia, is currently getting the blogosphere very excited. (single, May 10)



**TV ROCK**  
**In The Air**  
Data

This production outfit are big in their native Australia; now Oz's foremost dance act begin their international assault with this summer anthem. (single, May 3)



**B.O.B AKA BOBBY RAY**  
**Nothin' On You**  
Atlantic

This 21-year-old's debut is already added at Choice, Capital and the Hit Music Network, with Fearne Cotton giving it its first Radio 1 spin last week. (single, May 17)



**GORILLAZ**  
**Superfast Jellyfish**  
Parlophone

Deceptively-infectious second single from Gorillaz' new album, this musically-ambitious track will be backed with an interactive promo game. (single, May 10)



**HOLLY MIRANDA**  
**Waves**  
XL

The second single from Miranda's Dave Sitek-produced debut, Waves' smoky, New York swagger bears the hallmarks of Cat Power at her best. (single, April 26)



**TRIBES**  
**Himilaya**  
unsigned

Dave Eringa-produced track from the London outfit, which further showcases their songwriting talents. There is a lot of potential here. (demo)



## SIGN HERE

Ministry Of Sound has signed 19 Entertainment managed DJ/artist **Yasmin** via new label Levels Recordings

Warner/Chappell has put pen to paper with **Michael Kiwanuka**. Managed by Rob Swerdlow (The Kooks), he signed to Polydor last year

Roadrunner has signed **Korn**. The band's new album *Korn III - Remember Who You Are* is released next month and was produced by Ross Robinson



## GIG OF THE WEEK

**Who:** Unearthed - Tinashé, Joe Worricker and Candle Thieves  
**When:** Wednesday, April 14

**Where:** Pure Groove, London

**Why:** Music Week's regular live music showcase returns, ahead of the Music Week Awards on Thursday, with three exciting new artists on the rise - free to attend.

Nokia's Comes With Music to make in-roads in China market

# Nokia defends DRM-free offering for Chinese launch

## Digital

By Eamonn Forde

**NOKIA HAS ISSUED A STAUNCH DEFENCE** of its Comes With Music offering after launching a DRM-free service in China.

That service launched last Thursday and has content from all four majors and more than 70 local independent labels at launch. With "hundreds of thousands of tracks" available, around 50% will be made up of local repertoire.

The Chinese launch means that Comes With Music is now available in 30 countries, including the UK, Brazil and Mexico. Uniquely, the service will operate without DRM in China, a country where musical piracy is the norm.

Ovi Music Services global director Adam Mirabella explains, "This is our opportunity to hit the reset button on the music offerings in China as piracy rules the day there."

Piracy in China stands at more than 90% and the Chinese government's stance on the issue has been a major bone of contention with the west for years. In this context Mirabella explains that the DRM-free Comes With Music model makes sense.

"We are in a situation where we are recreating the pie," he explains. "People often talk about 'growing the pie' in



Nokia's global head of music Liz Schimel and Sony Music International EVP global digital business Michael Paull attend the Nokia Comes With Music China launch in Beijing

business. Well here is a business that has been null and void for many years due to piracy. We are rebuilding the business and local partners are very excited about Comes With Music coming in."

The issue of copy protection has long been a tricky one for Comes With Music, with many observers blaming the service's strict DRM for its relatively slow take-up in the UK, where it originally launched. However, Mirabella suggests the DRM-free

approach is unlikely to be extended to other territories in the short term.

"Arm-in-arm with the industry we looked at the opportunity here and the business solution that makes most sense," explains Mirabella. "We decided that we wanted to tailor our CWM offering for the Chinese market. Nokia has a history of doing that. We don't like to take one iteration of our model and push it out to every market; we like to adapt."

He also says the service has done a lot to grow music in developing markets where other parts of the music business have failed.

"We have a unique opportunity to come into China and build a business where there was no business in the past in terms of digital music," he explains.

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Local talent Anton Hu at the CRM launch - 70 Chinese independents have signed with the service

## Live legislation on hold as election looms

**WITH PARLIAMENT NOW DISSOLVED**, the music industry is privately writing off any movement on the Government's consultation on small venues before the General Election.

Executives and live music campaigners had been seeking clarification from Licensing Minister Gerry Sutcliffe about the next steps in the consultation process, which opened on New Year's Eve and elicited more than 800 submissions before closing on March 26.

But since then there has been precious little information from Sutcliffe or the DCMS about the next steps in the process.

And the industry, which remains disappointed the Government did not jump on board Lord Clement-Jones' Live Music Bill, was alarmed last week when it was reported that Sutcliffe is resisting calls to change from the

Government's own preferred option - an exemption on events with 100 people or less.

The live music sector, including the Musicians' Union and UK Music, has consistently pushed for venues with a capacity of 200 people or less to be exempted from the Licensing Act.

A Government spokesman reportedly said, "There is nothing so far in the responses to the consultation that have changed Gerry's mind. If Labour is re-elected they will attempt to make the exemptions. Gerry's position remains unchanged on this."

However, that position seems very premature because the DCMS has still not published the consultation responses and some, like Live Music Forum founder Hamish Birchall, believe that "only a few civil servants know the breakdown... and the proportion sup-

porting a larger figure." Birchall adds, "If the DCMS resists transparency about the consultation responses, it will definitely be a non-consultation".

A source says Labour will now wait until after the election before it gets around to drafting its Legislative Reform Order, if the party is still in power. "The issue is still there and it is something the industry will have to revisit, but it is quite disappointing," he adds.

Sutcliffe's reported position also flies in the face of earlier remarks from the minister. At the end of last year the minister told a Westminster Hall licensing debate that if the consultation "overwhelmingly" showed people want 200 "he would consider it".

However the exemption is opposed by the Local Government Association and a number of local authorities.

War of words erupts as radio body blames falling listener numbers on licence fees

# PRS and PPL reject RadioCentre claims that businesses are switching off

## Radio

By Ben Cardew

THE PUBLICATION OF A NEW REPORT has sparked a vicious war of words between PRS for Music, PPL and the RadioCentre, after the commercial radio body blamed the collecting societies' licence fees for falling listener numbers among businesses.

While the most recent Rajar figures show that radio listening was up by around 500,000 people year-on-year in the last quarter of 2009, with 46m adults tuning into radio each week, RadioCentre CEO Andrew Harrison says that radio listening in the workplace has fallen by 27% for BBC stations and 20% for commercial stations over the last few years.

He suggests the reason for this is "hard-pressed businesses" are choosing to turn off the radio rather than pay for multiple licences – those collected by PRS for Music and PPL.

"Radio airplay has been one of the most important, consistent and reliable revenue streams for artists and musicians since the birth of rock and roll," he adds. "The licensing receipts generated by commercial radio stem from the mutually beneficial relationship between stations and musicians: rising radio audiences mean rising commercial revenues, mean rising licence receipts."

To back this up, Harrison has evidence from several of his organisation's members, including Radio Tay in Dundee, Hallam FM in Sheffield and Essex FM. This evidence includes comments from listeners and radio-station employees about alleged "heavy-handed" visits from represen-



Survey satisfaction: only 600 of 820,000 businesses said they would turn off the radio according to PRS

tatives of collecting societies, as well as businesses who have decided to turn off their radios rather than pay licence fees.

One listener of Essex FM claims, "After 25 years of listening to Essex radio at my place of work the radio is to be turned off for the last time and removed from this Friday. This is due to increasing pressure from the Performing Right Society to obtain a music licence or face prosecution and a fine."

This issue is understood to have been bubbling under at RadioCentre for a while. However, it came to the fore after last week's publication of the House of Commons Culture, Media and Sport Committee's report into the Future for Local and Regional Media.

The report contains evidence from Harrison, who appeared before the committee in October. During questioning the RadioCentre CEO said that the need for businesses to buy a licence to play music in a public



RadioCentre CEO Andrew Harrison

area amounts to a "double taxation" that deters people from listening to the radio.

He added, "We already pay 10% of our revenue to license music. We pay the record labels, the PPL, and we pay the artists and composers, the PRS. We already pay once for that broadcast licence.

"We think it is incredibly unfair that there is in effect double taxation on the consumers of our product that they are then obliged to pay for having the radio on in the workplace. It would seem a transparent example of iniquitous double taxation."

Harrison then went on to accuse PPL and PRS of "aggressive licensing demands" towards small shops, offices, hairdressers and factories that have apparently led to "a flurry of people certainly writing to us".

Both PPL and PRS strongly refute the allegations. PPL chairman and CEO Fran Nevrla hit back at what he called "a cynical and shameless attack by the RadioCentre on the lawful rights of all performers as well as all the companies who make enormous annual investments in finding, supporting and nurturing new talent".

"There is in effect double taxation on the consumers of our product..."

ANDREW HARRISON, RADIOCENTRE

A PPL spokesperson adds, "Our experience is, in fact, that more businesses are using music because it does so much for their customers and staff. The research which was carried out to launch the MusicWorks initiative last year proved its many benefits. Even in a recession people need music and radio remains one of the main sources."

In evidence to the committee, PRS said it had launched a Code of Practice to demonstrate its commitment to good conduct, and had received very few complaints. The society also revealed that cut of 820,000 businesses it had surveyed, less than 600 said they would rather stop listening to the radio than pay for a licence.

Harrison countered, "Rather than PPL insulting its best customer, RadioCentre would prefer it to engage in a constructive dialogue around how licensing best practice might encourage audience growth in the workplace."

The committee sided with the societies, concluding that it was not convinced by either of the RadioCentre's allegations.

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## Rapid rise in overseas revenues is good news for PPL

INTERNATIONAL REVENUE IS PROVING to be the fastest-growing area of revenue for PPL, with the collecting society reporting a record amount of overseas income last year.

The £21.6m added to the coffers in 2009 is around 40% up on the previous year, when £15.4m was delivered.

PPL now has 45 deals across 24 different countries – meaning it represents 21,000 international performers and 4,000 international record companies for their UK performance rights – and over the last year reached a number of new agreements, which boosted income.

These included a deal in Norway for private copying remuneration;

a rental, audio-visual performance rights and private copying remuneration deal in Spain; and also managed to secure the first payments of private copying revenue from Sweden and Denmark.

This new revenue, coupled with growth in the US, Dutch, Japanese and Swedish markets, ensured PPL's international revenue collection was able to buck the economic trend.

"We have developed a team and an infrastructure which means that performers and companies who invest in music are now getting their



PPL chairman/CEO Fran Nevrla

international revenues," says PPL head of international Laurence Oxenbury. "It is critical that the overall industry develops new revenue streams and naturally we are delighted to have been able to deliver such significant sums of money to performers and record companies."

Oxenbury and his team are now focused on three key areas for growth, including managing and resolving recordings rights disputes; thorough repertoire identification; and maximising available rights, which meant that during 2009 the

first payments of private copying remuneration were made to PPL members.

"It is critical that we work as closely as possible with all our partners around the world and collect as much revenue as possible on behalf of all our members and from as many sources as we can," says PPL chairman and CEO Fran Nevrla. "When I joined PPL 10 years ago there was no focus on international collection so I am truly thrilled by how much we have achieved in such a short space of time."

Company targets for the future include further expansion into the larger Latin American and central and eastern European territories.

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# News

## Editorial Robert Ashton



### Post-Digital Economy Act, we can make serious online progress

ago, some parts of it weren't that keen on cracking down on the copyright thieves. That has changed dramatically and, for the most part, the industry has been able to show a united face on this issue.

The journey towards the Digital Economy Act has also been a big test of the industry's relationship with other sectors and Government.

The music business has successfully managed to forge better partnerships with other industries, such as film and games, and present a more joined-up approach to the problem for Government.

Much credit must go to the industry for working hard to present a watertight case – it was touch and go at times, especially during the dark days of the Gowers Review – that convinced the Government and large numbers of the Opposition this Act is necessary.

But the Act also traces a journey the political world has been on. It has finally woken up to the importance of the music industry. The UK economy needs the music industry because it is part of the fast-growing creative sector politicians have signaled will drive this country through the next century.

The Government has already signposted its intent to help the business by supporting copyright term. Now in a future where – hopefully – the majority of music will be consumed legally the industry can begin to halt and even reverse the setbacks, such as the massive job losses, it has endured over the last decade.

It is also now hoped some music consumers will begin to embark on a journey of their own. Next year, letters will start dropping on to the doormats of repeat filesharers. BPI research suggests these letters will have a massive impact, perhaps stopping up to 40% of people in their illegal tracks.

A minority might need the threat or shock of technical measures, but over the next few years it is hoped that filesharers' attitudes will shift and they will begin to appreciate they risk killing the thing they love and one of the things this country is actually very good at.

It doesn't take a huge leap to see this Bill can now make the internet a place that encourages huge investment in content.

And just think; the industry has already managed to get a decent foothold in the digital market despite rampant piracy. If those levels of piracy are strangled it will significantly cut the hundreds of millions of pounds already haemorrhaging out of the business, making more cash available for new services and investment in A&R.

Post-DEB, the UK's legal online market for music looks a whole lot brighter.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

YES 64% NO 36%

### THIS WEEK WE ASK:

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

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

Gorillaz-style look required for male-oriented classical act

# A new ERA dawns as Decca act looks for new identity

## Artists

By Ben Cardew

DECCA IS APPEALING TO TECHIES AND GAMERS to help it shape the creative direction of ERA, a new "classical Gorillaz"-style act it is set to launch on the UK market.

French producer Eric Levi has produced four albums to date under the ERA moniker, which between them have sold more than 12m units combined, largely in mainland Europe and South America.

ERA's music is a mixture of medieval sounds, chanting and electronic beats, a combination widely used in games such as World of Warcraft and films including the Lord of the Rings trilogy. As a result, Decca general manager Mark Wilkinson says that British audiences are now primed for the act, despite earlier attempts to launch ERA on the UK market at the end of the Nineties. "My feeling is that now the time is right to take a musical property that has scored in other parts of the world and can now score in the UK," Wilkinson explains.

Decca is targeting the mid-market male consumer that is traditionally a fan of computer games and



Cloaked in mystery: the search is on

the fantasy genre for the launch of the act. "The core ERA consumer would probably work in the IT department of a major corporation," Wilkinson explains.

This kind of consumer is IT-savvy and it is with this in mind, as well as Levi's relative anonymity, that the label has launched a competition for amateur and professional film makers to create a Gorillaz-style "visual persona" for the ERA track Ameno.

"We have got to start with something that draws [the middle market male consumer] in," Wilkinson says. "Their lives are very much driven by technology."

The competition will be supported by an online campaign

fuelled by a social media push through Facebook and YouTube, planned and bought by agency Mediaccm with support from Talenthouse.

The winning film will be premiered in a central London cinema at the end of May and will be used as the primary visual for the promotion of the act, ahead of the release of the eponymous ERA album on May 31 – a Best-Of compilation in all but name drawing on the band's four albums to date.

Wilkinson thinks the winning entry is likely to be animated and it is partly this that has driven the Gorillaz comparison.

"People can do what they want. But I would imagine that with the technology that is available to people we might get some exciting animation," he says. "They might come up with characters, there could be a live show. We are only limited by consumers' imaginations."

Once the winning video has been chosen, a traditional above-the-line marketing campaign will begin, including a TV ad campaign running on networks such as FX and The Sci-Fi Channel. Decca is spending £200,000 on the campaign

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# MySpace and PRS strike mutual deal

MYSPEACE MUSIC IS MAKING an aggressive move to push itself to the UK's Web 2.0 generation of songwriters after entering into a bout of mutual back-scratching with PRS for Music.

The new strategic partnership with the society will see PRS promoting the service, which launched in the UK at the end of last year, as the online destination to share and discover music.

The deal, described by PRS as the first of its kind in the industry, will also flag up to the MySpace generation the importance and benefits of joining the other 65,000 songwriters, composers and music publishers currently represented by the society.

Having revamped its music section and now with its recently installed management ready to relaunch the service over the coming months, MySpace is keen to establish itself as the premier music social networking site.

The link-up will cover three core themes:

- driving PRS for Music membership by using the MySpace service to communicate to new writers and musicians the importance of joining the society

- to push the benefits to PRS for Music members by using MySpace as a partner for exclusive offers, including songwriting masterclasses, competitions and other cross promotional activities

- to drive MySpace usage by demonstrating to existing PRS for Music members the value of using MySpace Music to engage both fans and the wider industry

The new partnership is set to run for 12 months.

PRS for Music director broadcast and online Jez Bell says the new deal represents a real opportunity to reach new songwriters who are already creating and sharing their music online. "MySpace is an

incredibly powerful tool for the UK's songwriting community and both organisations are passionate about supporting new musical talent," he says.

Similarly, MySpace UK managing director Chris Moser says his service offers an "unrivalled platform" for users to connect with their favourite artists and discover new music.

The move follows quickly from MySpace's UK launch in December – some 14 months after its US debut – when it also signed a licence deal with PRS allowing songwriters to be paid for their work featured on the service.

MySpace has undergone a series of major management upheavals, most recently with Owen Van Natta being replaced by co-presidents Jason Hirschhorn and Mike Jones. After seeing the site's users migrate to competing services such as Facebook the pair want to build on MySpace's strengths as an online music and entertainment destination.



## ON THE WEB

www.musicweek.com

- New signing - **Mountain Men**
- **Doves** fly high on midweek chart
- **This Ain't A Love Song** - sales breakdown

Notting Hill launches record company to give its roster a global push

## Transmission gives publisher control

### Labels

By Charlotte Otter

**NOTTING HILL MUSIC GROUP** has launched a record company subsidiary that will give the publisher the freedom to release tracks anywhere in the world.

Transmission Recordings will be overseen by Notting Hill chairman Andy McQueen with Joel Sumerling taking on the role of general manager, and will be based in Notting Hill and Los Angeles.

The label has already signed The King Blues and rapper Lil' J, having secured UK distribution through PIAS.

It is now in the process of finalising European, US, Australian and Japanese deals with a mix of licensing and distribution deals suited for each particular project.

"The idea came about when we started to run out of good record companies to work alongside with our artists," explains McQueen.

"This way we can ensure if we think a track is worth releasing it can be and Notting Hill can have precise control over where and when a particular song goes."

The label, which has been two years in the making, has already signed a direct worldwide digital distribution agreement with all of the major digital stores and is



Ready for Transmission: releases from The King Blues and Lil' J will kick-start Notting Hill's record label activities next month



receives no outside investment. It will release its first two singles next month - London Girl by Lil' J as a download-only track and Headbutt by The King Blues as a physical release.

Despite the heavily publicised problems of record labels and their struggle to generate revenue, McQueen believes Transmission Recordings will prove to be a successful venture for Notting Hill.

"When you take an artist such as Dizzee Rascal and his two singles from last year [Dance Wiv Me and Bonkers] each had more than 500,000 downloads," says McQueen.

"It is clear to see there is still a market for record labels to operate

in - the key is all about marketing and the best way to promote artists and their tracks.

"However, unlike other labels our main focus will be on releasing individual singles, rather than albums.

"There is always going to be a demand for music and for people wanting to own songs. We just have to ensure we have the right marketing structures in place so we can profit from the result."

In a separate move, Transmission has acquired the master rights to the hit Dirty Cash by the Adventures of Stevie V which is now available digitally for the first time through iTunes.

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busy acquiring a number of master catalogues. It is also looking for labels to plug into its distribution systems.

The first purchase sees the company buy a 50% shareholding in Scottish dance label Limbo/ 23rd Precinct. This catalogue, together with material from new artists on the revamped Limbo imprint, will be launched in the coming weeks.

The label, which currently

music on the label, but from a business point of view we're hoping to create a community of Moshi fans who sign up each year and spread the word about the music."

The price is £25 for a year's worth of Moshi Moshi releases. McClatchey says the label is likely to release six albums in the coming 12 months and around 20 singles on top of that - all of which will be delivered digitally before the official release date. On the Friday before release an email will be sent to subscribers with a link to their personal page where they can download the latest tracks.

There will also be a VIP subscription package, which includes eight albums from the Moshi Moshi back catalogue for an extra £25.

"It's a bit like a season ticket, but



"From a business point of view we're hoping to create a community of Moshi fans who spread the word about our music"

MICHAEL MCCLATCHEY (LEFT)

for the label it will help with our budgeting while at the same time people will be exposed to music that they might not otherwise have heard," continues McClatchey. "So a Hot Club De Paris fan might also become a Slow Club fan."

Celebrating the label's century of releases, McClatchey and co-founder Bass have been inspired by Willy Wonka to include five gold vinyl discs which will entitle the winners to every single track, single and album released under

the Moshi Moshi name through a lifetime membership to the subscription service.

"We'll distribute the gold vinyl discs through our normal channels so that they will appear randomly in stores around the country, so we're going to have a few bewildered Hot Club De Paris fans wondering why this strange gold disc won't play," adds McClatchey. The winners will get the full back catalogue of every Moshi Moshi release, as well as every future release on the label.



Hot Club De Paris

### News in brief

• The BPI and senior industry executives will meet with Sir Michael Lyons and other members of the BBC Trust this Wednesday to set out the music industry's concerns over the proposed closure of **BBC 6 Music**. Fighting the industry's case alongside BPI chief executive Geoff Taylor and chairman Tony Wadsworth will be Sony Music chief operating officer Paul Curran, Universal Music chairman and CEO David Joseph, EMI Music president Andria Vidler, Warner Bros vice chairman Jeremy Marsh, Beggars Group chairman Martin Mills and UK Music chief executive Feargal Sharkey.

• **Blur** are the latest act to join the line-up of exclusive releases for Record Store Day. The band have recorded a seven-inch - their first since reforming last year - for the event, which takes place this Saturday.

• Sex Pistols singer John Lydon has led the tributes to former manager **Malcolm McLaren**, who died last week. On his website, Lydon says that McLaren "was always entertaining". He adds, "Above all else he was an entertainer and I will miss him, and so should you." After The Sex Pistols split, McLaren went on to manage Bow Wow Wow and recorded several solo records including Duck Rock, an album famed for combining world music influences with hip-hop.

• **Kobalt Music Group** has signed a worldwide administration agreement with Rufus Wainwright.

• **AEG Europe** has promoted Sally Davies to the position of venue director for The O2 arena in London. Davies was previously general manager for indigo2 and The O2 bubble. Her new remit will give her overall responsibility for AEG's flagship arena and its operations, sales, technical, ticketing and marketing strategies.

• **Viagogo** has signed a deal with London music festival The Camden Crawl to become its official ticket exchange partner.

• Feeder and Amy Macdonald have been confirmed as headliners for this year's **Belladrum Tartan Heart Festival** in the Scottish Highlands.

• The University of Westminster's music business network **MusicTank** will examine the growth of boxed sets in the marketplace next month.

• **95.8 Capital FM's Summer Ball** returns this summer, with sponsorship from online fashion store ASOS.com.

• **The Classical Brit Awards** nominations launch at The Mayfair Hotel tonight (Monday) will see performances from Danielle De Niese, Jack Liebeck, Quatuor Ebène and the Coldstream Guards.

• Organisers of the **Bloom Festival** have announced they have initiated insolvency proceedings for the parent company of the event, Extended Play Ltd, which is now in liquidation.

# News media

## ON THE WEB

- Weller set for BBC dates
- PPL hits back at "double taxation" claims
- Viewpoint - XFM head of music Mike Walsh

www.musicweek.com

## TV Airplay chart Top 40



Initial joy: Usher, with a little help from will.i.am, powers straight in at number four with OMG



This Wk	Last	Artist Title Label	Plays
1	2	TINIE TEMPAH Pass Out / Parlophone	483
2	1	LADY GAGA FEAT. BEYONCE Telephone / Interscope	410
3	4	RIHANNA Rude Boy / Def Jam	403
4	NEW	USHER FEAT. WILL.I.AM OMG / LaFace	385
5	5	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	370
6	3	BLACK EYED PEAS Rock That Body / Interscope	359
7	32	KELIS Acapella / Will.I.Am Music Group	349
8	6	JLS One Shot / Epic	312
9	NEW	FUGATIVE Crush / Hardbeat	284
10	7	JASON DERULO In My Head / Warner Brothers	281
11	19	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin	256
12	10	MCLEAN My Name / Asylum	256
13	NEW	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	255
14	24	ROLL DEEP Good Times / Virgin	254
15	17	N-DUBZ Say It's Over / A&T/WJMTV	252
16	16	CHERYL COLE Parachute / Fascination	250
17	9	ELLIE GOULDING Starry Eyed / Polydor	248
18	11	BEYONCE Ego / Columbia	246
19	26	PLAN B She Said / 679/Atlantic	242
20	13	YOUNG MONEY FEAT. LLOYD Bedrock / Cash Money	240
21	8	INNA Hot / 3 Beat/A&TW	237
22	14	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Columbia	230
23	39	DIANA VICKERS Once / RCA	208
24	12	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam	202
25	35	TONI BRAXTON Yesterday / Atlantic	202
26	RE	FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL Yo! Got The Dirstee Love / Dirstee Stank/Island	201
27	15	CHIDDY BANG The Opposite Of Adults / Regal	195
28	30	LIL' WAYNE Drop The World / Island	187
29	23	KIDS IN GLASS HOUSES Matters At All / Roadrunner	177
30	18	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE Never Be Your Woman / Relentless/Virgin	176
31	37	DAVID GUETTA FEAT. KID CUDI Memories / Positiva/Virgin	168
32	31	IYAZ Replay / Reprise	159
33	RE	LADY GAGA Bad Romance / Interscope	157
34	39	TV ROCK FEAT. RUDY In The Air / Data	152
35	22	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again / Interscope	151
36	NEW	PENDULUM Watercolour / Warner	149
37	20	B.O.B FEAT. BRUNO MARS Nothing On You / Atlantic	146
38	RE	FLORENCE + THE MACHINE Dog Days Are Over / Island	145
39	27	GORILLAZ Stylo / Parlophone	145
40	33	OWL CITY Fireflies / Island	144

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



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Website announces a series of summer partnerships

# The Quietus to make a noise with live events

## Online

By Ben Cardew

### MUSIC WEBSITE THE QUIETUS

is looking to build its profile this summer by ramping up its involvement with the live music scene, including partnerships with a number of major festivals.

The site, which launched two years ago, is to curate stages at the Stag and Dagger and Field Day festivals and will also be involved with Birmingham's Supersonic festival in October.

The company will also host a performance by British Sea Power of their soundtrack to the 1934 film Man Of Aran in Islington's Union Chapel on April 27 and will promote a showcase at London's Lexington on May 13 featuring My Disco and Factory Floor.

In addition, The Quietus is to promote a London gig by Norwegian act Wardruna in association with Stool Pigeon and Metal Hammer and *Music Export Norway* in June, after associate editor Luke Turner and editor John Doran saw the band perform at the By:Larm festival in Norway earlier this year.

Thequietus.com already has more than 100,000 unique monthly users, with close to half a million page impressions. However, Turner says their live activity will help to spread the name of the website further and bring in more readers.

"This is really good to get the name out," he says. "It gives us a visual identity."

The live activity builds on a



partnership The Quietus has established with promoter Mean Fiddler. The two parties organised a gig by Cranes at London's Jazz Café last week, for example, and have also promoted showcase events.

Turner says his company aims to work more with Mean Fiddler as it increases its involvement with live events, but is cautious about over-extending itself.

"We don't just put our name to anything," he says. "It has to be right. We get approached quite a lot, but it has to be relevant to our readership and get some good editorial around it." This, he explains, could be anything from interviews with the bands on the bill to video clips of live performances.

The Stag and Dagger festival takes place in London on May 21 and in Glasgow on May 22. The Quietus is taking over the Macbeth pub in Hoxton, east London, as part of the festival, with Archie Bronson Outfit, Gytratory System, White Hinterland and Teeth Of The Sea performing.

Field Day takes place on July 31 in London's Victoria Park. The Quietus will co-host the Village Mentality stage with promoter Eat Your Own Ears. Acts appearing

The  
QUIETUS  
WWW.THEQUIETUS.COM

include Max Tundra, Gruff Rhys vs Tony da Gatorra, Silver Apples and Mouse On Mars.

The Supersonic festival is scheduled for October. While details are still to be confirmed of what The Quietus' involvement will be, Turner hints it could involve talks or films.

Overall, Turner says that The Quietus is performing well, with reader numbers on the up and advertising revenue starting to improve after a difficult start to 2010.

"We were going as a blog two years ago and our second anniversary will be around Field Day," he says. "It feels like a bit of a celebration: two years after launching we are curating a stage at a major festival."

Meanwhile, NME is to host its first NME Weekender this year, a three-day festival taking place at Pontins Holiday Park in Camber Sands on November 5-7.

Bands appearing include Babyshambles, British Sea Power, Citidels, Chew Lips, The Crookes and Goldhawks, with more names to be announced.

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## Media news in brief



● BBC 6 Music's Lauren Laverne (pictured), Radio 1's Chris Moyles and Scott Mills and Key 103's Mike Toolan and Chelsea Norris will compete for music radio personality of the year at the **2010 Sony Radio Academy Awards** 6 Music, which faces the axe from the BBC Trust, pulled in seven nominations for the awards this year, including best music programme and music broadcaster of the year for Steve Lamacq. In the station of the

year awards, Andover Sound, BBC Guernsey and Moray Firth are competing in the category for stations with up to 300,000 listeners; station of the year (300,000 - 1m) sees Oxfordshire's 106 JACKFM take on BBC Hereford & Worcester and BBC Radio Derby; while in the station of the year (1m-plus) category BBC Radio Wales goes up against Kiss 100 and Real Radio Scotland. Absolute Classic Rock, BBC Radio 5 Live Sports Extra and Planet Rock compete for digital station of the year; while Absolute Radio, BBC Radio 5 Live and talkSPORT are up for UK station of the year.

● Skindred, Machine Head, Megadeth and Lamb Of God lead the

nominations for the Metal Hammer Golden Gods awards 2010 with two nods apiece. British metal band Skindred are up for best UK band, alongside Judas Priest, Bullet For My Valentine, Bring Me The Horizon and Evile. They also compete with Kiss, Machine Head, Rammstein and Airbourne for best live act. Elsewhere, Megadeth, AC/DC, Lamb Of God, Stone Sour and Them Crooked Vultures are nominated for best international band, while Slash goes head to head with Acrosmith's Joe Perry. Megadeth's Dave Mustaine, Alice In Chains' Jerry Cantrell and Black Label Society's Zak Wylde for the title of "riff lord".



# News live

ON THE WEB

www.musicweek.com

- Festival focus: [Underage](#)
- [Wegotickets](#) scraps booking fees for its 10th anniversary
- Camden Crawl awards [Viagogo](#) ticketing deal

Round-the-clock footage available from website's dedicated performance pages

# Live streaming site GetSeen worldwide

Online

By Gordon Masson

## GotSeeN.com

MUSIC · BANDS · FRIENDS



**GSTV 1**  
Rock  
GotSeeNTV is proud to present the best of the world's newest rock, metal and punk videos. Just tune into Channel 1 to see the best of the world's new rock.

**GSTV 2**  
Live Streaming  
Could you play to a global audience from your laptop? GotSeeN.com is the world's first music website dedicated to allowing you live gigs to a worldwide audience.

**A&R DEPARTMENTS AND FANS** desperate for more live music can now tune into a new UK-based website which offers bands the chance to stream footage of their gigs.

GotSeeNTV is the brainchild of Steve Bedington and his brother Jason who offer unsigned acts the ability to log on to GotSeeN.com and stream footage of their gigs to fans around the world, using a webcam, camcorder or more high-end equipment.

GotSeeN's video channels include a rock channel where videos are pre-loaded; a hip-hop and urban channel; a channel for genres such as indie and techno; a

Xtreme sports channel; and the live streaming channel.

Steve Bedington says, "We don't have any background in technology - we're just music fans that were looking for something that caters to the needs of unsigned artists, so we kicked off the idea and it's really starting to get inter-

est from bands around the world."

The pair do not charge for the service and do all the promo and marketing work on behalf of the bands. However, Bedington says that if they sell a few tracks on the back of that they charge a "very small percentage" covering PayPal fees. "Otherwise the plan is that the other channels on GotSeeN will allow us to continue offering the service for free," he says.

The pair will fund GotSeeN until the end of 2010, but say they are already getting interest from brands looking to sponsor the var-

ious channels. Bedington says. "We're determined not to sell ourselves short. We want to build our user numbers up before signing any deals, but the hope is that brands might sponsor the skateboarding channel and we can then continue to run the channel for live streaming as a free service."

He adds, "We want to steer away from using Google ads and banners in favour of individual channel sponsorship and although we could have infinite channels to stream live music, we don't want to dilute the service we can offer bands in growing their fanbase."

The site is already proving popular with unsigned artists: Bedington claims one act, who recently streamed their sold-out show at The O2 Academy Birmingham, attracted more view-

ers in the US than paying punters at the show. "That helped them sell a few records in America, which otherwise might never have happened," he says.

Record labels are also beginning to take an interest in the site, but the brothers are anxious to retain control so that they can offer quality rather than quantity on the live music side of the business.

"Potentially we can have live shows streamed on the site 24 hours a day, but we can only stream one gig at a time. To be honest that's all that we want to do as we're not interested in making money from it - it's more about using technology to discover great new music," Bedington says.

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

### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
£1,410,120	DEPECHE MODE O2 Arena, London	31,336	Live Nation
£1,281,921	PAUL MCCARTNEY The O2, Dublin	12,703	Aiken Promotions
£1,253,025	MILEY CYRUS The O2, Dublin	17,476	Aiken Promotions
£589,040	DEPECHE MODE Manchester Evening News Arena	14,726	Live Nation
£520,560	DEPECHE MODE LG Arena, Birmingham	13,014	Live Nation
£323,490	PET SHOP BOYS O2 Arena, London	10,783	Live Nation
£250,680	PET SHOP BOYS Manchester Evening News Arena	8,356	Live Nation
£177,534	STATUS QUO SECC, Glasgow	5,636	Live Nation
£145,171	PET SHOP BOYS NIA, Birmingham	5,169	Live Nation
£131,951	CHRISTY MOORE Vicar Street, Dublin	3,796	Aiken Promotions

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Dec 13 - 31, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

### Tixdaq Ticket resale price chart

pos	prev	artist	ave price £	dates
1	NEW	READING FESTIVAL	220	6
2	3	LEONA LEWIS	156	11
3	NEW	V FESTIVAL	148	4
4	5	KISS	127	8
5	4	ALICIA KEYS	126	5
6	8	MICHAEL BUBLE	124	11
7	NEW	BOYZONE	122	15
8	6	BAD COMPANY	119	7
9	11	KINGS OF LEON	118	1
10	NEW	JACK JOHNSON	115	2
11	9	BIFFY CLYRO	112	5
12	NEW	PAUL WELLER	108	12
13	10	LADY GAGA	98	5
14	13	KATIE MELUA	93	10
15	NEW	GORILLAZ	91	2
16	15	JOOLS HOLLAND	90	10
17	18	EDINBURGH TATTOO	88	20
18	NEW	STEVIE WONDER	86	1
19	NEW	X FACTOR LIVE	72	9
20	NEW	N-DUBZ	68	15

### Hitwise Primary ticketing chart

pos	prev	event
1	19	READING FESTIVAL
2	NEW	LEEDS FESTIVAL
3	1	T4 ON THE BEACH
4	NEW	ANDRE RIEU
5	NEW	LUNA
6	7	SCOUTING FOR GIRLS
7	10	LADY GAGA
8	9	FLORENCE + THE MACHINE
9	4	MICHAEL BUBLE
10	8	DOWNLOAD FESTIVAL
11	2	JLS
12	14	LATITUDE
13	6	BLACK EYED PEAS
14	13	MUMFORD & SONS
15	17	EVOLUTION
16	16	ROD STEWART
17	12	BRYAN ADAMS
18	NEW	HOP FARM FESTIVAL
19	15	PAOLO NUTINI
20	NEW	BAD COMPANY

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



# Fatsoma embarks on 'social ticketing' with Facebook app

**A FLEDGLING UK COMPANY** has launched a social app that can turn Facebook users into ticketing outlets for bands, events and venues.

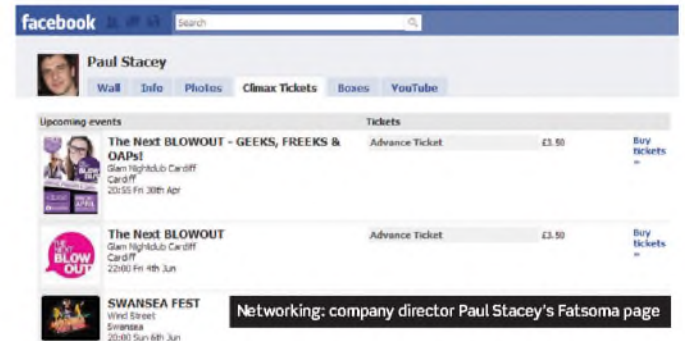
Manchester-based Fatsoma has been working on the software since the company was established in 2006, but with the system now up and running it is aiming to expand globally by offering a service that allows promoters, festival organisers, venues and artists the ability to invite Facebook users to become ticket reps.

Fatsoma marketing and brand manager Ray Boggiano says the ticketing option is ideal for live music events.

He explains that if a Facebook user buys a ticket through a promoter's site, Fatsoma can offer that purchaser the opportunity to become a rep for that event or band. If they accept then a branded ticket page tab is added on their Facebook profile and they can earn a commission for any tickets they sell.

Boggiano adds, "The idea is that people can earn money or get their ticket for their favourite band free by selling other tickets to friends on Facebook."

In addition to creating multiple sales reps using the application, clients will also have the ability to update the status of



their reps from within the Fatsoma platform and can track the sales made through Facebook.

Tapping in to the viral nature of social networking, the system can heighten exposure for events and even includes a function where every ticket sold can be displayed on the consumer's Facebook newsfeed, allowing users to see which friends are attending a specific gig.

Fatsoma director Paul Stacey adds, "None of our competitors have responded to the growth in social networks, yet we believe they are fundamental to the future of event and live music promotion. We have opened the door to social ticketing."

While commission rates are set by each promoter, Fatsoma reveals that online reps have proved a highly successful fea-

ture so far, with more than 270,000 clicks earning reps almost £12,500 to date.

With more than 400m Facebook users worldwide, Fatsoma is hoping to take advantage of being first to market with a ticketing solution within the world's largest social networking site.

Stacey adds, "Our services have always been derived by working closely with promoters, providing new solutions to evolving promotional and ticketing needs."

Fatsoma's client list includes UK promoters Rough Hill and Propaganda, Manchester's FAC251 nightclub and artists such as Chipmunk.

Of these clients, more than 100 have created Facebook applications, connecting more than 90,000 user accounts.



# News digital

ON THE WEB

www.musicweek.com

- The **Daft Drum Machine** app can turn you into Daft Punk
- **Turn2live** promises to recommend you live music based on your mood
- **iMusicTweet** lets musicians share and sell music through Twitter

What does the launch of Apple's iPad really mean for music?

## Is this tablet a medicine for the music industry?



### Hardware

By Eamonn Forde

**APPLE'S IPAD**, the most hyped device of the year, has finally gone to retail in the US, selling 300,000 units on day one. Much focus has been placed on what it will mean for the book, newspaper and magazine industries, yet little has been said about how it will impact music.

The iPod, iTunes and the iPhone all changed the rules for digital music and portability, so the music industry is naturally looking to the iPad to open new markets and opportunities.

The device could sell 7m units this year and more than 20m by 2012 according to a forecast by iSuppli, meaning it could represent a significant market for all content owners.

So just what does the iPad actually mean for the music business?

*Music Week* spoke to several key music companies and services who were among the 3,000 apps present on the iPad App Store at its launch to ascertain what the device means for them specifically and what it means for music in general.

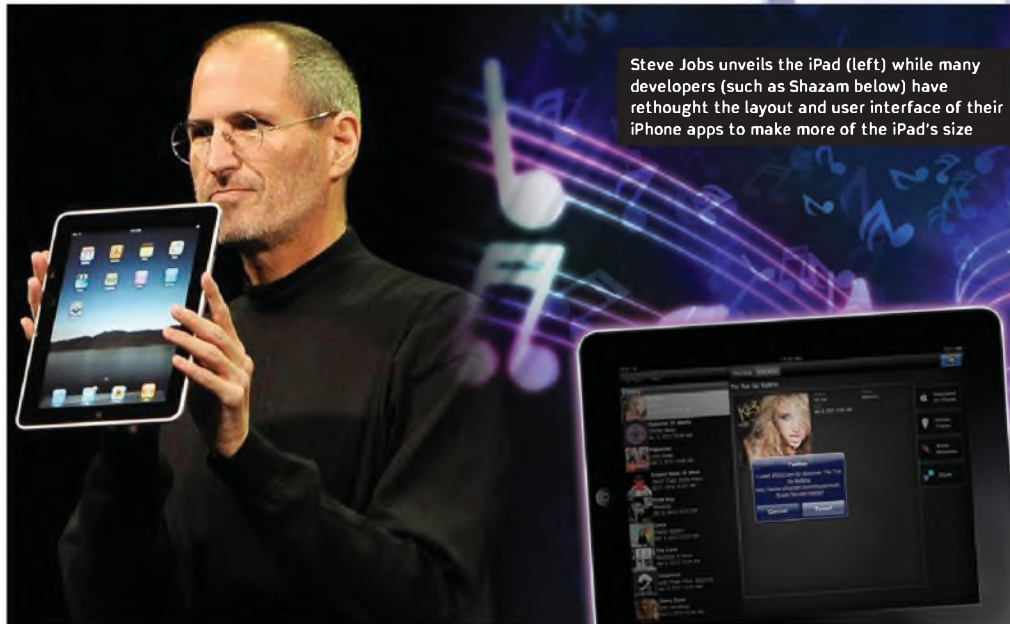
Founder and CEO of interactive music software company RjDj Michael Breidenbrücker says, "For us, the iPad offers two new things: screen space and multi-touch interface."

This larger screen size, compared to the iPhone, is regarded by music app developers as both a challenge and an opportunity. Rather than simply exporting their existing iPhone apps to the iPad,

they all argued that careful thought has to be put into how the "screen real estate" is used.

Bart Decrem, the CEO of Tapulous, the company behind Tap Tap Revenge and Riddim Ribbon, believes apps have to be built intentionally for the device's larger size and new functionality. This is why his company launched Tap Tap Radiation specifically for the device. "Just making Tap Tap Revenge bigger didn't do the device justice," he says.

Founder of online personalisable radio service Pandora, Tim Westergren has seen user numbers boom as a direct result of his company's app. Pandora now has 50m users in the US and more than half of new users last year came via mobile. With this in mind, Westergren was keen



Steve Jobs unveils the iPad (left) while many developers (such as Shazam below) have rethought the layout and user interface of their iPhone apps to make more of the iPad's size

that Pandora had a presence on the iPad at launch.

"Over time, that screen real estate can be used for all sorts of things like communicating with our listeners and everything on the social networking side," he says. "At the moment, it's not about offering increased functionality. It's more about being able to harvest some of that space on the screen for other things."

Another company that has benefited enormously from apps is music-recognition company Shazam. VP of product marketing at the company Alex Musil says, "The biggest challenge and the biggest opportunity for the iPad is the larger form factor and the bigger screen. We rethought the layout and the user interface for the iPad to take advantage of it."

Many music apps are initially available free for the iPad, but this is part of a marketing strategy to build an association with the device and to then introduce price points later. As Musil says, "It's important to have a presence on, and a brand association with, a product that's new and hot on the market like the iPad."

Decrem believes that the ecosystem around the iPad will allow free apps to generate revenue in other ways. "We have been successful in the freemium model by monetising engagement and in-app commerce and we are comfortable doing that here," he says.

Cost is obviously going to be a barrier for many developers. While a lot of the source code can be migrated from iPhone apps to iPad apps, they still require bespoke development.

Video specialist Kyte is one of the companies hoping to lower the barrier to entry for music companies and musicians. It offers an SDK (software development kit) to build apps within the iPad framework in a way that is platform agnostic.

Kyte's director of strategy Sam Jones says, "[Our SDK] enables our customers to bring in existing applications and existing third-party feed. It also allows them to tap into a lot of the social and interactive features we have on our platform such as live chat, comments and ratings. The crucial feature of Kyte is that it is cross-platform. So if I am on my iPad watching a video, I can make a comment and a friend elsewhere on a Nokia handset watching the same video can chat with me seamlessly."

In many ways, the iPad is still uncharted territory. Developers had a two-month lead time to get apps ready for the iPad launch and were working "almost blind" to build for the device. Few had any access to a prototype iPad, relying instead on Apple's SDK and a computer-based simulator.

"It's a whole new language to explore," Decrem says. "It took about a year for developers to figure out what they could do on the iPhone. It will take about the same time to figure out which experiences are the most fun and remain engaging after the novelty wears off."

Innovation will happen around music apps – it will just take time. It will also take developers a while to properly address and target the distinct market segments around the iPad.

"There are two markets here," suggests RjDj's Breidenbrücker. "Firstly, there is the musician and there will be lots of apps created for that market. But the bigger market will be the end user. That's the interesting bit for us and what we are targeting to a high degree."

For Westergren, the impulse purchasing that apps on mobile devices unlocked for the music business will grow on the iPad as it works across different content types.

"That's just the tip of the iceberg," he says. "The ultimate situation is where all the things you might want to do with the songs you hear on the radio in a seamless way – such as read about the artist, buy the song, order a concert ticket, talk to other listeners – you will begin to get that synergy and the benefit of connectivity."

For Decrem, there is a much bigger long-term impact for music that is currently bubbling under the surface, one which could even see iTunes itself being superseded if the iPad becomes a catalyst for a major shift in digital content distribution.

"I believe that the centre of gravity is going to shift from the iTunes store to the App store," he says. "That process is already under way. We have seen the move from vinyl to CD to downloads and that will continue through to apps. We will see cannibalisation as user dollars move from one category to the other."

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### Digital news in brief

- Two years after paying \$850m (£560m) for **Bebo**, AOL has announced it will either close or sell off the social network.
- Music discovery service **WaTunes** has partnered with Facebook to launch its new Music Store app. Users can rate and review tracks as well as make recommendations on their Facebook wall.
- **ABI Research** has forecast 6bn apps will be downloaded this year, up from 2.4bn last year. While Apple will remain dominant, Android will account for 800m of the 6bn downloads.
- To mark its first month as a stand-alone company, **Rhapsody** has lowered the price of its monthly music subscription from \$15 (£9.97) to \$10 (£6.58). Rhapsody was a JV between RealNetworks and MTV.
- **Nielsen SoundScan** has reported Q1 digital track sales in the US dropped 1% to 315.4m units. Digital album sales were up 16% to 21.8m units.
- **Apple** has sold more than 50m iPhones and 35m iPod Touch devices to date. Its imminent OS 4.0 update will allow multitasking between apps.
- **Vodafone India** has launched a music download service in Mumbai, with individual tracks priced at 1 rupee (1.4p) each.
- **Universal Music Group** will provide music and artists for a series of social-based music games by US developer Conduit. Users will feed virtual pets in the game songs and in turn they will introduce players to similar tracks.
- After launching in February in Norway, Aspiro and Telenor are bringing the **WiMP** music streaming and subscription service to Denmark this month.
- **BlackBerry** held 42.1% of the US smartphone market in February according to comScore figures. Apple had 25.4%, Microsoft had 15.1% and Google Android had 9%.

### New services

- **Mixtape For You** is a digital mixtape creation service where users upload MP3s to fill two 45-minute sides of a virtual cassette and then send to friends. Wary of what happened to Muxtape, the site says it will delete all MP3s from its server when the mixes have been created.
- **Tweekly.fm** is a new service that feeds a user's Last.fm play data into their Twitter feed, updating information as regularly as the user chooses.

### Apps round-up

- **Hit Hard (iPhone - £1.19)**, fronted by Aerosmith drummer Joey Kramer, sees gamers playing along with a beat through 15 levels that increase incrementally in difficulty.
- **Jammit: Mötley Crüe (iPhone - £3.99 each)** are tuition apps based around three of the band's songs that use the original masters. There are guitar, bass and drums versions and all feature tabs for musicians to play along with.

# News publishing

Team behind Beyoncé and Britney hits to take talent under their wing via new programme

## Budding hitmakers get Stargate mentoring chance

### Talent

By Charlotte Otter

**YOUNG SONGWRITERS AND BUDDING PRODUCERS** will have the chance to learn from the team behind songs for Beyoncé and Britney Spears, with Stellar Songs poised to set up a mentoring programme.

Stellar – the joint venture between songwriting duo Stargate, their managers Tim Blacksmith and Danny D and EMI Publishing, who are currently enjoying a huge run of success with producers Labrinth and writers Espionage – hope the new scheme could help to develop young talent into future chart-topping successes.

Although the project would not be the first time up-and-coming artists will be signed to Stellar Songs – the company most recently signed a publishing deal with singer/songwriter Emeli Sande earlier this year –



From left - EMI Music Publishing chairman and CEO Roger Faxon, Stargate manager Tim Blacksmith, Stargate duo Mikkel Eriksen and Tor Erik Hermansen, EMI Music Publishing president Guy Moot and EMI Music Publishing West Coast president Big Jon Platt



Up and coming: Emeli Sande has benefitted from Stellar's guidance

Blacksmith says it will be the first time an established hitmaker has taken a specific talent under their wing.

They will then work alongside their protégées with the aim of moulding them into the next generation of hitmakers.

"Although we are always on the lookout for new talent, we want to nurture youngsters and encourage

them to see there is an art to writing great lyrics and melodies and having a distinctive sound," explains Blacksmith.

"And with established acts on board such as Espionage, Stargate and Labrinth we can pledge to place aspiring writers and producers with really good teams so they can learn from the best."

Blacksmith says that they already encourage artists to "bounce ideas off each other and feed off each others inspiration". He adds, "The mentoring programme will be a step on from that."

Blacksmith explains he is confident that with support from EMI the mentoring programme will take off. "The future will see us looking for more interesting signings. I would like to sign a band to Stellar Songs," notes Blacksmith. "By interacting with current chart successes they can learn new ways of doing this. I'm excited by what the future holds."

Formed in 2004, Stellar Songs currently has 10 writers and producers signed to its roster, including Autumn Rowe and Espionage whose current track Hey Soul Sister, performed by Train, has become the third most downloaded song of all time in the US.

The New York-based company, which focuses primarily on developing chart-topping hits and albums, says it wants to work with all genres of music.

"We are not your stereotypical publishers in that way," notes Blacksmith.

"If you just listen to our music, the diversity is there for all to hear. It's the same with the people we sign."

"We don't want to get to a place where we are only signing someone from the UK or America. It doesn't matter where a writer is from as long as they have the talent and the potential."

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## Bands set to be their own publishers

**UP-AND-COMING BANDS** now have the opportunity to establish their own publishing outfits as part of a new venture being planned by First Music Control.

The online music publisher wants the new project to discover untapped talents who are currently unable to progress because they lack the contacts and knowledge of the music industry.

Although by no means the first company to offer help to unsigned acts, First Music takes the concept one step further by helping groups establish their own publishing entity: the new venture will give bands the opportunity to form either a limited company or work as sole traders.

The artist or group will assign their rights to their own company by signing a writer's agreement and will then instruct First Music to manage royalty collections on their behalf.

First Music will offer an advisory role to bands and administer the business, handling licensing agreements, sync deals and copyright infringements and take a 15% cut



from any profits made.

The organisation will also give groups the opportunity to exploit their works through First Music's library and sync services.

First Music founder and member of the BPT's independent committee Rupert Withers says the move comes at a time when larger publishers are cutting down on the number of signings to their roster and that his company can give up-and-coming bands the opportunity to market and promote their material in a way they have never had before.

"For many bands this will be the only opportunity they will have to get published - not everyone can get a deal

with majors, no matter how good they are," explains Withers. "This project gives bands the chance to take control of their own careers without any of the stress which comes with running their own company."

Withers adds that the project also sidesteps the ubiquitous problem: facing many start-up publishing companies face: lack of cash flow. "It's too hard for them to keep going and be productive whilst making money. In our case, the start-up fee will cover the costs incurred keeping the administration side of the company going and give a band room to grow," he says. "It is numbers game. If a band can get a fanbase of 1,000 people to spend £5 on an album one year, then they are on their way to building something which can get off the ground."



In control: the FMC project aims to provide bands with previously unheard-of opportunities to get published



Pos SONG / Artist / Writer / Publisher

- 1 HAVEN'T MET YOU YET Michael Bublé Bublê, Foster, Chang Warner/Chappell
- 2 MILLION DOLLAR BILL Whitney Houston Deen, Felder, Harris, Keys, Tyson Imagem
- 3 WHAT ABOUT NOW Westlife Hodges, Moody, Hartzler EMI, State One, Bug
- 4 HAPPY Leona Lewis Tedder, Bogart, Lewis Sony ATV, Kobalt, BMG
- 5 BAD BOYS Alexandra Burke James, Busbee, Watson, Summerville, Evans Warner/Chappell, Universal
- 6 BUILD ME UP BUTTERCUP The Foundations MacAulay, d'Abo Interworld, Sony/ATV, EMI
- 7 I'M ALL OVER IT Jamie Cullum Ross, Cullum EMI, Warner/Chappell
- 8 CRY ME OUT Pixie Lott Campsie, Thornalley, Hauge, Lott Universal, Sony/ATV
- 9 DECEMBER 1963 (OH WHAT A NIGHT) The Four Seasons Gaudio, Parker EMI, Jobete
- 10 EVERYBODY IN LOVE (PUT YOUR HANDS UP) JLS Hector, Rotem, Doman Sony/ATV

Britain's jukeboxes and sound systems have been attempting to blast away the seasonal winter blues with a selection of upbeat, bright pop hits. Poll position in the PRS chart is Michael Bublé's infectious pop smash, Haven't Met You Yet, published by Warner/Chappell, and other happy go-lucky tracks also make an appearance in the form of Alexandra Burke's cheery hit Bad Boys and JLS's sunny chart topper Everybody In Love, published by Sony/ATV, which holds up the bottom of the chart.

Meanwhile cheery golden oldies, Build Me Up Buttercup penned by Tony MacAulay and Mike d'Abo for The Foundations and December 1963 (Oh What A Night) performed by The Four Seasons (pictured), take up middle rankings at numbers six and nine respectively.

Only Westlife and Pixie Lott with Cry Me Out satisfy the cravings of the more sombre drinker, ranking at three and eight - infusing the chart with a more serious and melancholy tone.

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# Features



# MUSIC WEEK PRESENTS...

Check out the eight tracks on the second of our exclusive 'Music Week presents' free CD volumes



### 1. BEN MONTAGUE Haunted

Contact Tom Rutherford | tom@access-entertainment.co.uk



Last year when Ben Montague's debut single *Can't Hold Me Down* was playlisted on Radio 2 for five weeks, it sign-posted the gifted singer-songwriter as one of the UK's brightest melodic rock talents. It came as no surprise then that his follow-up single

*Haunted* was selected as Radio 2's Record Of The Week and dominated the airwaves. With a live calendar including Isle Of Wight and Cornbury festivals, Montague's youthful and distinctly 21st-century twist to his craft of classic songwriting is looking to cement 2010 as his breakthrough year.

[www.myspace.com/benmontaguemusic](http://www.myspace.com/benmontaguemusic)

### 2. HEY NEGRITA One Mississippi

Contact Felix Bechtolsheimer | felix@fatfox.co.uk



Having initially debuted as a Chris Coco Mix on Café Del Mar XIII, this track has spread like a virus and is still receiving strong airplay world-wide. Hey Negrita recently released this version as part of their *Burn The Whole Place Down* acoustic album. The animated zombie video clip, which shows the band members battling dead rock stars on a ship, has already received close to 200,000 hits on YouTube and Daily Motion. *Burn The Whole Place Down* is out now on Fat Fox Records.

[www.myspace.com/heynegrita](http://www.myspace.com/heynegrita)

### 3. UNIVERSAL VIBRATIONS Ain't Got No Soul

Contact Nick Myerscough | nick@footworkz.co.uk



Now fully unleashed from the studio via a rocking three-piece band, Universal Vibrations are creating music which has been described as "a commonwealth of genre, a united nations of style and a world of sounds forming into something modernistic, fresh and boundary felling" (*Clash* magazine). The track *Ain't Got No Soul* is a Beek-esque epic with a sting in the tail and plenty of musical flesh to get one's teeth into.

[www.universalvibrations.co.uk](http://www.universalvibrations.co.uk)

### 4. TIN SOLDIERS 24 Hours

Contact Patrick Ruane | patrick@ontherunprod.com



Described by *Q* magazine as "chugging guitars, explosive time changes, like Muse playing proper pop songs with Dave Grohl at the volume control", Tin Soldiers write highly catchy tunes with *Kerrang!* magazine proclaiming that Tin Soldiers "rival the ebola virus in terms of sheer infectiousness". High-quality videos have been produced for each of the singles released and these have found their way on to the likes of KerrangTV and MTV2. Not limited to rock, dance remixes of their three singles have received much attention via Media 2 Radio, reaching the top 10 in two charts and being played in 12 countries.

[www.myspace.com/tinsoldiersband](http://www.myspace.com/tinsoldiersband)

### 5. NIKKI NITRO & BABY BAM Smack Me

Contact Nikki Nitro | nikkinitromusic@gmail.com



This unique collaboration started when Nikki Nitro met Baby Bam in WMC Miami 2005. Baby Bam liked Nikki Nitro's unique sound and production slant, as well as her genuine talent and enthusiasm towards music. They have completed electro-pop album *Pay to Play*. *Smack Me* sits alongside tracks *Cash and Want It* as a lead single from the LP, all featuring Baby Bam on vocals. Look out for the animated music videos accompanying the singles soon.

[www.jaguarrecords.co.uk](http://www.jaguarrecords.co.uk)

### 6. NIGHTSTYLERS No More Lies

Contact Patrick Ruane | patrick@ontherunprod.com



Last year saw the Nightstylers release two singles through Nervous Records (USA) - *Big Mistake*, and *Slippery*. Alongside these two tracks their latest UK release *Nobody's Fool* (feat. Marcella Woods) was the highest new entry in the DMC and Upfront charts at number two, establishing the Nightstylers' name worldwide. This track, *No More Lies*, features big, silky, disco-inspired vocals performed by upcoming Italian house vocalist Majuri who has recently appeared on several of Kingdom Come Cuts' releases with the D.O.N.S.

[www.myspace.com/nightstylers](http://www.myspace.com/nightstylers)

### 7. DETROIT STARZZ Halo

Contact Patrick Ruane | patrick@ontherunprod.com



Underground electro sensation Colin Waterson and Soul II Soul/Shamen soul diva Victoria Wilson-James front hot new London super group, Detroit Starzz. The collective of artists, producers and remixers, which include Patrick Ruane and Andrew Galea from chart-topping dance duo the Nightstylers, hot remixer/bootlegger/producer Rachel Ellektra and celebrity

DJ Andy Adamson, are set to launch their unique brand of breaks and beats-inspired synth-pop with the dark and driving lead single *Halo*. From the On The Run productions stable, this is where diverse musical worlds collide, delivering a sound way fresher than anything else around right now.

[www.myspace.com/colinwaterson](http://www.myspace.com/colinwaterson)

### 8. IL SANTINO FEAT. BLÁITHÍN KEARNEY The Boy Means Nothing To Me

Contact Paul Nolan | paul@ilsantino.com



Irish singer-songwriter Paul Nolan records under the name of *ilsantino* and recently released his ...I Am EP, a collaborative project featuring a host of Irish and international musicians. These include singer Bláithín Kearney, producer Garry O'Briain, Bruno Staehelin, Paul Johnson, Luis Asturias and Adrian Mantu. *The Boy Means Nothing To Me* (featuring Bláithín Kearney on vocals) is the first single taken from the EP. This track showcases Kearney's striking vocals and Nolan's capacity to write engaging and thought-provoking pop songs. The single has already received significant airplay on major radio stations in Ireland and very favourable reviews in the music press.

[www.myspace.com/ilsantino](http://www.myspace.com/ilsantino)

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**April 14 2010**



# News diary

## Driving band traffic online

### UNEARTHED

**LEEDS NINE-PIECE** DeLorean Drivers have become one of the first artists to appear on a new online TV channel launched by Domino sub-label Double Six.

Double Six Club, hosted at [www.doublesixclub.tv](http://www.doublesixclub.tv), is a new initiative from the record label and publisher aimed at creating an online visual platform for its artists. Acts are invited to perform three tracks live, providing regular updated content to the site, which can then be distributed and hosted by other blogs and music sites. Artists are also interviewed on the site.

DeLorean Drivers join an impressive mix of acts that have recorded sessions for the new channel, including Sons & Daughters, Chief, The Mules, Correcto and The Ralfe Band.

The band, whose line-up is bolstered by a string section, were born out of the Leeds gay scene and signed to Double Six last year, where they join a roster that includes Eugene McGuinness and Joker's Daughter.

Double Six released the band's



#### Cast list

##### Press

Martin Evans, Destiny

##### Management

Choque Hosein

##### Radio

John Brogan, Destiny

##### TV

John Brogan, Destiny

##### Live agent

The Vandal Agency

debut single, Scarlet (Save Me), in October last year. Their debut album will follow this summer and the band come to London this week to perform a three-night residency at the Haggerston pub, beginning on Wednesday night.

The Double Six label, which was

launched three years ago, was initially established to provide an early release platform for artists signed to Domino's publishing arm but has now developed into a fully-fledged label under the Domino umbrella. One of the first releases on the label was Eugene

McGuinness's debut, The Early Learnings Of.

Meanwhile, DeLorean Drivers have further strengthened their ties with the Domino family by concluding a publishing deal with the indie's publishing arm.

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

### ON THE WEB THIS WEEK

#### INDUSTRY CHEERS AS DIGITAL ECONOMY BILL BECOMES ACT

**The British Public:** "The way this ill-conceived legislation was rushed through Parliament by representatives with no understanding of the issues is an affront to democracy. The full implications of this stupidity will become apparent in the not-too-distant future."

**Adrian Zagoritis:** "Thank goodness for this legislation. Opponents are the ones who can't grasp the simple fact that the record industry isn't just about greedy record companies and filthy rich stars ripping off the public - it's about millions of roaches, engineers, producers, struggling writers and artists who are striving to give the public what they want - ie decent music."

#### BPI TO HOLD 6 MUSIC SUMMIT WITH BBC TRUST

**Bobby Wotnot:** "This is encouraging to see the industry is behind £ Music. It is a ray of hope for quality radio."

**Liz Elsewhere:** "It is a very rare occurrence for me to find myself on the same side of any battle as the BP. The fact that we are all on the same page serves to emphasise the importance of £ Music to industry and listeners alike."

### Dooley's Diary



## TV dilemma: Champions League or Commons debate?

**IN WHAT WAS A MONUMENTAL NIGHT** for the UK music industry, it seemed like most of us were glued to screens last Wednesday evening. Sad to say not all the execs were watching Manchester United beating Bayern Munich 3-2. A fair chunk were tuned into the Parliamentary Channel on their laptops to catch the late-night Third Reading - and critical - debate in the progress of the **Digital Economy Bill**. It was riveting (Dooley was sad enough to be watching too) and knockabout stuff, with the Lib Dem culture secretary Don Foster and Labour backbencher Tom Watson wading in with criticisms of the Government for not giving the Bill enough debating time for proper scrutiny. But, it seems for some execs the live experience can never be bettered and UK Music maestro Feargal Sharkey and PPL director of government relations Dominic McGonigal actually **made it down to the House of Commons** to watch the brickbats fly. And, surprise, surprise, neither spotted a single Open Rights activist or Bill opponent despite the heavy tweeting during the two-hour debate... Talking of the Open Rights groups, April 1 saw a **"flashmob" of Open Rights protestors** visit the UK Music offices



in central London - although "mob" may well be overstating things a touch, given that around 10 protestors showed up - as our photo above demonstrates. Our UK Music mole tells us Feargal Sharkey was on a train to Newcastle at the time and everyone else was at lunch. Still, good luck eh?... If you were not watching the football or the Parliamentary channel last Wednesday night, there's a good chance you attended the launch event of the **Sony Radio Academy Awards** at the Orchid Bar & Lounge in London's Piccadilly. A role call of the industry's great and good turned up - well, Heart's Jamie Theakston and Harriet Scott, comedian Katy Brand, artist Nell Bryden, Sony UK MD Steve Dowdle, Awards chairman Tim Blackmore and the Radio Academy's Trevor Dann anyway - and a considerable amount of drink was consumed. The biggest laugh went to Dann who quipped to the comfortably maturing Theakston, **"It's been a long way down from the O Zone -**

for both of us..." Meanwhile, Dowdle thanked Blackmore for giving **Sony's new 3D TVs a hearty push** in his speech. "What a good advert for us," Dowdle said. "He obviously needs a 3D TV." Us too, Steve, us too... Maybe Dooley is starting to feel his age, but it seems like a long, long time since **Craig David** was instructing us to do interesting things with our "selectah". And even more so now the R'n'B hitmaker has been appointed a **Goodwill Ambassador for the United Nations**, as part of its Stop TB Partnership. Our picture shows Craig posing alongside



manager Colin Lester and Stop TB executive secretary Dr. Marcos A. Espinal at the UN building in New York. Plush... It appears that Moshi Moshi's pop folksters **Slow Club** are starting to attract a bit of a star following. Pirates of the Caribbean thesp McKenzie Crook's latest role is in the duo's video for next single Giving Up On Love... London singer/songwriter **Michael Kiwanuka** has signed a publishing



deal with Warner/Chappell, having already snagged a recording contact with Polydor before Christmas. Here, the young soul singer is pictured (l-r) with A&R man Phil Christie, Michael Kiwanuka, W/C MD Richard Manners and manager Rob Swerdlow... We hear that MTV has something special up its sleeve for **the last Gonzo show** to be hosted by station stalwart Zane Lowe at the end of this month. Our source promises "it is going to be special - with amazing guests"... And to round things off on a political note, **PPL** were celebrating last Thursday after being mentioned in one of the last Early Day Motions of this Parliament. EDM 1228 - Hospital Radio Awards (updated) congratulates the recent winners of the Hospital Radio Awards, recognises the valuable service provided by the Hospital Broadcasting Association in supporting that voluntary work and congratulates PPL who have funded the Hospital Radio Awards for more than a decade. Good work...

Brian has one of the **purest** and most **soulful** voices I've ever heard.



I'm very proud to have been part of those precious early years.

**Congratulations on 20 years!**  
Simon Fuller

# Features

# BELFAST TO BROADWAY

From harmonising along with the sounds of ambulance sirens speeding along Belfast's Falls Road to singing on Broadway, touring with Van Morrison and Bob Dylan, duetting with US presidents and writing a novel, Brian Kennedy has packed a lot into 20 years. And now he has just scooped an Irish lifetime achievement award



"When you grow up in a war, living in a tiny house with eight people, you have a particular soundtrack to your life..."

**BRIAN KENNEDY**

## Profile: Brian Kennedy

By Johnny Black

**IN THE COURSE OF 20 YEARS IN THE MUSIC BUSINESS,** Brian Kennedy has been there and done almost everything. He has won awards, published two best-selling novels, shifted albums in platinum quantities, wowed Broadway, represented his country in the Eurovision Song Contest, topped charts and sung not just with music icons, but with Hollywood greats and US presidents.

Through it all, though, it seems to be the little things that have most pleased the Emerald Isle's self-effacing favourite son. Take, for example, the night of June 17, 1996, when he found himself standing in the wings of The Point, Dublin, as soul legend Ray Charles started to sing his classic *I Can't Stop Loving You*.

"Standing next to me was Carole King," recalls Kennedy, as if he still cannot quite believe it. "When Ray began to sing she asked me, 'D'you wanna dance?' So I ended up slow-dancing with Carole King while Ray Charles sang this incredibly romantic song. I mean, how nuts is that? It was amazing."

It should be no surprise that Kennedy seems to value the romance, the sheer magic, of music above all else. After all, his early years were spent in strife-torn Belfast during The Troubles. "When you grow up in a war, living in a tiny house with eight people," he explains, "there's not a lot of downtime or relaxation

time. You're constantly on edge and you have a particular soundtrack to your life."

The most piercing part of that soundtrack was the constant howl of sirens. "We lived so close to the Royal Victoria Hospital that I heard ambulances coming in and out all the time. You feel a kind of panic when you hear an ambulance, because you know it's an emergency," he says.

Bizarrely, though, it was the ambulances that started him singing. "I used to harmonise with them. Maybe I was just trying to make it less scary."

And once Kennedy started using his voice there was no stopping him. Parts in school productions, choir memberships and gigs with amateur bands led to an invitation to join his brother Bap Kennedy's punky group 10 Past 7 which moved to London in mid-1985, changed its name to Energy Orchard and eventually released five well-received albums.

Brian, however, had quit long before they even signed a deal. "Our musical interests were actually poles apart," he remembers. "They were totally into rock'n'roll, electric guitars, smoking, drinking and hanging out with all the other London Irish rockers, but I joined a gospel choir in Neasden and I was secretly sneaking off there once a week to rehearse."

His love of gospel and soul was not his only secret. He had now realised he was gay but found it impossible to share this realisation with the band. Luckily, his gospel activities attracted enough attention to his

ethereally beautiful voice to land him a regular piano bar gig at London's Limelight Club.

"That was an amazing time because Tom Jones would come through the room and give me a thumbs up, or Boy George would stagger through and say 'hello'. That's when I developed a lot more confidence about being a solo singer."

He also began composing his own songs and slipping them into his set, discovering that audiences lapped them up as eagerly as they did the jazz standards he had been hired to play.

Word about this impressive newcomer on the London scene reached Simon Fuller who was already a powerful manager despite having still to work with the Spice Girls. With Fuller's backing, Kennedy signed his publishing to Chrysalis and secured a recording deal with BMG, which led to the 1990 release of his acclaimed debut album *The Great War Of Words*.

Disastrously, just as his recording career seemed to be shifting into high gear, the BMG team that had signed and nurtured him moved on to pastures new, leaving Kennedy high and dry. Fuller, realising nothing could be gained by staying with BMG, got Kennedy out of his contract and, instead of running pell-mell into another deal, Kennedy set out for the US.

"I wanted time to think," he explains, "so I bought an Amtrak ticket and travelled from New Orleans through Texas, on to San Francisco and eventually ended up in New York." His experiences along the "iron way" inspired

**ABOVE**  
With one voice: admirers of Belfast-born Brian Kennedy always draw attention to the uniqueness of his hauntingly beautiful voice

# Features



"You find yourself standing on the stage of Madison Square Garden with Bob Dylan and Van Morrison, thinking, 'How did I get here..?'" **BRIAN KENNEDY**

**ABOVE** Celtic connections: one of Brian Kennedy's big breaks came courtesy of joining Van Morrison's band

**ABOVE CENTRE** Song for Ireland: Kennedy represented his country in the 2006 Eurovision Song Contest. His performance in the semi-finals was the 1,000th song to feature in the history of the competition

**BELOW** 'Everybody was saying you're far too young!' - Kennedy on his Irish Meteor lifetime achievement award

songs like *The Oldest Dream In The World* which ended up on his next album, *A Better Man*. "America is such a huge landmass you can be on the train for days. So I'd woken up in the night, looked out the window and wrote the lines, 'I never saw a night so full of stars, I never saw a love so lost as ours.' The words were just coming out and I wrote them down in a wee book on that train."

Kennedy's path to widespread acclaim as a solo artist now took a considerable detour because Van Morrison heard his version of the Morrison song *Crazy Love*. Van the Man was so struck by Kennedy's voice that he invited him to join his group. The opportunity to work at close quarters with a Celtic rock legend and get paid into the bargain proved irresistible and Kennedy remained with Morrison for six years.

In the course of those years, Kennedy soaked up a lifetime's worth of experience. "Through touring with Van I got to sing with Bob Dylan, Ray Charles, Joni Mitchell, Paul Simon and James Brown." Kennedy's several Dylan encounters came when Morrison and Dylan toured together in 1998. "The day that Carl Perkins died, for example, Van and Bob decided to do a tribute to him. On Bob came and we all did *Blue Suede Shoes* together, me singing harmonies with them. That was the first time, and then he did it again a couple of other times. You find yourself standing on the stage of Madison Square Garden with Bob Dylan and Van Morrison, thinking, 'How did I get here?'"

Kennedy credits the exposure he received while touring with Morrison with helping him achieve multi-platinum sales in Ireland for his 1996 album *A Better Man* and for the 1999 compilation *Now That I Know What I Want*, but his unquenchable thirst for new challenges drew him away again to join the cast of *Riverdance* on Broadway for nine months during 2000, singing songs specially written for him by the show's composer Bill Whelan.

"Brian's ability to float a song into the ether is very rare," says Whelan. "He has an amazingly expressive facility with dynamics and tone, and he always puts the song first - ego is left to the less gifted."

While based in New York, Kennedy also managed to fit in impromptu duets with both Meryl Streep and US President Bill Clinton, during performances at fundraising events.

Early in the new millennium, Kennedy signed a six-album deal with Curb Records and, not long after, began his bittersweet association with one of his signature songs, *You Raise Me Up*. Although Brian was the first artist to sing it, on the 2002 Secret Garden album *Once In A Red Moon*, a flurry of covers by artists including Westlife and Josh Groban denied him the opportunity to make



his version the international hit it deserved to be.

Kennedy proved himself a true renaissance man in September 2004 when he published his first novel. *The Arrival Of Fergal Flynn* (below). The book was a runaway bestseller but its plot, about a gay singer in Belfast, inevitably led to widespread speculation about his sexuality. "I found myself under the magnifying glass in Ireland. I had never been one to show up at premieres and events with a pretend girlfriend and I'm a very private person when it comes to my love life, but the more I said nothing the more it looked like I was ashamed of it. So I talked about it at some length on a major TV chat show and that seemed to settle it."

His 2006 album *Homebird* was somewhat overshadowed by his participation simultaneously in the Eurovision Song Contest, where he represented Ireland with his own composition *Every Song Is A Cry For Love*, securing a creditable 10th place.

Kennedy made a bigger splash with his 10th album *Interpretations* in 2008, which saw him covering a baker's dozen of classic hits. "I'd been listening to Joni Mitchell's covers album *Both Sides Now*," he explains, "as well as George



Michael's *Songs From The Last Century* and Sinead O'Connor's *Am I Not Your Girl?* It took just three days to do that record in Windmill Van's studio in Dublin, but I was very pleased with the end result. Now, though, I'm thinking about my next record which will be all original songs again."

On February 19, 2010, capping his 20 years in the business, Brian Kennedy scooped Ireland's coveted Meteor Award for Lifetime Achievement. "Everybody was saying 'You're far too young!' And it is a bit odd, because you think of it as something that comes at the end of a career," he laughs. "On the other hand, it has been 20 years since I started, 10 albums of my own, and God alone knows how many others that I've sung on."

Caroline Downey, director of MCD Productions and producer of the Meteor Awards, has no doubt about Kennedy's qualifications. "It's not just the uniqueness of his hauntingly beautiful voice," she says. "Brian has very successfully stayed on top of his game for the last 20 years, not an easy feat in this industry. And, somehow, he still manages to look the same as he did two decades ago."



## The Kennedy years Busy schedule planned for 20th anniversary

With worldwide touring, a new album and the publication of his long-awaited autobiography, Brian Kennedy's 20th year in the music business looks set to be one of his busiest ever.

Nigel Morton of the Money Penny Agency, who has been working with Kennedy for the better part of a decade, says he is delighted to be looking after Brian's current run of UK dates which finishes at London's Jazz Café on the April 17. "Then we're looking ahead to assorted festivals which include an appearance at Glastonbury on the Acoustic Stage," says Morton. The gigs will be followed with a full-scale UK tour in the autumn to help promote Kennedy's forthcoming autobiography and next CD release.

Dublin-based promoter Pat Egan of Pat Egan Management adds, "Brian's Irish gigs always do very well, and I feel privileged to be working with him on major Dublin and Belfast dates in June, not just because of his gifts but because he always has time for everybody who works with him. He's very approachable."

Manager Barry Gaster reports that Kennedy is seeing considerable growth in Australia. "We had a hectic month of dates out there in March and we'll be returning there soon, as well as slotting in some European and American shows."

Gaster says the new album should be ready for a June or July release with a label yet to be announced. "It'll be all self-penned songs; he's done a bunch of great demos, and he'll be working again with Billy Farrell who produced his last album, *Interpretations*."

Kennedy is particularly excited about this album because, "Being between contracts means I'm making exactly the album I want to make, with no deadlines and no-one telling me what to do."

He'll be working the album through the summer with gigs accompanied by a high-profile media blitz but there will be no rest afterwards, because his autobiography will follow his two successful novels in October.

"Brian is very lyrical in his writing style," says Louise Dixon, editorial director of Kennedy's publishers, Micael O'Mara Books. "He paints vivid pictures that conjure up atmospheres - which is exactly what he does in his songwriting and singing."

Kennedy has clearly relished the opportunity to express his creativity in so many different ways over the past two decades. "For me, it's almost like crop rotation," he says, smiling wryly. "Singing, songwriting, the novels, Broadway, and now the autobiography. It all helps to keep me excited about what I'm doing."





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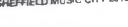
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# Features

# UK ON A MISSION

Despite uncertainty surrounding many parts of the music industry, the sync sector is more bouyant than ever. On the eve of the BPI and UKTI's sync mission in LA, we look at the benefits of making the annual trip and sealing a deal

## Sync

By Christopher Barrett

**DESPITE THE GLOBAL DOWNTURN** in advertising revenue and the widespread belt-tightening that has squeezed budgets across the entertainment industry, the demand for music synchronisation from the US shows no sign of diminishing.

Long gone are the days when music played an incidental role in media programming. Established markets such as film, TV and advertising are increasingly pushing music to the forefront to shape a production's identity, while the rise of the use of music online and the gaming industry's focus on shaping products around music continues to generate healthy demand and revenue for the music industry.

Emphasising the importance of the sector within the music business - not just to the major players but the burgeoning number of independent operators - the upcoming BPI/UKTI-organised sync licensing trade mission to Los Angeles boasts a record number of UK independent companies in attendance.

Taking place over April 20 - 24, the LA sync licensing mission aims to provide delegates with an opportunity to learn about the sector and connect with many of the key players working in the TV, film, advertising and the games market in the entertainment capital of the world.

Reflecting on the fact that this year's sync mission has attracted an unprecedented 40 delegates from the independent UK music community this year, BPI director of international events and independent member services Julian Wall says, "It is testimony to the increasing importance of this area of business, that in testing and difficult market conditions, the UK industry can deliver such a strong delegation."

With the tough economic climate in mind, the revenue earned from the use of music in media programming is more vital than ever to UK music businesses and a well-placed sync certainly does not harm mechanical revenues. This is perfectly illustrated by the impact on the UK charts made by US TV series *Glee*, which airs on Channel 4 in the UK and has spawned multiple albums and singles success.

Warner Music Group senior vice president, synchronisation Europe Jim Reid, who oversees sync licensing across Europe for the whole of the group, reports that his department is enjoying strong successes despite the recession.

"We are definitely getting more uses of UK repertoire across the Atlantic than we have in the past five years," says Reid. "There has definitely been a tightening of belts in terms of advertisers and what they are willing to pay, but there has in no way been a slackening off of licensing. On the film and TV side in the States the studios have cut their music budgets but we have tried to keep our licenses consistent and there is definitely a value that we want to maintain across these film and TV licenses. In America there is no shortage of licensing, it is just that we need to keep our fees at a level we are comfortable with."

Further evidence of the increased focus on sync across the UK music business is the newly created role of director of music for film, TV, advertising and computer games at Sony Music. Filling these new shoes will be veteran music supervisor Ian Neil, who has worked on films including *Control*, *Nowhere Boy* and *Lock, Stock and Two Smoking Barrels* along with numerous TV shows. His key task at Sony will be to help expand the use of Sony's UK repertoire worldwide.

**"US supervisors are very open-minded about music and obviously it is a very big market and there is a lot of opportunity out there"**

**IAN NEIL, SONY MUSIC**

Citing Adele and Duffy as examples of acts that enjoyed US sync placements while being relatively unknown in the territory before establishing a healthy career in the US, Neil emphasises that there is great opportunity for UK repertoire in the US film and TV markets, not least because supervisors in the territory are not always looking for UK acts with proven success.

"It is a very healthy market. [US supervisors] are very open-minded about music and obviously it is a very big market and there is a lot of opportunity out there. Unlike the UK there is no blanket TV licensing agreement and every single thing has to be licensed and paid for, so people have to think about what they pay for. The style of TV making in the US is becoming very music-focused and certain shows such as *Grey's Anatomy* with one or two key placements, or *Gossip Girl* and *Glee* where there is a whole bunch of opportunities, means it's



a good place. Everyone wants a chunk of that business."

Over at the Kobalt Music Group, which is also recruiting within its sync department, its senior vice president, synchronisation and digital media Michelle Stoddart confirms that there is considerable interest in UK repertoire in the US. She has recently overseen successful sync deals with UK repertoire including Eche & The Bunnymen singer Ian McCulloch, The Futureheads and Saint Etienne and will be looking to do the same with new signings including former The Darkness frontman Justin Hawkins and Simian Mobile Disco.

But clearly it is not just established artists that are enjoying successful sync activity in the US and, as illustrated by the CD covermount on this edition of *Music Week*, this year's LA sync licensing mission delegation offers some rich pickings for music supervisors with attendees looking to establish activity for both fledgling and established artists.

Among the delegation this year are a number of repeat attendees, including rights management and marketing company Rightsman, which will be represented in LA by international licensing manager Dick Miller, making his second trip to the sync event.

The company, which represents artists, labels, producers and management companies to source and manage international exploitation opportunities, will be introducing new songwriter talent Sam Roman, Nathan, Jennifer Moore and Jon Harrison along with international artists Sivert Hoyem and Bernhoft from Norway, Brazilian artist Ivo Mendes and the Oscar-winning composer Ennio Morricone.

Joining Miller on the mission will be director of Raygun Music Management/Xtra Mile Music Julian Deane who, since attending a previous LA sync mission has enjoyed a regular stream of advertising briefs. He happily reports that since his initial trip to LA his artists have had the opportunity to learn how to write to order.

"I saw it as a scouting mission to understand the sync world, of which I'd had little experience, and as a primer it was top class," enthuses Deane. "I met and have kept in touch with some great contacts."

**LEFT**  
Real deals: Rightsman's Dick Miller with songwriter Sam Roman, one of the acts to feature on this week's CD; delegates doing business at last year's mission



# Features

As a returning delegate Deane is looking to develop the sync side for Raygun and Xtra Mile Music. "I'm bringing artist Paul Steel to LA for various co-writes and as an added bonus he will be performing on the Hunnypot radio show. The icing on the cake is getting Stars And Sons' new single If It's Good For Me on the *Music Week* covermount," says Deane.

Aside from the *Music Week* CD, LA sync mission organisers Julian Wall and UKTI international music business specialist Phil Patterson have worked hard to develop a number of new initiatives aimed at increasing the impact of the event.

Playing a key role will be the Hunnypot radio show, part of the Hunnypot Unlimited group which encompasses music publishing, marketing, management, film and TV placement and a host of social networking organisations promoting and publicising new music.

A live internet broadcast aimed at LA-based music professionals and beyond, Hunnypot radio features live bands, new music, industry professionals and guest DJs. For the first time, this year the BPI is linking up with



"What is critical to US music supervisors is the need to quickly locate and listen to music they know is clearable."

PHIL BIRD, RICALL

Hunnypot to present a special one-off show from the Libertine nightclub in West Hollywood on the eve of the BPI Sync Licensing mission, featuring live UK acts and music from UK delegate companies.

Hunnypot CEO John Anderson is the show's presenter. With his radio show dedicated to discovering new music, Anderson is proud that his on-air efforts have swiftly established an influential audience.

"This bi-weekly radio show draws a consistent audience of music and entertainment industry professionals, artists and songwriters, friends, acquaintances and the creative community at large. It's become a quality tastemaker filter," says Anderson, who has become something of a champion of UK music.

"UK music often is ahead of the pack and there's always something new that excites me," he enthuses.

Along with a CD box - containing one CD from each UK delegate company given to US presenters and sync executives involved in the mission - a new feature introduced to enhance this year's programme is a custom-made website for participating delegates. The Syncsite is being made accessible for the US sync and music placement executives in order to provide them with the opportunity to listen to the music and send it on to their programmers, producers, directors and writers.

The BPI has linked up with online music search and licensing company Ricall to develop the site, which enables delegates to upload their tracks for sync. The password-protected site then allows nominated sync agencies and executives to both sample and send those



tracks direct to their client base.

Mission delegate Gary Welch of Westbuy Music is among those impressed by the Ricall/BPI Syncsite. He believes that with it removing geographical boundaries and providing an instant resource for music supervisors, it is a meaningful addition to the mission programme.

Explaining the concept, Ricall vice president commercial development Phil Bird says, "What is critical to the US music supervisors is the need to quickly locate and listen to music which they know is clearable. We hope that this BPI music site initiative will enable a more streamlined process for them."

Having run his own film and TV music supervision company and grown accustomed to receiving up to 100 CDs a month for many years, Neil knows first-hand how important an effective means of music delivery is. He believes one of the best ways to make an impression is to deliver the music personally - something the mission delegates will be looking to achieve in LA.

"The odds are stacked against everybody because a music supervisor may be looking for just one track, but if it's a good song, it's interesting, and you drop it on someone's lap at the right time there is a very good chance it could get picked up," says Neil.

"Face-to-face contact is important because if you start to like something and you have a cup of coffee with the label, it can become something of a personal quest to get the track placed."

chris@musicweek.com

## HUNNYPOT



## Q&A with Julian Wall (BPI) and Phil Patterson (UKTI)

The Los Angeles Sync Mission has a record number of delegates this year, why do you think that is?

**JULIAN WALL:** It is extremely gratifying that in such a bracing business environment as we have in the UK music industry at the moment, we had well over 60 companies applying to come on the mission when we announced it. To keep the numbers manageable, this has come down to around 40 and we have a great spread of delegates. I think that the increasing importance of sync revenues for independent labels is one reason and secondly the fact that out of these events, many good deals have been done is part of the story.

**PHIL PATTERSON:** The tightly focused programme of the mission, with each and every element aimed only at the sync world, is a major part of its popularity. Delegates are there for one thing and one thing only: to make deals for their titles. The mission introduces them to a wide range of executives directly involved in putting music into TV, films and the computer games world.

What are the key aspects of the mission programme?

**JW:** The US industry people we get to come and present to our delegates is really top-notch. As well as major studio executives from Fox, NBC, CBS and more, we are lucky enough to attract many of those who act as independent consultancies and agencies who feed into the programme making world. For example, sync company Hit The Ground Running programme a lot of the music used in the CSI TV franchise. Another contributor Nic Harcourt, the host and former music director of KCRW in Los Angeles, has long been a champion of UK music and now has his own sync agency. In total we have around 35 presenters over the



three-day period from the US sync industry, plus other experts in the field, so it's a packed, packed programme.

Have you added any new elements for this year's programme?

**PP:** Last year we introduced a couple of site visits which proved successful, so this is being developed further this year. We offer delegates the opportunity to travel to the locations where the sync work is actually done. For example, NBC TV in Universal City kindly host a meeting for a small number of our delegates in their Music Services department. Another group go to composer Jeff Rona's studios, where he discusses the process of creating and



matching music to a story-line. This all helps to educate the delegates as to the needs of the sync world whilst hopefully giving a great insight at the same time.

Then there is the *Music Week* Sync CD...

**PP:** This is something that we haven't done before. Although our sync mission is obviously targeted at the US market, all the companies are UK-based and naturally want to highlight their titles in the domestically as well. This CD gives them a great opportunity to present that repertoire and although not everyone attending is included, I think that it's a really good cross-section of what these companies and British music generally, has to offer to the world.

# KICKING UP A SYNC

The sixth annual BPI/UKTI Sync Licensing Trade Mission is taking more than 40 UK companies to Los Angeles. A selection of those participants' music is presented on the enclosed CD in conjunction with the BPI and Music Week. All tracks will be serviced to licensing executives and placement companies participating in the programme and distributed at LA MUSEXPO on April 25 to 28

## 1. STARS AND SONS *If It's Good For Me*

Label Twice Upon A Time Publisher cc Company Raygun Music Management



If It's Good For Me is the new single from Brighton's Stars And Sons. Also signed to Raygun are Paul Steel and THE XCERTS – who have just completed their second album.

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

## 2. SAM ROMAN *Mari On The Moon*

Label Soundwave Publisher Sam Roman Music/cc Company Rightsman



As well as representing Sam Roman in LA, Rightsman will be behind the Oscar-winning Ennio Morricone and UK R&B sensation Nathan among others.

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

## 3. THE LUNATIC THE LOVER AND THE POET *Stay Still*

Publisher Twisted Jukebox Company Twisted Jukebox



Stay Still is the first cut from The Lunatic The Lover And The Poet's self-titled debut album, published and administered by Twisted Jukebox, a newly established, UK-based music company.

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

## 4. ANITA MAJ *Out Of Control*

Publisher Lil Mixx Company Lil Mixx



Out Of Control is from Anita Maj's forthcoming debut album. The track was produced by Junk Scientist (The Rakes, Larrikin Love), while the album will feature production from Dan Swift (Snow Patrol, Kasabian).

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

## 5. MALIBU SHARK ATTACK! *This Life*

Publisher Score Draw Music Company Score Draw Music



Malibu Shark Attack! are fronted by Rocky O'Reilly (from defunct band Oppenheimer), whose compositions have been used by Ugly Betty and Nike.

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

## 6. KILLFLAW *Set Me On Fire*

Publisher A Perfect Noise Company Woodwork Music



Formed in 2005, Woodwork Music is an established sync agency working exclusively with independent labels, publishers and artists. It has a string of TV placements already including Grey's Anatomy and CSI.

[www.woodworkmusic.co.uk](http://www.woodworkmusic.co.uk)

## 7. NATISSE *Follow Me*

Publisher Shed Publishing Company Shed Records



Follow Me is Natisse's third club hit and is taken from her forthcoming album Mirrorball Diva. Shed is an indie label and publisher focusing on commercial pop/indie acts and songwriters.

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

## 8. WICKED WARRIORS *Be My Lover*

Publisher Universal Music Publishing Ltd Company Pure Silk Music



Wicked Warriors are Rohan Heath and Danny Kirsch. The pair's credits include

Juergen Vries feat. CMC's number three hit The Opera Song/Brave New World and collaborations with Swedish dance producer Stonebridge.

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

## 9. THE LAW *The Chase*

Publisher (UK) Boy Media (USA K&W) Company No Half Measures



The Law recently returned from a 16-date US tour which included dates in New York, LA and SxSW. The Law's music has been used in the US show Greek and in the international trailer for hit movie The Men Who Stare At Goats.

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

## 10. THE POOL SHARKS *Destination Unknown*

Publisher By The Pool Company By The Pool



Pool Sharks lyricist Leslie Adey co-wrote Roger Daltrey's Walking In My Sleep and boasts co-writes with talent including Procul Harum's Keith Reid.

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

## 11. SOME VELVET MORNING *How To Start A Revolution*

Publisher Respect Music Company Respect Music



London-based indie publisher Respect Music will be in LA showcasing writers including Radio 2-playlisted Nell Bryden, Some Velvet Morning and Tenny Ten who recently toured with Chipmunk and Tinie Tempah.

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

## 12. VOID *Plastic Saviour (Obama)*

Publisher Raven Black Music Company Raven Black Music



South Wales rockers VOiD release their second album Zero in late May, which includes this track about Barack Obama. The band have worked with producers including Tim Hamill, Greg Havers and Steve Brown.

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

## 13. BASSLINE MONSTERS *Slam Dam*

Publisher Exploding Chicken Publishing Company Exploding Chicken Records



Electro techno outfit Bassline Monsters – aka DJ Simon Saunders – kicked off 2010 with an invitation to produce music for Sony PlayStation. Slam Dam will be released in summer as part of an EP.

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

## 14. JANICE FITZGERALD & JENNIFER MARKS *Hollow*

Publisher NorthStar Music Publishing Ltd (UK) Company NorthStar (UK)



Hollow has been placed in LA documentary Spare Some Change. Other NorthStar-secured syncs include Revolutionary Road, CSI Crime Scene and American Idol, as well as film scores for Cromwell In Ireland and the soundtrack for Toy with the London Philharmonic Orchestra.

[www.northstarmusic.co.uk](http://www.northstarmusic.co.uk)

## 15. HEIDRIK *Peter Pan*

Publisher unpublished Company Landed Music Ltd



Heidrik's songs reflect the isolated geography of his Faroe Islands home. Dark electronic basslines mix with haunting choirs

and strings with his powerful yet fragile vocal.

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

## 16. HATCHA & LOST VS MC FLIPSIDE *Candy Coated*

Publisher Big In Ibiza/Finger Print Music Company Big In Ibiza



Big In Ibiza is a forward-thinking clubbing brand and home to some of the world's leading DJs and dance artists. Starting life as a one-off, Candy Coated has already become a club hit.

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

## 17. MY TOYS LIKE ME *All Over My Face (J-Star remix)*

Publisher Westbury Music Ltd Company Westbury/Dumb Angel Records



My Toys Like Me are in many ways a perfect representation of Westbury's roster, fusing cultures and crossing musical boundaries. Westbury recently celebrated 25 years in music publishing.

[www.westburymusic.net](http://www.westburymusic.net)

## 18. HOSSAM RAMZY *Arabian Knights*

Publisher ARC Music Productions Company ARC Music Productions



Established in 1976, ARC Music offers a huge selection of world music and has provided tracks for recent James Bond and Indiana Jones films, among others. This track by Ramzy has been used in Disney's Prince of Persia.

[www.arcmusic.co.uk](http://www.arcmusic.co.uk)

## 19. LEE "SCRATCH" PERRY *Books Of Moses (reggae mix)*

Publisher State Of Emergency Music Company State of Emergency/Megawave



Finally, at the age of 75, Lee "Scratch" Perry is now widely acknowledged as one of the 20th Century's greatest producers. Books Of Moses is taken from his forthcoming album Revelation, produced by John Saxon.

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

## 20. BITBASIC *Tred*

Publisher Just Another Publisher Company Just Another Label



JAL acts as a broker for several European indie artists, labels and publishers, making it a one-stop-shop for the licensing of electronic music. It received a Ivor Novello Award in 2003 for Best Original Music for Television.

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

## 21. SHIMON/MOVING FUSION/ANT MILES *Pimp Slap*

Publisher AP Music c/o Powis Music Company Audio Porn Records



Independent publisher Powis Music is run by Tim Medcraft, ex-head of A&R at Bucks Music Group. Pimp Slap is a drum & bass Seventies cop show theme from Shimon, Ant Miles and Moving Fusion.

[www.myspace.com/powismusic](http://www.myspace.com/powismusic)

## 22. THE BRUTE CHORUS *Could This Be Love?*

Publisher cc Company TAPE Ltd



The Brute Chorus return this summer with new album How The Caged Bird Sings. Could This Be Love's rockabilly rumble is released on April 26, with a Whitey remix.

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



# Features

# THE RIGHTS PUZZLE

The intricate web of worldwide licensing became even denser with the global rise of digital. How can we simplify this process and ensure the international rights are exploited to their full potential?

## Licensing

By Susan Butler



**LAWYERS IN THE US** representing recording artists had little reason in the past to fully understand how compositions are licensed in Europe.

After closing a publishing deal for an artist/songwriter, lawyers viewed publishers as solely responsible for handling and overseeing licensing and royalty collections. This worked well in the physical world, but as some top-selling artists are now tapping their lawyers to strike special direct deals for video webcasts to be streamed throughout the world, the lawyers are learning about a bunch of new obstacles.

Some digital video services say they cannot webcast throughout the world because they need to license performing rights in compositions from the society in every territory but have been unable to do so. They refuse to webcast some songs that the artist wants to stream because the services cannot find one or more of the co-right holders. And the artist's publisher can do little or nothing to help.

A few influential artist lawyers are now voicing complaints very similar to those made for years by some European broadcasters. They want one place to license performance rights (known as communication rights in some countries) in order to webcast across national borders.

There are a number of reasons that licensing compositions for worldwide webcasts are particularly challenging.

### Society membership

The complexity begins with the membership agreement that a songwriter signs with a performing right society.

Very few songwriters fully understand all of the provisions of the agreements and how the provisions may impact what they, or their publishers, may like to do with their music in the future. Very few lawyers (if the songwriter even has a lawyer) pay attention to what the songwriter is signing; they view the membership agreement as a standard contract that is probably acceptable because so many songwriters are signing it.

One particular provision that songwriters and their lawyers have often overlooked is exclusivity. Some societies' agreements have stated that the songwriter is granting exclusive rights to the society. This means that the society may have more say over licensing a song in some instances than a publisher. In a way, the society becomes the publisher for that right.

One part of the European Commission's decision in the so-called CISAC case in 2008 – it found that 24 European societies had violated competition laws – was that performing right societies in the European Union may not hold exclusive performance rights for internet, satellite or cable uses. Although most of the societies appealed the decision citing various reasons, the EC is currently enforcing its decision.

This essentially means that an artist could, subject to the terms of the publishing contract, license performance rights directly for many parts of the world.

However, a second layer of complexity occurs when co-songwriters of a song belong to different societies.

Under most continental European laws, a licence



must be obtained from every rights holder. This is different from US law, for example, which allows one rights holder to grant a non-exclusive licence on behalf of all rights holders in the song. The licensing rights holder must simply pay out the remaining shares. In practice, however, most publishers do not grant a licence for all rights holders since they do not want the responsibility of accounting to co-writers' publishers, especially when they may not keep track of who currently holds the other writers' rights.

As a result, whoever then wants to clear rights in Europe must obtain a licence from the society representing each writer and publisher. And finding the right society could get complicated.

In the CISAC decision, the EC also decided that:

- songwriters and publishers may join more than one society, splitting up representation of their repertoire among the performing right societies;
- songwriters and publishers may authorise the society (or societies) to grant limited-territory licenses, pan-European licences or worldwide licences for performance rights for internet, satellite and/or cable broadcasts;
- a third layer of complexity occurs if songwriters or publishers either withdraw rights, or never grant rights, in certain categories to a society.

In decisions involving GEMA in the Seventies, the EC held that songwriters and publishers may:

- assign all or some rights to a society;
- split up the rights among several societies by category (such as film rights and television rights);
- withdraw rights under certain categories from the society's administration entirely.

Although there is no indication so far that a significant number of songwriters have split up their representation among numerous societies, there are some publishers that do not allow any society to represent the publisher's rights for online uses such as webcasting.

### Bilateral agreements

In addition to the songwriter and publisher membership agreements, the societies have bilateral/reciprocal agreements with other societies to help with collective licensing and administration around the world. They are bilateral because they are between two societies; reciprocal because the two societies promise to do something for each other.

The agreements set out terms under which they may

each licence the repertoire of the other society's members in certain territories for certain uses.

The terms used to be fairly consistent, with the societies following a 'model contract' created by the societies' trade group CISAC. Since the EC found some of the provisions of the model contract contrary to competition law, the European societies have renegotiated the agreements to make them more customised for each society.

How the rights in songs for each society's members are licensed, to whom they are licensed by each society and under what conditions they will be licensed also depend on the terms of each of these bilateral agreements.

The terms of these agreements are typically confidential. The EC formally recommended in 2005, however, that societies should inform right holders and commercial users that want to license compositions about the reciprocal agreements. How much information each society will provide, or how helpful each society will be, for each artist lawyer or digital service will vary from society to society.

### Streaming

Finally, most music lawyers who deal with international licensing agree that the right to stream must be licensed where the person receives the stream.

Some societies claim they are the only entities that can license a webcast that reaches people within their national borders. This means licensing a worldwide webcast for many songs will have to be done country by country.

One digital service claims it spent tens of thousands of pounds to clear just one top artist's video of a recorded co-written song for a worldwide webcast. And there was no guarantee that rights in the composition were fully cleared in every territory.

As streams of audiovisual entertainment delivered online and wirelessly become more popular with fans than audio-only downloads, expect more recording artists and their representatives to become frustrated with the current licensing process. Once they learn ways to withdraw rights, realign memberships with societies, restructure publishing deals and license directly, they may take advantage of handling more deals through their lawyers.

It would not be surprising if broadcasters soon find some superstar artists' lawyers siding with them when complaining about licensing publishing rights.

*Susan Butler is the executive editor of Music Confidential. This article is an excerpt from a feature appearing in the April 15 issue.*

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# Key releases

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

## Out this week Singles

- **Cascada** Pyromania (AATWUMTV)  
Previous single (chart peak): Dangerous (67)
- **Erykah Badu** Window Seat (Motown)  
Previous single: Honey (did not chart)
- **Eliza Doolittle** Skinny Genes (Parlophone)  
Previous single: Eliza Doolittle EP (did not chart)
- **Foals** Spanish Sahara (Transgressive)  
Previous single: Olympic Airways (did not chart)
- **I Blame Coco** Self Machine (Island)  
Previous single: Caesar (did not chart)
- **Jay-Z feat. Swizz Beatz** On To The Next One (Roc Nation)  
Previous single: Young Forever (10)
- **Lil Wayne feat. Eminem** Drop The World (Cash Money)  
Previous single: Prom Queen (did not chart)
- **MGMT** Flash Delirium (Columbia)  
Previous single: Kids (16)
- **Kate Nash** Do Wah Doo (Fiction)  
Previous single: Merry Happy (did not chart)
- **Professor Green feat. Ed Drewett I** Need You Tonight (Virgin)  
Previous single: Before I Die (did not chart)
- **Paul Weller** Wake Up The Nation/No Tears Left To Cry (Island)  
Previous single: Sea Spray/22 Dreams (59)

## Albums

- **Jeff Beck** Emotion and Commotion (Atco)  
Previous album (first-week sales/total sales): Jeff (884/10,501)
- **Darwin Deez** Darwin Deez (Lucky Number)  
Debut album
- **The Flaming Lips** Dark Side Of The Moon (Warner Brothers)  
Previous album: Embryonic (5,490/14,517)
- **Forever The Sickest Kids** Weekend: Friday (Island)  
Previous album: Underdog Alma Mater (61/4,378)
- **Natalie Merchant** Leave Your Sleep (Nonesuch)  
Previous album: The House Carpenter's Daughter (24/68,004)
- **MGMT** Congratulations (Columbia)  
Previous album: Oracular Spectacular (1,227/465,862)
- **Plan B** The Defamation Of Strickland Banks (679/Atlantic)  
Previous album: Who Needs Actions When You Got Words (8,680/64,449)
- **Joshua Radin** Simple Times (14th Floor)  
Previous album: We Were Here (100/2,428)
- **Scouting For Girls** Everybody Wants To Be On TV (Epic)  
Previous album: Scouting for Girls (15,160/824,431)
- **Stephen Sondheim** A Little Night Music (Nonesuch)  
Previous album: Road Show (n/a)
- **The Swellers** Ups And Downsizing (Atlantic)  
Debut album

## Out next week

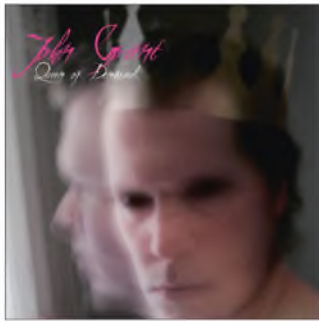
### Singles

- **30HIT** Don't Trust Me (Asylum/Phonic Finish)
- **Bullet For My Valentine** Last Fight (20-20)
- **Arno Carstens** Heartbreak (Epic)
- **Deftones** Diamond Eyes (Reprise)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Efterklang** I Was Playing Drums (4AD)

- **Fenech-Soler** Stop And Stare (Moda)
- **Good Shoes** The Way My Heart Beats EP (Brille)
- **Hot Chip** I Feel Better (Parlophone)
- **James** Crazy (Mercury)
- **Kid Sister** Daydreaming (Asylum)
- **Ludacris** How Low (Def Jam)
- **Meat Loaf** LosangeLozer (Mercury)
- **Monarchy** The Phoenix Alive (This is Music)
- **Paolo Nutini** Candy (Atlantic)
- **Primary 1 feat. Nina Persson** The Blues (Grow Up/Antiatic)
- **Shakira** Gypsy (Epic)
- **The Temper Trap** Science Of Fear (Infectious)
- **Ten Bears** Braces (East City)
- **Diana Vickers** Once (RCA)
- **Charlie Winston** Like A Hobo (Real World)

### Albums

- **AC/DC** Iron Man 2 OST (Sony)
- **Ash A - Z Vol. 1** (Atomic Heart)
- **Tony Bennett** The Ultimate American Songbook (Sony)
- **Diva Suicide** Scars (Battered Vinyl)
- **Gotan Project** Tango 3.0 (XL)



- **John Grant** Queen Of Denmark (Bella Union)

**"A head of steam is slowly but surely building for former Czars frontman John Grant's debut album. That may not sound like a massively attractive proposition – The Czars, while respected, were hardly well-known in this country – but press support for the album has been impressive, earning it album of the month and instant classic status in Mojo, as well as strong reviews in Q and Uncut. The album was recorded with Midlake and their fingerprints are all over Queen Of Denmark's intricately worked musical backing, from twanging guitars to plaintive synths. It is a very lush record and full of surprises. Indeed, it may seem heretical to mention it but Queen Of Denmark is in fact a great deal better than Midlake's own recent offering The Courage Of Others, strong though that was. You feel, too, that in Bella Union Grant has found his ideal home."**

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

- **Ikons** Ikons (Service)
- **Jakob Dylan** Women And Country (Columbia)
- **Kyte** Dead Waves (Kids)
- **Malachai** Ugly Side Of Love (Dominc)
- **Meat Loaf** Hang Cool Teddy Bear (Mercury)
- **Pat Metheny** Orchestrion (Nonesuch)
- **Music Go Music** Expressions (Mercury)
- **Kate Nash** My Best Friend Is You (Fiction)
- **Carrie Newcomer** Before And After (Decca)
- **Selena Gomez & The Scene** Kiss & Tell (Hollywood/Polydor)
- **Various** When In Rome (Phonic Finish/Antiatic)
- **Various** Remember Me OST (Atlantic)
- **Various** It's A Wonderful Afterlife (Sony)

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

**"After being named a Godlike Genius at this year's NME Awards, one would almost forgive Paul Weller if he spent 2010 sitting back reflecting in the glory and releasing another greatest hits album. Instead, he has followed this accolade by recording a flat-free, urgent and dense album packed with ideas. These who loved 2008's 22 Dreams can expect similar musical adventures, albeit without its predecessors' sprawling introspection. The 16 snappy tracks fly by, only four of which tip the three-minute mark. The album has an insistence that harks back to his jam days, which partly explains the appearance of ex-jam bassist Bruce Foxton on a pair of tracks. But don't be fooled into thinking this is a retreat of his Weller's amphetamine-charged youth: No Tears To Cry sounds like an unearthed northern sculgem, in Amsterdam is as breezily continental as its title suggests and Whatever Next's rolling groove could have crept up on Four Tet's recent album."**

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

## April 26

### Singles

- **Ariel Pink** Round And Round (4AD)
- **Beta Hector feat. Dionne Charles** Payback (True Thoughts)
- **Blame feat. Ruff Sqwad's Fuda Guy & Tinchy Stryder** On My Own (New State)
- **Boys Like Girls** Love Drunk (Columbia)
- **The Courteeners** Take Over The World (Pclydor)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (Island)
- **Fyfe Dangerfield** Faster Than The Setting Sun (Geffen)
- **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 (Kilchert)
- **Chilly Gonzales** Never Stop (Phonics Sounds)

- **Hole** Skinny Little Bitch (Mercury)
- **Natalie Imbruglia** Scars (Malabar)
- **Lady Antebellum** Need You Now (Capitol)
- **Adam Lambert** For You (Entertainment (19/RCA)
- **Pete Dinklage** How Could I Complain EP (Island)
- **Marina And The Diamonds** I Am Not A Robot (679/Atlantic)
- **Seams** Nightcycles (Tough Love)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
- **We Rock Like Girls Don't** Welcome To My World (Distort)

### Albums

- **Avett Brothers** I And Love And You (Columbia)
- **Diana Birch** Bible Belt (Virgin)
- **Boys Like Girls** Boys Like Girls (RCA)
- **Bullet For My Valentine** Fever (Sony)



- **Arno Carstens** Wonderful Wild (Epic)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Dreadzone** Eye On The Horizon (Dubwise)
- **Evermore** Evermore (Warner Music)
- **The Fall** Your Future Our Clutter (Domino)
- **Glee Cast** Glee: The Music, The Power Of (Epic)
- **Gogol Bordello** Trans-Continental Hustle (Rubric)
- **Harlem** Hippies (Matador)
- **Hole** Nobody's Daughter (Mercury)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
- **Iyaz** tbc (143/Reprise)

- **Meshell Ndegeocello** Devil's Halo (Downtown/Cooperative)
- **Alvin Stardust** I Love Rock 'n' Roll (UMTV)
- **Usher** Raymond Vs Raymond (Interscope)

## May 3

### Singles

- **Against Me!** I Was A Teenage Anarchist (Warner Brothers)
- **Angus & Julia Stone** Big Jet Plane (Flock)
- **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)
- **Jesca Hoop** Whispering Light (Last Laugh)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Alicia Keys** The Platinum Collection (J)
- **Mika VS RedOne** Kick Ass (Casablanca/Island)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **Paul Harris V Eurythmics** I Want You (R2) (Scny)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pendulum** Watercolour (Warner Brothers)
- **Lauren Pritchard** Jackson Sessions EP (Island)
- **Lee Ryan** Secret Love (Geffen)
- **Train** Hey, Soul Sister (Columbia)
- **Two Door Cinema Club** Something Good Can Work (Killsune)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

### Albums

- **Timothy Andres** Shy And Mighty (Warner)
- **Deftones** Diamond Eyes (Reprise)
- **Funki Porcini** Up (Ninja Tune)

## THE PANEL

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



### DUNCAN HEINING (JAZZWISE) Elisa Caleb: The Wind (Jazz Talent)

Once in a while a voice reaches deep inside you. That's how I first heard Carole King, Maria Muldaur, Sarah Vaughan and Peggy Lee. And if this song and Elisa Caleb's gloriously subtle phrasing don't do that for you, you're a poor lost soul!



### LISA WRIGHT (ARTROCKER) Musee Mecanique: Sleeping In Our Clothes (Souterrain Transmissions)

Opening with plaintive accordion work reminiscent of Arcade Fire, this is destined to be a heart-wrenching affair. Add Micah Rabwin's Sufjan Stevens-esque croon, some nuanced harmonies and a swelling build-up and the result is a sighing, swooning gem.



### KRIS NEEDS (MOJO) High Frequency Bandwidth: One (Malicious Damage)

Inner city meets outer space as Dr Alex Paterson and studio wiz Dom Beken unveil their mind-blowing new strain of widescreen stoned soul-hip hop, boosted by the rapping skills of MC Dynamax. The HFB mission kicks off most spectacularly with a trio of three-track EPs spread through April-May.



### MISCHA PEARLMAN (THE FIV) The Parlotones: Life Design (Sovereign Entertainment)

South Africa's biggest band are that for a good reason. An anthemic slice of indie-rock, this more than justifies their rising international status – they have just been confirmed to play alongside Black Eyed Peas and Shakira ahead of the World Cup in June and look set to prove their worth in 2010.



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

- **Rowland S Howard** Pop Crimes (Infectious)
- **Natalie Imbruglia** Come To Life (Malabar)
- **JJ No 3** (Secretely Canadian/Sincerely Yours)
- **Kid Sister** Ultraviolet (Asylum)
- **Lady Antebellum** Need You Now (Capitol)
- **Steve Mason** Boys Outside (Domino)
- **Ben Montague** Overcome (BM Music)
- **New Pornographers** Together (4AD)
- **Maia Sharp** Echo (Blix Street)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

## May 10

### Singles

- **Aggro Santos** Candy (Future)
- **Kaci Battaglia** Crazy Possessive (Warner Brothers)
- **Mary J Blige feat. Jay Sean** Each Tear (Polydor)
- **Alexandra Burke feat. Pitbull** All Night Long (Syco)
- **The Dead Weather** Sea Of Cowards (Columbia)
- **Estelle** Freak (Atlantic)
- **Keane** Stop For A Minute (Island)
- **Kelis** Acapella (will.i.am Music Group)
- **LCD Soundsystem** Drunk Girls (DFA)
- **Lights** Saviour (Warner Brothers)
- **Little Fish** I Am Crazy (Island)
- **Nas feat. Damian Marley** As We Enter (Island)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Villa Nah** Running On/Ways To Be (Keys Of Life)

### Albums

- **Toni Braxton** Pulse (Atlantic)
  - **Michael Buble** Crazy Love (Reprise)
  - **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)
  - **Foals** Total Life Forever (Transgressive)
  - **Taylor Hawkins** Red Light Fever (Columbia)
- Foo Fighters drummer Taylor Hawkins returns to the driving seat for his second solo album. He will

be in London to promote the release with live shows including a one-off gig at The Scala on May 11 and a slot on the Wireless Festival in Hyde Park on July 2 alongside Pink and The Ting Tings. This is a more fully-formed record than his 2006-released eponymous debut and boasts guest spots by The Cars' Elliot Easton, Queen's Brian May and Roger Taylor and Dave Grohl.

- **Judas Priest** British Steel – 30th Anniversary Edition (Columbia)
- **Keane** Night Train (Island)
- **Gidon Kremer** De Profundis (Warner)
- **The National** High Violet (4AD)
- **Nigel Kennedy Quintet** Shhh! (EMI Classics)
- **Phosphorescent** Here's To Taking It Easy (Dead Oceans)
- **Train** Save Me, San Francisco (Columbia)
- **Unkle** Where Did The Night Fall (Surrender All)

## May 17

### Singles

- **Against Me!** White Crosses (Warner Brothers)
- **BOB feat. Bruno Mars** Nothing On You (Atlantic/Grand Hustle)
- **Michael Buble** Crazy Love (143/Reprise)
- **The Cheek** Just One Night (Polydor)
- **Chiddy Bang** Truth (Regal)
- **Deelux** Hot Hot Hot (Mercury)
- **Gorillaz** Superfast Jellyfish (Parlophone)
- **Ellie Goulding** Guns & Horses (Polydor)
- **Hurts** Better Than Love (RCA)
- **Iyaz** Solo (Reprise)
- **Amy Macdonald** Spark (Vertigo)
- **Katie Melua** The Flood (Dramatic)
- **Mos Def** History (Downtown Records)
- **Mumford & Sons** Roll Away Your Stone (Island)
- **Nightbus** I Wanna Be You (Island)
- **Owl City** Umbrella Beach (Island)
- **The Pretty Reckless** Make Me Wanna Die (Polydor)
- **Renee Fleming** Endlessly (Mercury)
- **Slow Club** Giving Up On Love (Moshi)
- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)

### Albums

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

“Lidell's third full-length album sees the singer turning his back on the soul influences of his previous two releases, opting instead for a more electric, eclectic mash of computer-generated sounds, synths and guitars sliding alongside his trademark sleazy vocals. Collaborations come in thick and fast from Beck, Feist and Grizzly Bear drummer James Gadson as well as the (now trademark) hand from Gonzales, following Lidell's stint working for Beck's Record Club Project. The album's deliciously woozy title track is the perfect showcase for Lidell's talent, with its shimmering strings and bells disintegrating into a raucous of jagged beats and samples – proving to fans he is still a creative force to be reckoned with.”

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

- **Lights** The Listening (Warner Brothers)
- **Renee Fleming** Dark Hope (Mercury)
- **Villa Nah** Origin (Keys Of Life)

## May 24

### Singles

- **Daisy Dares You** Rosie (Live)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco (Divine Comedy)
- **Abe Duque** Hypocrisy (Process)

- **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 (J)
- **LMFAO** Yes (Interscope)
- **Mclean** Finally In Love (Asylum)
- **Tiffany Page** On Your Head (Mercury)
- **Rihanna feat. will.i.am** Photographs (Def Jam)

### Albums

- **Drake** Thank Me Later (Island)
- **Katie Melua** The House (Dramatic)
- **Nas & Damian "JR Gong" Marley** Distant Relatives (Island)
- **Pendulum** Immersion (Warner Brothers)
- **Silver Columns** Yes And Dance (Moshi)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)
- **Stornoway** Beachcomber's Windowsill (4AD)
- **Various** True Blood Season 2 OST (Elektra)

## May 31

### Singles

- **Jason Derulo** Ridin' Solo (Beluga Heights/Warner Bros)
- **Sia** Clap Your Hands (Monkey Puzzle)
- **Danielle Spencer** Wish I'd Been Here (Danielle Spencer Music)

### Albums

- **B.O.B** B.O.B presents The Adventures Of Bobby Ray (Atlantic/Grand Hustle)
- **Born Ruffians** Say It (Warp)
- **Daisy Dares You** tbc (Live)
- **Detroit Social Club** Notes From The Underground (Polydor)
- **The Divine Comedy** Bang Goes The Knighthood (Divine Comedy)
- **Jack Johnson** To The Sea (Brushfire/Island)
- **LMFAO** Party Rock (Interscope)
- **Punch Brothers** Antifogmatic (Nonesuch)
- **Various** Twilight: Eclipse OST (Atlantic)

## June 7 and beyond

### Albums

- **Christina Aguilera** Bionic (RCA) (7/6)
  - **Laurie Anderson** Homeland (Warner) (14/6)
  - **Cold Cave** Life Magazine (Metecor) (7/6)
- The second single from Cold Cave's Love Comes Close album, Life Magazine will be released as a limited edition vinyl 12-inch and digital EP, boasting remixes from Arthur Baker and Optimo. Also on board is minimal techno mastermind Pantha du Prince and the noise artist Prurient (aka Cold Cave's Dominick Fernow). The band recently finished a run of dates with Editors and will return to the UK for more shows in May, including the All Tomorrow's Parties festival in Minehead.
- **Drums** Summertime (Island) (7/6)



- **Fun** Aim & Ignite (Hessle) (7/6)

Fun will be in the UK this May for a string of live dates including shows at the Stag and Cagger festival, the Got To Dot festival and a headline show at King's College in London. An album pre-order bundled with exclusive T-shirt and tote bag are available from the Hessle Records website.

- **Goldhawks** Trick Of Light (Mercury) (21/6)
- **Jonathan Jeremiah** Happiness (Island) (14/6)
- **Seth Lakeman** Hearts And Minds (Relentless) (7/6)
- **Robyn** Body Talk Pt 1 (Konichwz) (7/6)
- **Kevin Rudolf** To The Sky (Island) (7/6)
- **Sia** We Are Born (Monkey Puzzle) (7/6)
- **Steve Winwood** Revolutions (Columbia) (7/6)

## SINGLE OF THE WEEK

**Kate Nash** Do-Wah-Doo (Fiction)



It has been three years since Nash's debut album Made Of Bricks topped the

charts. Now it is follow-up time, and if there was ever a song to get things off to a strong start, then this is it. Do-Wah-Doo moves things on nicely while providing a bridge between Made Of Bricks and her April 19-released follow-up, My Best Friend Is You. Produced by Bernard Butler, this is an upbeat, short and sweet pop song with a lyrical edge. A-listed at Radio 1, the release comes ahead of sold-out shows in London, Manchester and Birmingham, after which she will undertake a short tour of the US and Europe.

## ALBUM OF THE WEEK

**Plan B** The Defamation Of Strickland Banks (679/Atlantic)



This follow-up to 2006's Who Needs Actions When You've Got Words could well help turn Plan B

into that rarest of things: a career artist. The Defamation Of Strickland Banks is one of the greatest musical surprises of the year; an album which, under the guiding hand of producer Paul Epworth, has seen the reinvention of this British rapper into something of a sharp-suited soul singer with hooks to boot. Lead single Stay Too Long and its follow-up single She Said have both cracked the UK Top 10, with the latter remaining on Radio 1's A-list. With plans for a movie and third album to follow, it is shaping up as a big year for Plan B and he has the talent to see it through.

# Key releases

## Vickers eyes an X Factor hat-trick



FOR THE THIRD WEEK IN A ROW, the consensus of record buyers on the websites of the top online retailers is that Paul Weller's *Wake Up The Nation* is the hottest pre-release around. The album is number one at HMV for the fifth week in a row and at Amazon for the second time, while climbing 3-2 at Play. Out next Monday, it owes at least part of its appeal to the fact it is the first Weller album

to feature former Jam colleague Bruce Foxton for 28 years. The X Factor 2008 winner Alexandra Burke and runners-up JLS have both recorded multi-platinum debut albums in the last few months. Diana Vickers, who finished fourth in the competition, is looking to join them with her debut album *Songs From The Tainted Cherry Tree* available in three weeks. With

Vickers starring in the West End and the album's introductory single *Once* winning vast quantities of radio, TV and club play, the album continues to climb the pre-release charts. coming to rest at number three at HMV, number five at Play and number 12 at Amazon this week.

Despite a stern challenge from Kelis' *Acapella*, Professor Green tops Shazam's list of most-tagged

pre-releases for the third time in four weeks, with his debut rap/grime/dance/rock hybrid *I Need You Tonight*. Meanwhile, Gorillaz' *White Flag* is raised at the top of Last.fm's Hype chart. Another track that simply defies categorisation, it features UK hip-hoppers Bashy and Kano and the Lebanese National Orchestra for *Oriental Arabic Music*.

Alan Jones

### Top 20 Online Buzz Fans added

Pos	ARTIST	Total	Change
1	JUSTIN BIEBER	351,523	58,864
2	LADY GAGA	302,684	38,066
3	TAYLOR SWIFT	117,805	3,241
4	KID CUDI	100,309	63,174
5	SHAKIRA	92,322	27,952
6	EMINEM	84,752	11,058
7	LIL WAYNE	83,909	-149
8	KE\$HA	83,892	-1306
9	GREEN DAY	82,822	10,892
10	MICHAEL JACKSON	79,100	-527
11	RIHANNA	75,258	13,249
12	KATY PERRY	75,094	13,077
13	AUCIA KEYS	72,571	3,058
14	DAVID GUETTA	71,813	8,083
15	USHER	68,205	22,077
16	LINKIN PARK	67,578	2,953
17	DEMI LOVATO	62,859	6,319
18	JAY-Z	61,864	6,636
19	BRITNEY SPEARS	61,368	-1,602
20	SNOOP DOGG	61,257	11,348

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	BULLET FOR MY VALENTINE	Fever	Sony
2	PAUL WELLER	Wake Up The Nation	Island
3	MEAT LOAF	Hang Cool Teddy Bear	Mercury
4	AC/DC	Iron Man 2 OST	Sony
5	DIANA VICKERS	Songs From...	RCA
6	PENDULUM	Immersion	Warner Brothers
7	SLASH	Slash	Roadrunner
8	DEFTONES	Diamond Eyes Reprise	
9	USHER	Raymond Vs Raymond	LaFace
10	JOE MCELDERRY	Joe Mcelderry	Syco
11	KEANE	Night Train EP	Island
12	KATE NASH	My Best Friend Is You	Fiction
13	THE CURE	Disintegration	Fiction
14	RATT	Infestation	Roadrunner
15	OASIS	Time Flies: 1994 - 2009	Big Brother
16	BARENAKED LADIES	All In Good Time	EMI
17	HOLE	Nobody's Daughter	Mercury
18	THE NATIONAL	High Violet	4AD
19	VARIOUS	Twilight: Eclipse Ost	Atlantic
20	IRON MAIDEN	The Final Frontier	EMI



### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	PAUL WELLER	Wake Up The Nation	Island
2	PORT ISAAC'S FISHERMAN'S FRIENDS	Island	
3	MEAT LOAF	Hang Cool Teddy Bear	Mercury
4	AC/DC	Iron Man 2 OST	Sony
5	ROLLING STONES	Exile On Main St	Polydor
6	THE CURE	Disintegration	Fiction
7	LUCINDA BELLE ORCH	My Voice...	Island
8	LIFEHOUSE	Smoke & Mirrors	Geffen
9	KATE NASH	My Best Friend Is You	Fiction
10	KEANE	Night Train EP	Island
11	BEE GEES	Mythology	Rhino
12	DIANA VICKERS	Songs From...	RCA
13	BULLET FOR MY VALENTINE	Fever	Sony
14	ADAM LAMBERT	For Your Entertainment	RCA
15	BARENAKED LADIES	All In Good Time	EMI
16	RATT	Infestation	Roadrunner
17	JACK JOHNSON	To The Sea	Brushfire/Island
18	THE NATIONAL	High Violet	4AD
19	SLASH	Slash	Roadrunner
20	EMINEM	Relapse 2	Interscope



### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	PAUL WELLER	Wake Up The Nation	Island
2	USHER	Raymond Vs Raymond	LaFace
3	DIANA VICKERS	Songs From...	RCA
4	ASH A - Z	Vol. 1 Atomic Heart	
5	FRANCIS ROSSI	One Step At A Time	earMUSIC
6	KEANE	Night Train EP	Island
7	BOYS LIKE GIRLS	Love Drunk	Columbia
8	MY BLOODY VALENTINE	Loveless	BMG
9	MEAT LOAF	Hang Cool Teddy Bear	Mercury
10	BULLET FOR MY VALENTINE	Fever	Sony
11	AC/DC	Iron Man 2 OST	Sony
12	SELENA GOMEZ	Kiss & Tell	Hollywood/Polydor
13	KATE NASH	My Best Friend Is You	Fiction
14	AGNES	Dance Love Pop	AATWUMTV
15	ADAM LAMBERT	For Your Entertainment	RCA
16	ROLLING STONES	Exile On Main St	Polydor
17	STEVE HARLEY	Stranger Comes...	Universal
18	LOSTBOY AKA JIM KERR	Lostboy aka	earMUSIC
19	BONOBO	Black Sands	Ninja Tune
20	THE MAGIC NUMBERS	Runaway	Heavenly



### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	PROF GREEN	I Need You Tonight	Virgin
2	KELIS	Acapella	will.i.am Music Group
3	VAMPIRE WEEKEND	Giving Up The Gun	XL
4	CHIMPUNK	Until You Were Gone	Jive
5	B.O.B.	Nothing On You	Atlantic/Grand Hustle
6	ROLL DEEP	Good Times	Relentless/Virgin
7	DIANA VICKERS	Head	RCA
8	THE FUTUREHEADS	Heartbeat Song	Nul
9	IVAZ	Solo	Reprise
10	TV ROCK	In The Air	Data
11	LOSTPROPHETS	For He's A...	Visible Noise
12	LADY ANTEBELLUM	Need You Now	Capitol
13	TAIO CRUZ	Dirty Picture	4th & Broadway
14	JAY-Z	On To The Next One	Roc Nation
15	KATE NASH	Do Wah Doo	Fiction
16	THE XX	Heart Skipped A Beat	Young Turks
17	PENDULUM	Watercolour	Warner Brothers
18	YOU ME AT SIX	Liquid Confidence	Virgin
19	DEE EDWARDS/PILOOSKI	Can't...	Diamond/Taxo
20	FENECH-SOLER	Stop And Stare	Moda



## CATALOGUE REVIEWS

**VARIOUS**  
*Lovers From The Sky - Pop Psych Sounds From The Apple Era 1968-1971 (RPM RETRO 867)*  
 The fourth in a series looking at songwriters once under contract to The Beatles' Apple Publishing, *Lovers From The Sky* provides Fab Four fans with rare recordings, some of which are issued here for the first time. There are some wonderful period pieces here, including Moving Finger's *Jeremy The Lamp*, a superbly scored track written by Grapefruit's leader George Alexander; Stefan Grossman's lament *Not You Or I My Dear*; and Marilyn Powell's recording of Scottish folkies Gallagher & Lyle's *Something To Hold On To*. Timon, Promise, Lon & Derrek Van Eaton and Brute Force also make excellent contributions, some of them almost as whimsical as Apple itself.

**VARIOUS**  
*Phil Spector: The Early Productions (Ace CDCHD 1253)*  
 Concentrating on the formative phase of production powerhouse Phil Spector's career, this superbly compiled and annotated album has the potential to disappoint those whose interest in Spector extends only to his 'wall of sound' productions. More primitive and primal in the main, the tracks here are nonetheless extremely varied, with Spector turning his hand to styles including doo-wop, R&B, rock'n'roll and MOR. Tracks such as Ben E. King's *Spanish Harlem*, Curtis Lee's *Under The Moon Of Love*, LaVern Baker's *Hey Memphis* and Gene Pitney's *Every Breath I Take* are all gems. Twelve of the 28 tracks make their CD debut here, and fans will also appreciate the 6,500-word essay and numerous

illustrations that make the booklet worth the price itself.  
**ESTHER MARROW**  
*Sister Woman (BGPCEBGM212)*  
 Discovered by the great Duke Ellington, Esther Marrow is quietly revered in soul, jazz and gospel circles but has recorded frustratingly little. *Sister Woman* was her second and last album for Fantasy, and dates from 1972. An all-too-brief outing (eight tracks, less than 36 minutes of music) it finds her surrounded by top-rate musicians taking on excellent songs in a jazz/funk idiom. Marrow raises a storm on Ralph MacDonald's *Things Ain't Right* but mellows out on Bobby Scott's understated *Ask Me To Dance*, adds a reggae spin to Tony Joe White's *Rainy Night In Georgia* and turns Lauro Nyro's *And When I Die* into a loose-

limbed gospel workout.  
**THE ASSOCIATION**  
*Birthday (Now Sounds CRNOWS)*  
 Arguably the best album by one of the leading pop/soft rock acts of the late Sixties, *Birthday* - sourced here from the original mono tapes - is light and uplifting with superb, lush harmonies. Perhaps the album's best-known track is the Addressi Brothers' composition, *Time For Livin'*, which explodes into shimmering loveliness and provided The Association's only UK hit. The US Top 10 single *Everything That Touches You* is pretty and *Rose Petals*, *Incense & A Kitten* is a dreamy delight. Previously unpublished pictures decorate liner notes which also boast new interviews with the band and their estimable producer Bones Howe.  
 Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title	Label	Distributor
1	NEW	DELIRIOUS?	History Maker	/	Survivor (AM/DIARV)
2	1	JOURNEY	Don't Stop Believin'	/	Columbia (ARV)
3	NEW	WURZELS	I Am A Cider Drinker	-	Paloma Blanca / EMI (ARV)
4		CHERYL LYNN	Got To Be Real	/	Sony (ARV)
5	3	SNOW PATROL & MARTHA WAINWRIGHT	Set The Fire To The Third Bar	/	Fiction (ARV)
6	2	JASON MRAZ	I'm Yours	/	Atlantic (CINR)
7	NEW	ELBOW	One Day Like This	/	Fiction (ARV)
8	RE	EVA CASSIDY	Songbird	/	Big Street (ADA/CIN)
9	11	VANILLA ICE	Ice Ice Baby	/	Capitol (E)
10	NEW	SCOUTING FOR GIRLS	She's So Lovely	/	Epic (ARV)
11	RE	TRACY CHAPMAN	Fast Car	/	Elektra (CIN)
12	4	GOO GOO DOLLS	Iris	/	Warner Brothers (CIN)
13	8	AEROSMITH	I Don't Want To Miss A Thing	/	Columbia (ARV)
14	5	THE KILLERS	Mr Brightside	/	Lizard King/Mercury (ARV)
15	12	GUNS N' ROSES	Sweet Child O' Mine	/	Geffen (ARV)
16	13	MGMT	Kids	/	Columbia (ARV)
17	6	SNOW PATROL	Chasing Cars	/	Fiction (ARV)
18	3	TAKE THAT	Rule The World	/	Polydor (ARV)
19	9	SURVIVOR	Eye Of The Tiger	/	Anista (ARV)
20	NEW	SCOUTING FOR GIRLS	Heartbeat	/	Epic (ARV)

Official Charts Company 2010

# Charts clubs

## Aussie rules but TV Rock claim spoils over Pendulum



Long leap: Alexandra Burke shoots to the top of Commercial pop

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	1	TV ROCK FEAT. RUDY	In The Air / Data/Axtone
2	12	3	EDWARD MAYA	Stereo Love / 3 Beat
3	18	2	PENDULUM	Watercolour / Warner Brothers
4	2	5	M'BLACK	Heartbreak / Destimed
5	19	2	FUGATIVE	Crush / Hard2beat
6	22	2	NASTALA	Crazy / New State
7	15	3	ALEX M.O.R.P.H FEAT. ANA CRIADO	Sunset Boulevard / S2S-L&D
8	1	4	FAITHLESS	Not Going Home / Nates Tunes
9	32	2	MARINA AND THE DIAMONDS	I Am Not A Robot / 679/Antiatic
10	26	2	STEFY DE CICCIO FEAT. TOM STONE	Keep On Jumpin' / AATW
11	20	4	BOY GEORGE	Amazing Grace / Decode/Minz
12	17	5	29TH CHAPTER	Invincible / Twonine
13	28	4	LONGO & WAINWRIGHT	One Life Stand / AATW
14	14	4	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
15	4	3	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
16	NEW		DEELUX	Hot Hot Hot / Mercury
17	NEW		NERVO	This Kind Of Love / loaded
18	25	3	DOODGE & VIPER FEAT. TAG TEAM	Whoomp There It Is / AATW
19	7	3	PLAN B	She Said / 579/Antiatic
20	21	7	DAVID GUETTA FEAT. KID CUDI	Memories / Positiva/Virgin
21	6	3	BLESS BEATS	Let It Go / Island
22	NEW		MINI VIVA	One Touch / Xenomania/Geffen
23	11	3	THE TEMPER TRAP	Science Of Fear / Infectious
24	30	4	BRIAN ANTHONY	Electricity / 7 Entertainment
25	24	7	MECK	Feels Like A Prayer / Toolroom
26	NEW		DARREN BAILIE	Silence / Maelstrom
27	NEW		MR FOGG	Moving Parts / Kicking Ink
28	9	4	HANNAH	I Believe In You / Snowdog
29	35	3	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
30	5	10	FREEDOM WILLIAMS	Party Time (Get Up, Get Down) / S2S-L&D
31	23	6	ALEX GARDNER	I'm Not Mad / ABW
32	16	4	BLAME FEAT. FUDA GUY & TINCHY STRYDER	On My Own / New State
33	Re 2		KELIS	Acapella / will.i.am Music Group
34	13	5	CASCADE	Pyromania / AATW/UMTV
35	36	11	INNA	Hot / 3 Beat/AATW
36	31	6	CHICANE	Come Back & Stay / Modema
37	40	2	URBAN MYTH	Africa / AATW
38	NEW		CHERI MOON	House Arrest / Neverdie
39	NEW		JES	Lovesong / Magic Muzik
40	NEW		AGNES	On & On / 3 Beat/AATW

**AUSTRALIAN ACTS TV ROCK AND PENDULUM** sandwich Romania's Edward Maya between them at the top of the Upfront club chart this week. And it is TV Rock who come out on top, with their anthem In The Air, which incorporates elements of both house and drum & bass.

The track, already a Top 40 hit down under, was signed to the Axtone label by Swedish house king Axwell, who also provides mixes, alongside A1 Bassline, Tristan D and Grum.

In The Air was also less than 5% away from adding the Commercial Pop crown to its portfolio, losing a keenly contested contest with Alexandra Burke, who secures her third straight number one on the

chart in less than six months. Burke's first single Hallelujah was not serviced to clubs but she topped the chart with Bad Boy, her anthemic collaboration with Florida last October, returned to the summit in January with Broken Heels and completes her hat-trick with All Night Long, in mixes from Jason Nevins and Cahill.

After two weeks atop the Urban chart, How Low by Ludacris is pushed back into second place by Tinie Tempah's Pass Out, which previously topped the chart for five weeks. Both tracks, however, are threatened by Usher feat. will.i.am's OMG, which climbs 5-3 with a strong increase in support for the fourth week in a row.

**Alan Jones**

### Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	2	11	TINIE TEMPAH	Pass Out / Parlophone
2	1	9	LUDACRIS	How Low / Def Jam
3	5	5	USHER FEAT. WILL.I.AM	OMG / LaFace
4	3	5	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / Island
5	4	8	YOUNG MONEY FEAT. LLOYD	Bedrock / Island
6	8	10	RIHANNA	Rude Boy / Def Jam
7	10	4	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
8	9	4	ROLL DEEP	Good Times / Relentless/Virgin
9	7	13	JASON DERULO	In My Head / Beluga Heights/Warner Eros
10	6	9	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
11	24	2	N-DUBZ	Say It's Over / AATW/UMTV
12	16	4	KELIS	Acapella / will.i.am Music Group
13	21	2	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
14	17	4	MCLEAN	My Name / Asylum
15	15	14	LADY GAGA FEAT. BEYONCE	Telephone / Interscope
16	18	11	NAUGHTY BOY PTS WILEY/E SANDE	Never Be Your Woman / Relentless/Virgin
17	11	8	IYAZ	Solo / Reprise
18	13	5	R KELLY	Be My Number 2 / RCA
19	14	8	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
20	19	10	TIMBALAND FEAT. KATY PERRY	If We Ever Meet Again / Interscope
21	12	10	SKEPTA	Bad Boy / Boy Betta Know
22	27	2	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
23	20	10	CHRIS BROWN	Crawl / Jive
24	NEW		JASON DERULO	Ridin' Solo / Beluga Heights/Warner Eros
25	29	19	IYAZ	Replay / Reprise
26	NEW		DELE	Every Step / Btta Music
27	25	2	T.I.	I'm Back / Atlantic
28	23	14	PITBULL FEAT. AKON	Shut It Down / J
29	NEW		ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco
30	NEW		JAY FULL STOP	Game Over / Run The City

### Cool Cuts Top 20

Pos	ARTIST	Title
1	EXAMPLE	Kickstarts
2	PENDULUM	Watercolour
3	FUGATIVE	Crush
4	JAMES TALK & RIDNEY	Together
5	PLAN B	She Said
6	ROBYN	Fembot
7	GRACE JONES	Love You To Life
8	KLEERUP	3Am
9	BEATBULIYS	Skills
10	LOVERUSH UK!	Different World
11	THE JUAN MACLEAN	Feel So Good
12	MOBY	Wait For Me
13	HEY TODAY!	Talk To Me
14	HERVE	Zombies
15	PAOLO MOJO	Disco Kiss
16	ALEX GRAHAM	Monolith
17	DARREN BAILIE	Silence
18	AC SLATER FT NINJASONIK	Take You
19	DJ SPEN & ROBERT OWENS	A Greater Love
20	DEELUX	Hot Hot Hot



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

# Charts analysis

## Analysis Alan Jones



# OMG ushers in slow sales week

**IN A WEEK WHEN LADY GAGA'S THE FAME** rises to the artist album summit again, Now That's What I Call Music! 75 remains compilation king and Scouting For Girls continue atop the singles chart, it is sales, or the lack of them, that must be addressed first.

After receiving a modest boost from Easter gift-buying in the previous frame, sales were in rapid retreat last week, with singles sliding 16.9% week-on-week to 2,368,806, while albums took a massive 30.1% hit, and tumbled to 1,571,359. Singles sales had their worst week in 26, and were 11.65% below same-week 2009 sales of 2,681,079. For albums, the picture was much bleaker, with sales at their second lowest level in 536 chart weeks thus far in the 21st century, barely beating the 1,564,412 albums sold in week ending 13 May 2000.

The Fame's latest resurgence comes a year and a week after it first topped the chart – a residency that lasted four weeks. It returned to the summit for a week at the start of March and for a further week at the end of March. It is the first album to

enjoy four separate runs at number one since Scissor Sisters' self-titled debut, which did likewise between July 2004 and February 2005, and the first by a female solo artist since Dido's Life For Rent in 2003/04. In keeping with the overall distressed state of the market, The Fame sold only 25,211 copies last week – just 282 copies more than Boyzone's Brother which dips to number two. It is a total The Fame has topped on 24 occasions, and the lowest sale for a number one artist album since The Last Broadcast by Doves topped the list on a paltry sale of 22,437 eight years ago next month. The Fame has spent 48 weeks in the Top 10, and has sold 1,890,276 copies, of which 501,312 have sold in the last 14 weeks – enough to make it the biggest-selling album of 2010, with Paolo Nutini's Sunny Side Up in second place on sales of 440,057 copies.

**Now! 75** suffers a 65.7% dip in sales week-on-week to 86,675. Its 13-day sales tally of 339,756 is 14.43% below same-stage sales of 397,028 for 2009 equivalent Now! 72. However, it remains the dominant album, outselling the second best-selling

### Sales statistics

Last week	Singles	Artist albums
Sales	2,368,806	1,246,800
prev week	2,849,162	1,646,951
% change	-16.9%	-24.3%

Last week	Compilations	Total albums
Sales	324,560	1,571,360
prev week	600,471	2,247,422
% change	-45.9%	-30.1%

Year to date	Singles	Artist albums
Sales	40,538,601	23,057,894
vs prev year	37,478,858	23,358,244
% change	+8.2%	-1.3%

Year to date	Compilations	Total albums
Sales	5,190,801	28,248,695
vs prev year	5,667,149	29,025,393
% change	-8.4%	-2.7%

Compiled from sales data by Music Week

compilation by a margin of more than eight to one, while matching sales of the rest of the Top 20 combined.

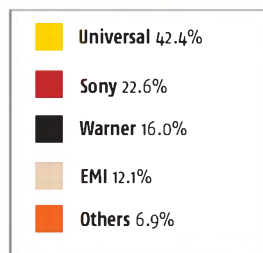
No change either at the top of the singles chart with This Ain't A Love Song remaining at the summit for Scouting For Girls, albeit with a 27.2% dip in sales week-on-week to 52,393 copies.

In other singles chart action, **Usher and will.i.am's** *OMG* (pictured) is one of only two songs in the Top 10 to show growth, climbing 8-2, with sales up 28.7% at 40,982. The other is another urban teaming, namely that of **Timbaland** and Justin Timberlake, whose Carry Out collaboration climbs 16-6 (24,890 sales). It is the 17th chart hit to credit Timbaland as an artist, of which eight have reached the Top 10. More impressively, it is the 75th Top 75 hit to feature a composing credit for Timbaland since his first, Aaliyah's If You Only Knew (1996), which he wrote with Missy Elliott. Carry Out earns Timberlake his 27th Top 75 entry – including 10 as a member of 'N Sync – 20 of which have made the Top 10. It is the third hit to feature credits for both, following the 2007 hits Gove It To Me, by Timbaland feat. Nelly Furtado & Justin Timberlake, and Ayo Technology, by 50 Cent feat. Justin Timberlake and Timbaland.

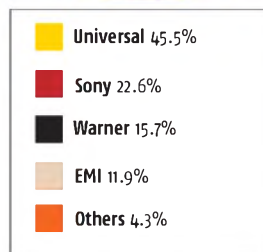
In a very quiet week for singles, the only new entry with enough clout to debut inside the Top 20 is I'd Rather Be With You by **Joshua Radin**, which enters at number 11 (16,589 sales) after weeks of radio exposure. The 34-year-old, originally from Ohio, is currently touring here in support of the single and parent album Simple Times. Radin is shaping up to be bigger here than in the US, where I'd Rather Be With You performed modestly, reaching number 82 in 2008. Simple Times fared better, peaking at number 34.

**Cheryl Lynn's** Got To Be Real (number 70, 2,857 sales) makes its UK Top 75 debut 32 years after its US success thanks to its use in the

### ARTIST ALBUMS



### SINGLES



On the album chart, one album to take advantage of the market's torpor is London folk/rock group **Mumford & Son's** debut *Sigh No More*, which rebounds 9-7 (13,240 sales). It is the fourth time the album has ventured this high but no higher. Debuting at number 11 six months ago, the album first reached number seven 13 weeks ago, and returned to peak at the same position 10 weeks ago and five weeks ago. The album has sold 387,609 copies to date.

**Doves' first hits** compilation, *The Best Of Doves: The Places Between*, is this week's highest new entry. Including tracks from all four of the Manchester group's albums and the new track *Andalucia*, it debuts at number 12 (9,714 sales).

Meanwhile, **Jonsi** from Icelandic band Sigur Rós, debuts at number 20 (7,163 sales) with first solo album *Go*. It arrives less than nine months after his Riceboy Sleeps collaboration with Alex reached number 66.

**Rufus Wainwright's** last studio album, *Release The Stars*, has sold 98,289 copies since its release in 2007, including 28,653 the week it debuted at number two. He has issued two live albums since then but seems to have lost his impetus. Despite favourable reviews, Wainwright's new studio album *All Nights Are Days: Songs For Lulu* debuts at number 21 on 6,924 sales.

The number 30 debut (4,455 sales) of Guns N' Roses/Velvet Revolver legend **Slash's** self-titled first solo album is also below par but US indie duo **She & Him** do well to debut at number 62 (2,357 sales) with second album *Volume 2*, considering 2008's *Volume 1* never made the Top 200.

**Ultravox** returned to the Top 40 for the first time in 23 years a year ago this week, reaching number 35 with *The Very Best Of*, released to coincide with the band's UK tour. Their London Roundhouse gig from that tour makes up the new CD/DVD release *Return To Eden*, which enters the chart at 75 (1,914 sales), the band's 10th chart album.

## International charts coverage Alan Jones

### Amy chasing success still as Brit pack suffer downturn

**AFTER A BUSY FEW WEEKS** for UK acts overseas there has been a distinct downturn in our foreign fortunes in recent weeks, though a few brave flag bearers continue to prosper.

Eight weeks into its lifecycle, Sade's first album of the 21st century, *Soldier Of Love*, continues to lead the export drive. Of 27 charts from other territories compiled since Easter, Sade is the top UK act in 13.

*Soldier Of Love* is number one in

Poland for the third time, and is also the top UK album in Greece (13-2), South Africa (7-4), Hungary (5-6), Russia (3-7), the Czech Republic (10-8), Sweden (4-9), France (7-12), Spain (17-14), Italy (13-15), the US (11-15), Norway (29-21) and Canada (20-24).

Amy Macdonald's second album, *A Curious Thing*, leads the Brit pack in Austria and Germany, claiming a third week at number one in both countries, while falling 1-2 in Switzerland, and

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA <i>The Fame</i>	£3.99	£3.99	£6.32	£5.99
2 BOYZONE <i>Brother</i>	£6.99	£6.99	£8.95	£8.93
3 JUSTIN BIEBER <i>My World</i>	£4.99	£4.99	£4.99	£5.48
4 PAOLO NUTINI <i>Sunny Side Up</i>	£5.99	£5.99	£5.99	£7.99
5 FLORENCE + THE MACHINE <i>Lungs</i>	£7.60	£8.99	£7.99	£7.85

# Charts sales

## OFFICIAL charts company

Key  
■ Highest new entry ■ Highest climber

### Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>SKEPTA</b> <i>Bad Boy</i> / Boy Beta Know (SRD)
2	3	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> <i>Riverside (Let's Go)</i> / Data (ARV)
3	NEW	<b>HALF MAN HALF BISCUIT</b> <i>Joy Division Oven Gloves</i> / Probe Plus (PROP)
4	1	<b>DELIRIOUS</b> <i>History Maker</i> / Survivor (Absolute/Arvato)
5	NEW	<b>DARWIN DEEZ</b> <i>Radar Detector</i> / Lucky Number (PIAS)
6	4	<b>EXAMPLE</b> <i>Won't Go Quietly</i> / Data (ARV)
7	NEW	<b>DEE EDWARDS</b> <i>Why Can't There Be Love</i> / Ubiquity (PIAS)
8	10	<b>THE TEMPER TRAP</b> <i>Sweet Disposition</i> / Infectious (PIAS)
9	NEW	<b>BEN MONTAGUE</b> <i>Haunted</i> / Tri-Tone (PIAS)
10	8	<b>VAMPIRE WEEKEND</b> <i>Giving Up The Gun</i> / XL (PIAS)
11	18	<b>GROOVE ARMADA</b> <i>History</i> / Cooking Vinyl (ADA CIN)
12	NEW	<b>SABRINA WASHINGTON</b> <i>Omg</i> / Lighthouse Media (PIAS/Sony DADC)
13	15	<b>ALL TIME LOW</b> <i>Lost In Stereo</i> / Hopeless (ADA CIN)
14	NEW	<b>WE ARE SCIENTISTS</b> <i>Rules Don't Stop</i> / Masterswan (PIAS)
15	5	<b>AUDIO BULLYS</b> <i>Only Man</i> / Cooking Vinyl (ADA CIN)
16	11	<b>STEVE AOKI FEAT. ZUPER BLAHO</b> <i>I'm In The House</i> / Data (ARV)
17	7	<b>TIESTO</b> <i>Who Wants To Be Alone</i> / Musical Freedom (PIAS)
18	13	<b>ZINC FEAT. MS DYNAMITE</b> <i>Wile Out</i> / Zinc/Essential (ADA CIN)
19	14	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> <i>Bonkers</i> / Dirtee Stank (PIAS)
20	17	<b>THE XX</b> <i>Crystalised</i> / Young Turks (PIAS)

### Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>THE XX</b> <i>xx</i> / Young Turks (PIAS)
2	1	<b>VAMPIRE WEEKEND</b> <i>Contra</i> / XL (PIAS)
3	6	<b>DIZZEE RASCAL</b> <i>Tongue N Cheek</i> / Dirtee Stank (PIAS)
4	NEW	<b>SHE &amp; HIM</b> <i>Volume Two</i> / Double Six (PIAS)
5	7	<b>THE TEMPER TRAP</b> <i>Conditions</i> / Infectious (PIAS)
6	11	<b>GROOVE ARMADA</b> <i>Black Light</i> / Work It/Cooking Vinyl (ADA CIN)
7	5	<b>SIMPLY RED</b> <i>Songs Of Love</i> / SimplyRed.com
8	10	<b>ARCTIC MONKEYS</b> <i>Humburg</i> / Domino (PIAS)
9	3	<b>JOE BONAMASSA</b> <i>Black Rock</i> / Provogue (ADA)
10	4	<b>LONDON COMMUNITY GOSPEL CHOIR</b> <i>Glorious</i> / Anthemix (Absolute/ARV)
11	13	<b>VAMPIRE WEEKEND</b> <i>Vampire Weekend</i> / XL (PIAS)
12	NEW	<b>JOHN BUTLER TRIO</b> <i>April Uprising</i> / Because (ADA CIN)
13	14	<b>THE PRODIGY</b> <i>Invaders Must Die</i> / Take Me To The Hospital (ADA CIN)
14	NEW	<b>NOISIA</b> <i>Split The Atom</i> / Vision (rtd)
15	NEW	<b>HARPER SIMON</b> <i>Harper Simon</i> / Pas Recordings (PIAS)
16	15	<b>JAY SEAN</b> <i>All Or Nothing</i> / .Pointz/Layded (Absolute/Arvato)
17	12	<b>BONOBO</b> <i>Black Sands</i> / Ninja Tune (PIAS)
18	8	<b>JOANNA NEWSOM</b> <i>Have One On Me</i> / Drag City (PIAS)
19	9	<b>AUDIO BULLYS</b> <i>Higher Than The Eiffel</i> / Cooking Vinyl (ADA CIN)
20	20	<b>ARCTIC MONKEYS</b> <i>Whatever People Say I Am That's What I'm Not</i> / Domino (PIAS)

### Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>SHE &amp; HIM</b> <i>Volume Two</i> / Double Six (PIAS)
2	1	<b>LONDON COMMUNITY GOSPEL CHOIR</b> <i>Glorious</i> / Anthemix (Absolute/ARV)
3	NEW	<b>JOHN BUTLER TRIO</b> <i>April Uprising</i> / Because (ADA CIN)
4	NEW	<b>NOISIA</b> <i>Split The Atom</i> / Vision (ADA CIN)
5	NEW	<b>HARPER SIMON</b> <i>Harper Simon</i> / Pas Recordings (PIAS)
6	2	<b>BONOBO</b> <i>Black Sands</i> / Ninja Tune (PIAS)
7	NEW	<b>WE HAVE BAND</b> <i>Whb</i> / Nave (ROM/ARV)
8	NEW	<b>SARAH BLASKO</b> <i>As Day Follows Night</i> / Diademco (ADA CIN)
9	NEW	<b>AVANTASIA</b> <i>The Wicked Symphony</i> / Nuclear Blast (Plastic Head)
10	4	<b>BONNIE "PRINCE" BILLY/CAIRO GANG</b> <i>The Wonder Show Of The World</i> / Domino (PIAS)

### Compilation chart Top 20

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

### Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>SLASH</b> <i>Slash</i> / Roadrunner (ADA CIN)
2	2	<b>PARAMORE</b> <i>Brand New Eyes</i> / Fueled By Ramen (CIN)
3	1	<b>FOO FIGHTERS</b> <i>Greatest Hits</i> / RCA (ARV)
4	3	<b>MUSE</b> <i>The Resistance</i> / Helium 3/Warner Bros (CIN)
5	4	<b>THEM CROOKED VULTURES</b> <i>Them Crooked Vultures</i> / RCA (ARV)
6	5	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> / Geffen (ARV)
7	6	<b>MUSE</b> <i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CIN)
8	NEW	<b>BLACK SABBATH</b> <i>Heaven &amp; Hell</i> / Sanctuary (ARV)
9	5	<b>PARAMORE</b> <i>Riot</i> / Fueled By Ramen (CIN)
10	7	<b>AIRBOURNE</b> <i>No Guts, No Glory</i> / Roadrunner (ADA CIN)

### Jazz & Blues albums Top 10

This	Last	Artist Title / Label
1	1	<b>MICHAEL BUBLE</b> <i>Call Me Irresponsible</i> / Reprise (CIN)
2	2	<b>JOE BONAMASSA</b> <i>Black Rock</i> / Provogue (ADA)
3	3	<b>SEASICK STEVE</b> <i>Songs For Elisabeth</i> / Atlantic (CIN)
4	4	<b>MICHAEL BUBLE</b> <i>It's Time</i> / v33/Reprise (CIN)
5	5	<b>SEASICK STEVE</b> <i>Man From Another Time</i> / Atlantic (CIN)
6	6	<b>SADE</b> <i>The Best Of</i> / Epic (ARV)
7	7	<b>MICHAEL BUBLE</b> <i>Michael Buble</i> / v33/Reprise (CIN)
8	10	<b>SEASICK STEVE</b> <i>I Started Out With Nothin'...</i> / Warner Brothers (CIN)
9	5	<b>MICHAEL BUBLE</b> <i>Come Fly With Me</i> / v33/Reprise (CIN)
10	8	<b>MICHAEL BUBLE</b> <i>Sings Totally Blond</i> / Metro (SDU)

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## Jones



holding at number five in Wallonia.

Susan Boyle's *I Dreamed A Dream*, has been on release for 19 weeks in most territories, and remains the UK's top title in Flanders (5-6), New Zealand (5-7) and the Netherlands (6-8).

A former number one in Australia, London folk/rock group Mumford & Sons' *Sigh No More* is still Britain's best performer down under, while declining 3-4, and its 4-4 move in Ireland wins it top status there.

Muse, Dire Straits and Jeff Beck are the most prominent in Portugal, Finland and Japan, respectively: Muse's *The Resistance* re-enters the Portuguese chart at number 15; Dire Straits' *Sultans*

Of Swing: *The Very Best Of* eases 10-13 in Finland, having topped the chart there in 1998 and re-entered the chart five weeks ago; Jeff Beck's *Emotion & Commotion* slips 18-33 in Japan, where it is one of only three albums by UK acts in the Top 100.

Not our top act anywhere, Anglo-Irish duo Goldfrapp nevertheless have had an eventful week on the world's charts, with *Head First* suffering double digit declines in Australia (14-26), Ireland (17-31), Norway (19-33), Switzerland (14-42), Austria (33-51), Germany (28-65), Spain (47-94), the Netherlands (47-96) and most dramatically the US (46-196) - but the

album makes belated debuts in Italy (number 27), Poland (number 28), Flanders (number 35), Sweden (number 49) and Mexico (number 95), while climbing 90-49 in Wallonia.

Two diverse female soloists continue to add European territories to their portfolios: Cheryl Cole's *3 Words* debuts at number 98 in Wallonia and number 99 in Flanders while improving 30-15 in Greece and 74-70 in Switzerland but suffers tumbles in Austria (26-36), Germany (45-63) and France (53-70); Katherine Jenkins' *I Believe* finds favour in the Netherlands, where it debuts at number 71, while it improves 36-17 in Flanders.

## Music Week

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# 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) Publisher (Write)	Label / Catalogue number (Distributor)	Sales	Chart Position
1	1	2	<b>SCOUTING FOR GIRLS</b> This Ain't A Love Song (Green) EMI (Stride)	Epic 8869763252 (ARV)	1	1
2	8	3	<b>USHER FEAT. WILL.I.A.M</b> OMG (Will.I.A.m) Catalysts/Cherry Lane (Adams)	Laface CATCO159525250 (ARV)	2	2
3	3	2	<b>PLAN B</b> She Said (Drew) McEwan/Appapoulay Pure Groove/Universal (Drew)	679/Atlantic 679172CD (CIN)	3	3
4	2	19	<b>LADY GAGA FEAT. BEYONCE</b> Telephone (Jenkins) Sony ATV/EMI (Germanotta/Jenkins/Daniels/Franklin/Knowledge)	Interscope 2734706 (ARV)	4	4
5	5	6	<b>TINIE TEMPAH</b> Pass Out (Labrinth/Da Diggler) Stellar/EMI (Labrinth/Tinie Tempah/Williams)	Parlophone CATCO157179973 (E)	5	5
6	16	3	<b>TIMBALAND FEAT. JUSTIN TIMBERLAKE</b> Carry Out (Timbaland/Harmon) Warner Chappell/Universal/Interscope/BMG (Timbaland/Harmon/Right/C) (Kendry/Harmon/Timberlake/Bezant/Clyson)	USUM73915229 (ARV)	6	6
7	9	4	<b>INNA</b> Hot 3 Beat/AATW (Barack/Bolfeal/Botezan) EMI (Barack/Bolfeal/Botezan)	CATCO158454745 (ARV)	7	7
8	6	12	<b>RIHANNA</b> Rude Boy Def Jam (Stewart/Swire/Riddick) EMI/Chrysalis/Peermusic (Riddick/Hermansen/Dean/Swire/Fenty/Eriksen)	CATCO159795669 (ARV)	8	8
9	7	4	<b>JUSTIN BIEBER FEAT. LUDACRIS</b> Baby (Stewart/The-Dream) Universal/Warner Chappell/EMI (Stewart/Flores/Bieber/Nash/Briggs)	Def Jam CATCO158297014 (ARV)	9	9
10	10	11	<b>CHERYL COLE</b> Parachute (Synience) Cabin 24 Records/Songs of the Gait Line (Michaelson/Altman)	Fascination 2734193 (ARV)	10	10
11	New		<b>JOSHUA RADIN</b> I'd Rather Be With You (Schnapf/Wheatley) Glass Bead/Good Soldier/WCM (Radin)	14th Floor 14FLR42CD (CIN)	11	11
12	12	7	<b>ELLIE GOULDING</b> Starry Eyed (Stersmith) Warner Chappell/Global Talent (Lattimer/Goulding)	Polydor 2732866 (ARV)	12	12
13	11	7	<b>JASON DERULO</b> In My Head (Rotem) Universal/Sony ATV/Beluga Heights/Irving/Stucin Beats/Warner Tamerlane (Kelly/Rotem/Dessoulze/ux)	Warner Brothers CATCO155787538 (CIN)	13	13
14	13	16	<b>AUCIA KEYS</b> Empire State Of Mind Part II (Shux) EMI/Global Talent/CIN (Key/Shux/Carter/Sewell-Uleple/Hunter/Keys/Robinson)	CATCO157951929 (ARV)	14	14
15	30	6	<b>DAVID GUETTA FEAT. KID CUDI</b> Memories (Guetta/Estes) Kobalt/Elsie's Baby Boy/Square Rivoli/Present Time (Guetta/Rieseter/Mescuci)	Virgin CATCO159563693 (E)	15	15
16	19	12	<b>YOUNG MONEY FEAT. LLOYD</b> Bedrock (Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Cameron/Carter/Gizich/Millz/Lilly/Stevenson/Mize)	Cash Money 2737582 (ARV)	16	16
17	14	7	<b>BLACK EYED PEAS</b> Rock That Body (Guetta/Will.I.A.m) EMI/Catalyst/Cherry Lane (C) (Ginyard/Guetta/Accms/Pineda/Gomez/Ferguson/Baptiste/Knight/Munson/Welce)	Interscope 2735637 (ARV)	17	17
18	15	14	<b>OWL CITY</b> Fireflies (Young) Universal (Young)	CATCO157687536 (ARV)	18	18
19	17	11	<b>TIMBALAND FEAT. KATY PERRY</b> If We Ever Meet Again (Timbaland) Millennium Kid/BMG (Mosley/Bush/Beanz)	Interscope 2733439 (ARV)	19	19
20	18	8	<b>FLORENCE + THE MACHINE</b> You Got The Dirtee Love (Hugall/Detron) True Love/Interscope/Notting Hill/Capophony/Universal (Stevens/Bellamy/Harris/True Love/Mark Vincent/John Ikin/Detron)	Dirtee Stank/Island CB3/Choo0001 (ARV)	20	20
21	20	5	<b>MCLEAN</b> My Name (Slick And Magic) Street Music/Bucks (Mc/Sony ATV (McLean/Hannides/Hannides))	ASYLUM14CD (CIN)	21	21
22	21	7	<b>CHIDDY BANG</b> The Opposite Of Adults (Lexxx) Universal/EMI/Chiddy Bang/XX (Golswasser/Venungyarden/Anamege/Beregim)	Regal RG156 (E)	22	22
23	26	9	<b>PIXIE LOTT</b> Gravity (Jeberg/Cufather) Bug/Warner Chappell/P&P/Cufather/C (Wolsden/Jeberg/Hansen/Saxon)	Mercury CATCO160292699 (ARV)	23	23
24	34	14	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over (Ford/Summers) Universal/Global (Welch/Summers)	MOSH171 (ARV)	24	24
25	24	24	<b>LADY GAGA</b> Bad Romance (RedOne) Sony ATV (Germanotta/Khayatz)	Interscope 2726752 (ARV)	25	25
26	25	17	<b>3OH!3 FEAT. KATY PERRY</b> Starstruck (Squibbe) EMI (Motte/Foreman/Jame)	Asylum/Photo Finish CATCO153477585 (CIN)	26	26
27	40	3	<b>N-DUBZ</b> Say It's Over (Contostavlos/Dawson/Edrwds) Sony ATV (Edwards/Contostavlos/Dawson/Contostavlos)	AATWUMTV CBCE2900638 (ARV)	27	27
28	23	5	<b>GABRIELLA CILMI</b> On A Mission (The Invisible Men) Sony ATV/Universal/EMI (Cilmi/Asstas/Pebworth/Shve)	Island 2732289 (ARV)	28	28
29	27	14	<b>GLEE CAST</b> Don't Stop Believin' (Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)	Epic CATCO156352913 (ARV)	29	29
30	22	6	<b>BOYZONE</b> Gave It All Away (Wells) Universal/Sony ATV (Mikal/Riffin/McKee/Rackin)	Polydor 2733608 (ARV)	30	30
31	32	9	<b>MUMFORD &amp; SONS</b> The Cave (Dreys) Universal (Mumford)	Island 2733942 (ARV)	31	31
32	28	34	<b>JOURNEY</b> Don't Stop Believin' (Eison/Stone) IQ/Sony ATV (Cain/Perry/Schon)	Columbia USM18102116 (ARV)	32	32
33	57	2	<b>PARAMORE</b> The Only Exception (Avalill/Pezzmore) Warner Brothers/Batfather, I Just Want To Sing/Insh24FR (Willifms/Ernt)	Fueled By Ramen CATCO158951829 (CIN)	33	33
34	29	14	<b>IVAZ</b> Replay (Rotem) Sony ATV/Universal/Bug (Rotem/Anderson/Jones/Dessoulze/Thomas/Thomas)	Reprise CATCO152507377 (CIN)	34	34
35	33	5	<b>KE\$HA FEAT. 3OH!3</b> Blah Blah Blah (Blanco) Kobalt/EMI (Sebert/Lavin/Hitch/Foreman)	RCA 88697659732 (ARV)	35	35
36	43	19	<b>THE SATURDAYS</b> Ego (Mac) P&P Songs/Rokstone/Peermusic (Mac/Walcsen)	Fascination/Geffen CATCO157367613 (ARV)	36	36
37	31	13	<b>JLS</b> One Shot (Souls/Soul/Karlin) Notting Hill/Sony ATV/Soul/Soul/EMI Blackwood/Sweeten/Then Honey/Atlantic (Scheck/Karlin/Wrenn/White/Hunky)	Epic 88697634512 (ARV)	37	37
38	35	30	<b>JAY-Z FEAT. AUCIA KEYS</b> Empire State Of Mind (Shux) Global Talent/EMI/XX (Shuckburgh/Hunter/Sewell/Carter/Keys/Robinson)	Atlantic AT0350CD (CIN)	38	38

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Write)	Label / Catalogue number (Distributor)	Sales	Chart Position
39	41	32	<b>FLORENCE + THE MACHINE</b> You Got The Love (Hugall) True Love/Interscope (Stevens/Bellamy/Harris/True Love)	Island 2726095 (ARV)	39	39
40	New		<b>TAIO CRUZ FEAT. KE\$HA</b> Dirty Picture (Cruz/FT Smith) EMI/Chrysalis (Cruz/FT Smith)	Island 2739095 (ARV)	40	40
41	38	23	<b>KE\$HA</b> Tik Tok (Di Luke) Kobalt (Sebert/Lavin/Gottweil)	RCA 8869761942 (ARV)	41	41
42	36	4	<b>SKEPTA</b> Bad Boy (Skepta/Tbc) EMI/tbc (Adenuga/ITC)	Know JMC(D03) (SRD)	42	42
43	39	6	<b>NAUGHTY BOY PRESENTS WILEY FEAT. EMEI SANDE</b> Never Be Your Woman (Naughty Boy) Sony ATV/EMI/Universal (Khan/Wiley/Nikez/Crestby/Wallman/Wertell)	Virgin RELE65 (E)	43	43
44	37	6	<b>GRAMOPHONEDZIE</b> Why Don't You (Gramophone/zie) Morley (Morley)	Virgin/EMI CD1294 (E)	44	44
45	50	43	<b>BLACK EYED PEAS</b> I Gotta Feeling (Guetta) Catalyst/Cherry Lane/Music/Mare/Rival/Risteer/Shapiro Bernstein & Co (Accms/Pine/C/Com/E Ferguson/Guetta/Rieseter)	Interscope CATCO151960269 (ARV) ★	45	45
46	Re-entry		<b>SNOW PATROL &amp; MARTHA WAINWRIGHT</b> Set The Fire To The Third Bar (Jacklife Tee) Universal (Lighthocoy/Connolly/Quinn/Wilson/Simpson)	Fiction 174473 (ARV)	46	46
47	49	17	<b>ALEXANDRA BURKE</b> Broken Heels (Reid/One) Sony ATV/EMI/C (Kotchez/Khyez/Milij)	Syco 88697652832 (ARV)	47	47
48	47	27	<b>BLACK EYED PEAS</b> Meet Me Halfway (Dase N. Gabe) Universal/Cyng/Warner Chappell/Accms/Phonemusic/EMI/Catalyst/Cherry Lane/C (Corcia/Accms/Pine/C/Gomez/Ferguson/Koumeit/rak/Mt/Se/Zinnet)	Interscope 2724444 (ARV)	48	48
49	46	14	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Sidney) Universal/MusicAllstars/Sky High/Ewoks (Sidney/E/Leley/Barnett/Celcan/Conrad/Wallen/Rewitt/Wallace)	Let's Go DATA2:5CDX (ARV)	49	49
50	51	25	<b>CHERYL COLE</b> Fight For This Love (Williams) EMI/Sony ATV/Universal (Kipner/Williams/Kewitt)	Fascination 2727178 (ARV)	50	50
51	59	2	<b>30 SECONDS TO MARS</b> This Is War (30 Seconds To Mars/Blitz) Apocraphex/Universal (Letc)	Virgin CATCO159537144 (E)	51	51
52	45	9	<b>LEONA LEWIS</b> I Got You (Arnthor) Willow Songs/Kobalt/EMI (Engels/Johnson/Kotchez/Martin)	Syco 88697653042 (ARV)	52	52
53	62	5	<b>LIL WAYNE FEAT. EMINEM</b> Drop The World (Dase N. Gabe) Universal/Cyng/Warner Chappell/Accms/Phonemusic/EMI/Catalyst/Cherry Lane/C (Corcia/Accms/Pine/C/Gomez/Ferguson/Koumeit/rak/Mt/Se/Zinnet)	Cash Money CATCO157656749 (ARV)	53	53
54	71	3	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long (Bence/ellott/Watters/Jonsin/love) Sony ATV/EMI/RCA/Cray/Warner/Breathrough (Crestby/Keys/Love/Scheff/Watters/Pine/ellott)	Syco GEMH090005 (ARV)	54	54
55	42	13	<b>JAY SEAN FEAT. SEAN PAUL AND LIL JON</b> Do You Remember (L-Remy/Eckby/ezs) EMI/Bucks/Sony ATV/Universal (Hendricus/Cotten/Smith/Seznick/Allen/Kewitt/Storm)	Cash Money CATCO158098487 (ARV)	55	55
56	New		<b>HALF MAN HALF BISCUIT</b> Joy Division (tbc) tbc (Blackwell/Cosley)	Probe Plus GBLEB0505707 (PRCP)	56	56
57	48	13	<b>PLAN B</b> Stay Too Long (Epworth) Universal/Pure Ciccove (Balance-Drew)	679/Atlantic 679171CD (CIN)	57	57
58	52	4	<b>N-DUBZ</b> Playing With Fire (Anders/Astrom) Sony ATV (Contostavlos/Rice/Scott/Malcolm)	CDGLOBE1:4 (ARV)	58	58
59	70	4	<b>JASON DERULO</b> Ridin' Solo (Rotem) Universal/Sony ATV (Dessoulze/Rotem)	Beluga Heights/Warner Erics USWB0905329 (CIN)	59	59
60	New		<b>BEYONCE</b> Ego (Williams) EMI (Lilly/Knowledge/Williams)	USM18004759 (ARV)	60	60
61	4	2	<b>DELIRIOUS</b> History Maker (Piercy) EMI/Bucks (Smith)	Sony Music CATCO155878740 (Absolute/Arctico)	61	61
62	New		<b>DARWIN DEEZ</b> Radar Detector (Smith) CC (Smith)	Lucky Number LUCKYO385 (PIAS)	62	62
63	New		<b>JAY-Z FEAT. SWIZZ BEATZ</b> On To The Next One (Swizz Beatz) Universal/tbc (Dean/Chilton/Auge/De Rosney/Carter)	RCA National CATCO160096780 (CIN)	63	63
64	53	2	<b>GLEE CAST</b> My Life Would Suck Without You (Anceis/Astrom) Warner Chappell/Studio Beatz/Kez Money/Mare/One AEI/Kobalt (Gottweil/Cheiley/Martin)	Epic CATCO158544044 (ARV)	64	64
65	54	23	<b>PIXIE LOTT</b> Cry Me Out (Hugge/Thornalley) Sony ATV/Universal/DeMintion (Thornalley/Hugge/Campbell/etti)	Mercury CATCO15640469 (ARV)	65	65
66	Re-entry		<b>KINGS OF LEON</b> Sex On Fire (Pezzie/King) Bug/IG (Follow/In/Follow/In/Follow/In/Follow/In)	Hand Me Down 88697352002 (ARV)	66	66
67	61	12	<b>EXAMPLE</b> Won't Go Quietly (The Fezzies) Universal/Pure Groove/Metrophonic/Ceznemy (Gueve/Smith/Lenoreem)	DATA22CDX (ARV)	67	67
68	56	6	<b>DAISY DARES YOU FEAT. CHIPMUNK</b> Number One Enemy (Merston) Sony ATV/Universal (Merston/Colum)	Live CATCO1581528 (ARV)	68	68
69	63	24	<b>JAY-Z FEAT. MR HUDSON</b> Young Forever (West) EMI/Chelse (West/Carter/Colle/Merston/lyce)	Roc Nation CATCO157489458 (CIN)	69	69
70	New		<b>CHERYL LYNN</b> Got To Be Real (Paichi/Pech) Sony ATV/The International Music Network/Peer (Lynn/Paichi/Foster)	Sony Music USM10304839 (ARV)	70	70
71	Re-entry		<b>JUSTIN BIEBER</b> One Time (Bieber/Corron/Stewart) Universal/Peermusic/Bug (Stewart/Cole/Buntorn/Kh/rezngye)	Def Jam CATCO151654691 (ARV)	71	71
72	58	20	<b>RIHANNA</b> Russian Roulette (Ne-Yo/Mermony) EMI/Universal/Intergem (Hermansen/Smith)	Cel Jem CATCO155429408 (ARV)	72	72
73	New		<b>ADAM LAMBERT</b> For Your Entertainment (Di Luke) Kobalt/CC (Gottweil/Kelly)	RCA CATCO157088316 (ARV)	73	73
74	68	64	<b>LADY GAGA</b> Poker Face (RedOne) Sony ATV (Germanotta/Khayatz)	Interscope 2703459 (ARV) ★	74	74
75	75	9	<b>GLEE CAST</b> Halo/Walking On Sunshine (Anders/Astrom/Murphy) Sony ATV/EMI/Kobalt/WhiteZie (Knowledge/Tecce/Boger/Rewitt)	Epic CATCO158451210 (ARV)	75	75

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All Night Long 54  
Baby 9  
Bad Boy 42  
Bad Romance 25  
Bedrock 16  
Blah Blah Blah 35  
Broken Heels 47  
Carry Out 6  
Cry Me Out 65  
Dirty Picture 40  
Do You Remember 55  
Dog Days Are Over 24  
Don't Stop Believin' 29

Don't Stop Believin' 32  
Drop The World 53  
Ego 36  
Ego 60  
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Fight For This Love 50  
Fireflies 18  
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Gave It All Away 30  
Got To Be Real 70

Gravity 23  
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I Got You 52  
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Say It's Over 27  
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She Said 3  
Starry Eyed 11  
Starstruck 26  
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The Cave 31  
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The Opposite Of Adults 33  
The Only Exception 33  
The Opposite Of Adults 33  
This Ain't A Love Song 1  
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Tik Tok 46  
Why Don't You 44  
Won't Go Quietly 47  
You Got The Dirtee Love 20  
You Got The Love 39  
Young Forever 69

Key  
★ Platinum (600,000)  
● Gold (400,000)  
● Silver (200,000)

As used by Radio 1

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

## The Official UK Albums Chart

OFFICIAL  
album chart

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart position
1	2	65	LADY GAGA	The Fame	Interscope 1791397 (ARV) (RedOne)	1 ★
2	1	5	BOYZONE	Brother	Polydor 2733609 (ARV) (Wells/Upson)	2
3	3	12	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV) (Bieber/Coron/Stewart/Harrell/D'Angelo/Dirty Swift/Wayne/Lewis/Muhammac/Hamilton/Shin/Pretti/Boi Fresh/DJ Frank E/MaLin)	3
4	6	45	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) 4 ★	4
5	5	40	FLORENCE & THE MACHINE	Lungs	Island 1797940 (ARV) 3 ★ (Epworth/Ford/Mackie/Hugh/White)	5
6	4	4	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 8869767052 (ARV) (Anders/Astrom/Murphy)	6
7	9	27	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) ★ (Dreves)	7
8	7	11	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV) (Anders/Astrom/Murphy)	8
9	8	17	ALICIA KEYS	The Element Of Freedom	J 8869746372 (ARV) (Bhaske/Keys/Brothers/Gad/Swizz Beatz/Shux)	9
10	10	2	FREE & BAD COMPANY	The Very Best Of	Rhino/UMTV 5186582802 (ARV) (Roche/Various)	10
11	11	15	ANDRE RIEU	Forever Vienna	Decca 5323879 (ARV) (Rieu)	11
12	New		DOVES	The Places Between: The Best Of	Heavenly HVNLP78CD (E) (The Doves/Heyes/Hillier/Austin/Lekie/Osborne)	12 HIGHEST NEW ENTRY
13	12	24	CHERYL COLE	3 Words	Fascination 2721459 (ARV) ★ (Will.I.Am/Syience/Wikins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)	13
14	22	81	KINGS OF LEON	Only By The Night	Hand Me Down 8869732721 (ARV) 5 ★ ★ (Petragliar/King)	14
15	14	5	GORILLAZ	Plastic Beach	Pariophone 6261662 (E) (Gorillaz)	15
16	15	30	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) ★ (FT Smith/Hauger/Thornalley/Kurstini/GaC/Jeborg/Zizzo/RedOne/Laubacher/Unfather)	16
17	16	25	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN) 4 ★ (Foster/Rock/Gallac/Chang)	17
18	25	73	BEYONCÉ	I Am Sasha Fierce	Columbia 8869794922 (ARV) 4 ★ (Gadi/Tedder/The Dream/Stargate/Stewart/Marius)	18
19	20	44	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV) 4 ★ (Guetta/Harris/Board/Api/De/Api/DJ Replay)	19
20	New		JONSI GO	Pavlophone	6261781 (E) (Bing/sson/Somers/Katiz)	20
21	New		RUFUS WAINWRIGHT	All Days Are Nights: Songs For Lulu	Polydor 2735558 (ARV) (Wainwright/Marshanc)	21
22	19	5	AMY MACDONALD	A Curious Thing	Mercury 2731140 (ARV) ● (Wilkinson)	22
23	21	20	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★ (Chase & Status/Stargate/Stewart/Ridgick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Eriksen/Timberlake/Knox/Harrison)	23
24	18	3	LAURA MARLING	I Speak Because I Can	Virgin DVD3075 (E) (Johns)	24
25	26	22	JLS	JLS	Epic 88697564372 (ARV) 3 ★ ★ (Mac/Rote/Hector/FT Smith/Cruz/Jeborg & Unfather/Metaphonic/Deekay/Soukhnack/Karlin)	25
26	29	24	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ● (Byrne/Mackichan/Robson/Barter/Harcourt/love/Jorgensen/ Kustin/Marr/Noriega/Wells/Elofsson/Westerlund/Saak/Dixon)	26
27	30	61	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E) 3 ★ (Kurstin)	27
28	35	77	SCOUTING FOR GIRLS	Scouting For Girls	Epic 8869755192 (ARV) 2 ★ (Green)	28
29	28	6	ELLIE GOULDING	Lights	Polydor 2732799 (ARV) (FT Smith/Starsmith/Frankmusic)	29
30	New		SLASH	Slash	Roadrunner CATCD159535261 (ADA CIN) (Valentine/Ritchie)	30
31	13	2	CRAIG DAVID	Signed Sealed Delivered	UMTV 2733585 (ARV) (Abbott/Black)	31
32	33	6	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN) ● (Rorem)	32
33	24	3	GOLDFRAPP	Head First	Mute CDSTUMM320 (E) (Gregory/Goldfrapp)	33
34	43	111	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN) 3 ★ (Nelson)	34
35	34	11	TIMBALAND	Shock Value II	Interscope 2723774 (ARV) (Timbaland/Harmon)	35
36	32	12	ALVIN & THE CHIPMUNKS	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 812279879 (CIN) ● (Dee Town)	36
37	37	50	WHITNEY HOUSTON	The Ultimate Collection	Arista 8869777012 (ARV) ★ (Various)	37
38	31	29	BOYZONE	Back Again...No Matter What	Polydor 1785356 (ARV) (Hedges/Rogers/Lipsont/Mac/Various)	38
39	36	23	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV) (Jones/Norton/Kasper/Reskullinecz/Vig)	39
40	17	2	MADONNA	Sticky & Sweet Tour	Warner Brothers 9362496754 (CIN) (Madonna/The Neptunes/Timbaland/Timberlake/Danjz/Orbit/Price/Petit/Leone)	40
41	45	22	BIFFY CIYRO	Only Revolutions	14th Floor 5186561452 (CIN) ● (GG Garth/Biffy Clyde)	41
42	23	12	KATHERINE JENKINS	Believe	Warner Music Ent 2564682855 (CIN) ● (Foster)	42
43	49	11	THE XX	xx	Ycung/Ycung (FIAS) ● (Smith/McDonale)	43
44	44	44	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) 2 ★ (Pizzorno/Dan The Automator)	44
45	55	16	DAVID GUETTA	One Love	Fc31wa/Virgin 6853710 (E) ● (Guetta)	45
46	50	19	PARAMORE	Brand New Eyes	Fueled By Ramen 7367895804 (CIN) ● (Cecil/Paramore)	46
47	38	8	OWL CITY	Ocean Eyes	Island 2728130 (ARV) ● (Young)	47
48	42	67	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (ARV) 4 ★ (Various)	48
49	47	12	VAMPIRE WEEKEND	Contrast	Xi.XLCD429 (PIAS) ● (Estmangili)	49
50	46	25	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV) ★ (Thephantombcoyz/Laigal/Ne-Yo/RedOne/Biancanella/Watters/Jonsin/lovz/Element/Wilkins/tepi/Bocker/Kennecy/Quiz&Leicss)	50
51	61	7	MARINA AND THE DIAMONDS	Family Jewels	679266482625 (CIN) ● (Howe/Stannard/Gabriel/Steez/mth/Kustin/Hwcw)	51
52	53	55	N-DUBZ	Against All Odds	AATV/UMTV 2725229 (ARV) ★ (FT Smith/N-Dubz)	52
53	51	20	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2 ★ (Jacknife Lee/McClellan/Light/Lcyy/Dogani/Biemann/Watson)	53
54	40	10	JOURNEY	Greatest Hits	Columbia 4631492 (ARV) (Stone/Elson/Baker/Perry/Workman/Gaines/Shirley)	54
55	58	9	30 SECONDS TO MARS	This Is War	Virgin DVD1599 (E) ● (Flocc/Lillywhite/30 Seconds To Mars)	55
56	39	29	MICHAEL BUBLE	Call Me Irresponsible	Reprise 936249987 (CIN) ● (Foster/Gette)	56
57	60	46	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV) ★ (Thepman)	57
58	27	2	KIDS IN GLASS HOUSES	Dirt	Roadrunner RR7800; (Adc Cin) (Perry/Dondanocco)	58
59	48	10	KE\$HA	Animal	RCA 88697640462 (ARV) (Di Luke/Blenco/Martin/Gemson/Shellback/Neville/Kustin/Crozer/FT Smith)	59
60	70	28	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank STANK007CD (PIAS) ★ (Van Heiden/Lacarte/Harris/Legsby/FX/Dizze/Rascal/Foxtier/Tiest)	60
61	41	22	ROBBIE WILLIAMS	Reality Killed The Video Star	Virgin DVD3064 (E) 3 ★ (Horn)	61
62	New		SHE & HIM	Volume Two	Ccube Six DS024CD (PIAS) (Ware)	62
63	52	29	MUSE	The Resistance	Helium 3/Warner Brs 2564686625 (CIN) ★ (Muse)	63
64	Re-entry		LEONA LEWIS	Echo	Syco 88697570012 (ARV) 2 ★ (Dodder/Amthor/Kouch/Mason/Buneta/Frompton/Martin/Shellback/Rudd/Shank/Lundin/Robson/Theyse/Ezondoi/Kuzel/Zancanella/Muckala)	64
65	59	32	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN) ★ (Crosan/Tyrell/Kentis)	65
66	Re-entry		PINK	Funhouse	LaFace 88697406492 (ARV) 3 ★ (Vicrus)	66
67	Re-entry		STEREOPHONICS	A Decade In The Sun - Best Of V2	1780699 (ARV) 2 ★ (Cenes/Lcwe)	67
68	72	22	THE TEMPER TRAP	(conditions)	Infectious INFECT02CD (PIAS) (Abbiss)	68
69	66	20	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV) 7 ★ (McC)	69
70	62	88	DUFFY	Rockferry	A&M 1756423 (ARV) 5 ★ 4 ★ (Eeden/Megerth/Ecker)	70
71	67	30	JAY-Z	Blueprint III	Roc-A-Fella 1756789773 (CIN) ★ (Carter/West/Nic/Jay/Hunter/Shux/The Incubales/Swizz Ecclz/Timezone/Neptunes)	71
72	69	5	JIMI HENDRIX	Valleys Of Neptune	Sony 88697640562 (ARV) (Hendrix/Henrix/Kramer/Macermott)	72
73	Re-entry		GROOVE ARMADA	Black Light	Work In/Cooking Vinyl GABCD1 (ADA CIN) (Cato/Finley)	73
74	71	14	THEM CROOKED VULTURES	Them Crooked Vultures	RCA 88697619361 (ARV) (Them crooked vultures)	74
75	New		ULTRAVOX	Return To Eden	Chrysalis 6315102 (E) (Ultravox)	75

Official Charts Company 2010.

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Boyzone 38  
Buble, Michael 17  
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Cole, Cheryl 13  
David, Craig 31  
Derulo, Jason 32  
Dizze Rascal 60  
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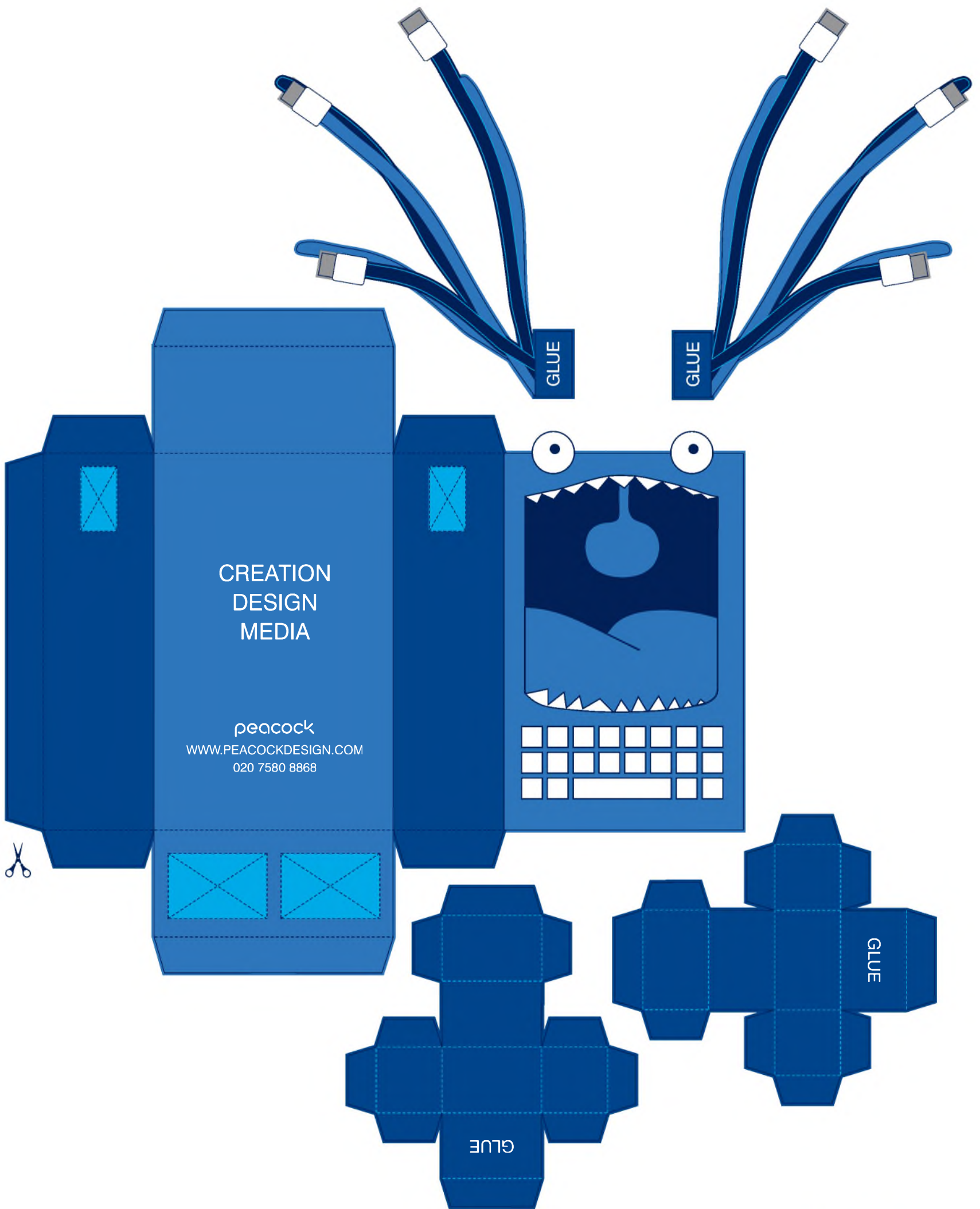
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xx, The 43

Key  
★ Platinum (300,000)  
● Gold (100,000)  
● Silver (60,000)  
★ 1m European sales

EPI Awards  
Albums  
Jason Derulo; Jason Derulo (silver);  
Coffone; White FCry (gold)



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