

NEWS

SATURDAY SUPERSTORES

Record Store Day 2010 hailed a huge success as sales at indie shops rocket



DIGITAL

GORILLAZ IN GIGABYTES

Parlophone talks about the digital campaign for Plastic Beach



FEATURES

TOMORROW'S WORLD

Matt Groening curates the 10th All Tomorrow's Parties festival

Cautious optimism as the BPI publishes first rise in annual trade income for six years

Music's revenue slump turns a corner

Figures

By Ben Cardew

DOWNLOAD SALES, THE SUCCESS OF MUSIC DVD and the proliferation of new digital music services helped the UK's music industry to turn around a lengthy slump in trade income last year, with revenue up 1.4% to £928.8m.

The newly-published BPI figures represent the first rise in annual trade income since 2003, when revenue increased by just over 1% to £1.223bn. However, BPI CEO Geoff Taylor strikes a note of caution about the increase, which he says should be considered in context.

"Obviously it is encouraging that after several years of decline we have some growth," says Taylor. "But it would not be appropriate to look at this and think it signals anything other than a stabilisation of industry revenue."

With piracy an ongoing problem, as well as the continuing shift from a physical to a digital market, there was little surprise that income from physical formats continued to decline last year, down 6.1% to £739.9m.



"We have gone from being a one-product business to being a business that has many tens of different revenue streams..."

GEOFF TAYLOR, BPI

Against this, revenue from download sales was up 51.7% to £154.0m. In value terms, this was a yearly increase of £52.5m, far outstripping leaps of £29.9m from 2007 to 2008 and £46.4m from 2006 to 2007.

Income from the sale of individual tracks is still the largest slice of the digital pie, worth £83.7m in 2009, but its growth was outpaced by that of digital albums - at least in percentage terms.

Revenue from the sale of single-

track downloads was up 52.5% year-on-year, while income from digital albums grew 54.2% to £67.3m. Download video sales were stable at £3.0m.

Among the physical formats, trade income declined 6.1% to £739.9m, or around 60% of the 2001 level. Income from physical singles slumped, as might be expected in a market dominated by downloads, while physical album income fell 6.7% to £699.2m.

However, the success of releases

from Michael Jackson and Take That led income from music DVDs to a surprise increase of 16.1% to £33.1m.

One key factor in the resilience of recorded media was price: while the BPI figures do not go into this area, recent research from the Entertainment Retailers Association suggested that the price of a CD is finally bottoming out after years of decline.

Taylor does not wish to speculate on how prices may go in the future, but explains, "It is a very

competitive market out there. The supermarkets and the online retailers are very aggressive in their pricing. Consumers benefit from a competitive market for music, but it means that margins are very tight for labels."

New digital services such as Spotify dominated the headlines in 2009 and this was reflected in the BPI figures, with income from ad-supported services up 247.0% to £8.2m, while revenue from subscription services increased 37.2% to £11.8m. Combined, however, the income from both is still little over 2% of total revenue.

Taylor explains that, while these figures may be modest, they show how the music industry is diversifying its revenues. "We have gone from being a one-product business to being a business that has many tens of different revenue streams," he says.

Mobile revenues fell by 13.3% to £12.7m last year, with income from single-track sales up 6.8% to £8.1m, while "other income", which includes ringtones, ringback tones and music video, fell 34.9% to £4.6m.

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Executives fume as ash cloud smothers industry movement

ICELAND'S VOLCANIC ACTIVITY has sent the music industry into a lather, with everyone from high-level executives to humble folk singers frustrated and fuming after finding their business plans, travel arrangements and gigs scuppered by the Eyjafjallajökull eruption.

By the end of last Wednesday, some long-haul flights were resumed after a week of air travel upheaval. But that was far too late for those bands and execs wanting to fly out to Coachella near Palm Springs or to take part in the BPI's long-planned, three-day sync mission in Los Angeles last week.

Executives such as Infectious Records founder Korda Marshall



Name on everyone's lips: Eyjafjallajökull

and acts including Gary Numan and The Cribs missed out on the festival (see p8 for more live disruption). Meanwhile, six delegates from UK companies wanting to take part in the sync

mission, that was to see around 40 companies pitch to key film and TV companies, found themselves stranded in LA with no event to attend after the BPI was forced to postpone the get-together at the last minute.

The no-fly zone over Britain for nearly six days also saw many executives trying to keep their emotions in check as flight after flight to and from these shores was grounded. Merlin chief executive Charles Caldas, who had flown to Australia before the crisis for a family visit, found himself stuck in Melbourne.

The boss of the indie rights group had been due to fly back

from his native country last Monday, but at the end of last week was still awaiting a flight out and had initially been told the earliest possibility for a plane back to these shores would be in May.

Over at the Musicians' Union, general secretary John Smith and assistant general secretary Horace Trubridge were due at the International Federation of Musicians (FIM) presidium and 96th meeting of the FIM executive committee. However, that has been postponed because of the huge disruption to all delegates.

To add to his EMI woes, Terra Firma boss Guy Hands also found himself stuck in New York while

Dominic Pandiscia, senior VP/general manager EMI global music services, had to cancel his trip to London.

Universal Music Publishing's deputy managing director Mike McCormack found himself stranded in Portugal.

However, Creative Artists Agency UK's Mike Greek was one of the more fortunate execs. He managed to get a return to London just prior to the shutdown on flights. "I was booked on a flight out of LA on Tuesday night and it just so happened it was the first plane they let take off for the UK, so I was lucky," he says.

News

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

The Playlist



MYSTERY JETS Flash A Hungry Smile

Rough Trade

This is the sound of a band truly hitting their stride. A strong start for an album that has so much more to come. (free download, available now)



TINIE TEMPAH Frisky

Parlophone

His 'introduction' single sold more than 350,000 copies and went to number one. This follow-up has the potential to do even better. (single, June 7)



KYLIE MINOGUE All The Lovers

Parlophone

From her new studio album Aphrodite, this lead single is an innovative, club-friendly pop song that received its online debut last week. (single, June 28)



THE DRUMS The Drums

Moshi Moshi

We predict it will be some time before we tire of this debut. A dynamic, commercial album that keeps the charm of their early demos intact. (album, June 7)



HURTS Better Than Love

Columbia

The debut single proper by the NME tour headliners, this boasts early spins from Radio 1's tastemaker DJs. Not a bad start. (single, May 24)



JAMAICA I Think I Like U 2

Co-Op

The debut single from the French duo formerly known as Poney Poney, is a catchy, upbeat and very pop song backed by an amazing video. (single, June 1)



CONNAN MOCKASIN Please Turn Me Into The Snat

Phantasy

Signed to Erol Alkan's Phantasy label, Connan Mockasin's debut is of another world. A swirling pool of musical innovation and ambition. (album, June 1)



THE BLACK KEYS Tighten Up

Bella Union

This Danger Mouse-produced lead single from The Black Keys' forthcoming studio set is backed by an equally brilliant low-budget promo. (single, May 10)



RUSS CHIMES Targa

unsigned

His remixes for Ellie Goulding and Marina & The Diamonds set the blogs alight and now his original material is getting publishers excited. (demo)



EFTERKLANG I Was Playing Drums

4AD

The Danish quartet have unveiled a magical video for this new single, conceived by the team at End Of The Road Films. (single, out now)



SIGN HERE

Sony/ATV has inked a deal with Columbia-signed artist **Lissie** (pictured).

Japanese Popstars have concluded both record and publishing deals this week, signing their recording interests to Virgin and publishing to EMI.

Polydor marketing exec to run newly formed music division

Strategic shift at Universal leads to executive changes

Labels

By Ben Cardew

UNIVERSAL IS SHAKING UP its catalogue and compilations business by merging Universal Music Catalogue and Universal Music TV to create Universal Music Strategic Marketing UK.

The move, which brings together two of the biggest companies in the business – in the first quarter of 2010 UMTV had a 4.9% share of the albums market, while UMC had 0.5% – will also see Polydor general manager of marketing Karen Simmonds brought in to run the new division from July 1.

Brian Berg, currently managing director of UMTV, will take on the new role of president, Universal Music Enterprises UK, a new division in this country with a remit that includes everything from managing Universal Music's partnership with All Around The World to overseeing stage show Dreamboats & Petticoats. Berg says the division will be "exploring other ideas from outside the box".

In her new role as UMSM man-



Moving: Karen Simmonds will run Universal Music Strategic Marketing UK

aging director, Simmonds will "shape and develop the commercial future of the music and artists in Universal Music's catalogue". She says the two departments are being merged because they need to work closely together going forward.

"It makes sense to have the two working alongside each other and also have a focus for all the frontline labels [to work with]," she explains. While it is still too early to say exactly what her plans are for the new division, Simmonds does reveal one focus will be "finding new avenues of bring music to people".

"We currently have the repertoire that people like but how do we bring people to it?" she asks.

She also says the move is not about saving money "The idea at the moment is not to have job losses. It is about combining the strategies of two companies here and these two working closely together."

Simmonds, who steps up after 11 years at Polydor, the last four as the label's general manager of marketing, will report to Universal Music UK chairman David Joseph.

She says she is relishing the move from a frontline-focused label such as Polydor to one which concentrates on the catalogue business. "What Polydor is about is innovation, great music and the desire to succeed," she says. "All of these things will be applicable to UMSM."

Joseph says. "Karen has built an exceptional team at Polydor and has been a key part of the label's culture and success. I am incredibly confident about what she can achieve with our catalogue and compilation businesses."

Before joining Polydor, Simmonds was at MCA. Before that she rose through the ranks at HMV to become head of rock and pop.

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Epic role VP position for Charrington

EPIC RECORDS director of A&R Jo Charrington is being promoted to vice president of A&R following her long run of successes with artists such as The Priests, Scouting For Girls, Paloma Faith and JLS.

Charrington recently had her achievements recognised when, alongside Epic managing director Nick Raphael, she picked up the A&R Award at the Music Week Awards. She calls her time at Epic an "absolute adventure", adding she is looking forward to building on the "wonderful roster of artists we have at Epic".

Raphael reserves high praise for his colleague, who has been director of A&R at Epic for three years. "This is a natural progression for Jo and fully deserved," he says. "Since we re-launched Epic in the UK she has played an integral role in its success. She has just as important a role in its future as we continue to grow the label and our roster."

Sony Music UK chairman and CEO Ged Doherty adds, "Epic has had a consistent run of success and Jo's promotion is well deserved."



GIG OF THE WEEK

Who: Born Blonde
When: Wednesday, April 28
Where: Hoxton Bar & Kitchen

Why: First signings to the new Mercury imprint Hideout Recordings, Born Blonde are starting to hit their stride live

Dance label reconstructed

THE NEXT STAGE OF THE DECONSTRUCTION STORY kicks in this month, with label boss Mike Pickering (pictured) ready to unleash the first material from newly-signed acts.

Since relaunching the celebrated dance label last year, Pickering and his team, including label manager Claire Horseman, have confined themselves to digitally releasing the Deconstruction back catalogue alongside new mixes.

Now Pickering, who also acts as Sony's senior VP of A&R, is ready for the next stage – to release new material – and has put pen to paper with five acts: Diagram Of The Heart, Baby Drum, Axwell, Retro/grade and Murray James.

Pickering says the philosophy of Deconstruction is "one foot in the warehouse and one foot in the charts".

Pickering believes now is the right time to return with a new-look Deconstruction and a brand-

new roster. "Everything goes in cycles. Two years ago everyone wanted to sign bands that were the second wave of Britpop," he says.

"But all these movements eat themselves and the dance world is now on fire."

He explains that the sector has learned to avoid certain mistakes which may have hampered its development in the past. "You can sign an artist now for what you used to need to pay for a remix," he explains.

With original Deconstruction designer Mark Farrow also back in the fold – he designed the new-look logo above – Pickering is readying the first releases for June, with Dead Famous the first single expected from the two-piece Diagram Of The Heart.

He is also planning some major events, including one-off Deconstruction nights, and will be rolling out related merchandising with talks already advanced with one major clothing company.



Third annual event buoyed by a host of live activity and exclusive releases

Record Store Day hailed a success as indie takings rocket fourfold

Retail

By Ben Cardew

ENTERTAINMENT RETAILERS ASSOCIATION director general Kim Bayley has called on record labels to support independent music stores with exclusive releases throughout the year, after the success of Record Store Day 2010.

The third Record Store Day took place around the world on April 17, with more than 150 stores in the UK taking part.

High-profile exclusive releases from acts including Blur, The Rolling Stones and The Beatles led to an 800-strong queue outside London's Rough Trade East before the store opened, while physical singles sales through the indie sector were up 450% week-on-week and 96% on last year's RSD week. Physical album sales though indie stores were up 9% week-on-week and up 11% on last year's RSD week.

Rough Trade East store manager Spencer Hickman, who co-ordinates Record Store Day in the UK, says these figures may actually understate the surge at the tills, with sales at his store up 633% week-on-week. And this was by no means limited to London: the Drift Record Shop in Totnes, Devon, reported sales up 300% on the average Saturday, while Avalanche in Glasgow said it had its second-highest takings in its 13-year history.

"RSD has grown so much over three short years," says Hickman. "It could end up being one of the biggest music celebration days on the calendar. It is about engaging the customers and getting them back in the whole year round."

Best intents US retail giant comes to UK

Best Buy has confirmed it will offer "a substantial music section" when it launches in the UK. The US company, which is an important music retailer on the other side of the Atlantic, opens its first UK store in Thurrock, Essex, this Friday (April 30). Stores in Southampton and Merry Hill will follow, with the company predicting it will create 5,000 jobs in the UK over the next five years. The company says it does not wish to give specifics on what will be on sale in Thurrock "but there will



Saturday superstore: 800 fans queued outside Rough Trade East to secure their RSD exclusives...

"Record Store Day has grown so much in three years... it could end up as one of the biggest music celebration days on the calendar"

SPENCER HICKMAN, ROUGH TRADE EAST

This ripple effect will be key for Record Store Day in the future. Hickman says some punters from last year's RSD have now become regular customers at Rough Trade East, while Bayley says she would like to see the achievements of RSD replicated throughout the year.

"As ERA we would like to see something more than one day of the year," she explains. "There is a great enthusiasm for collectible vinyl, for example. There is the potential for labels to do this for more than one day a year. We are



...while at Rough Trade West, bands including The Magic Numbers entertained the public

thinking about how we can get people coming back to these stores on other days."

Hickman says he will also start talking to labels about offering exclusive releases all year round when he gets back from holiday. However, the question remains as to who would manage these releases: Hickman oversees RSD on a voluntary, unpaid basis, while the Coalition of UK Indie Stores – a group of 25 leading independent record store across the UK which has previously shared exclusives – has been less active of late.

"A lot of people don't live near [The Coalition] stores," Bayley adds. "The plan is to introduce what The Coalition does across more stores." Bayley explains ERA could lead this initiative – but only if indie stores want them to.

Despite the undoubted success of Record Store Day there was grumbling from consumers about some of the exclusive releases ending up on eBay: the limited Blur seven-inch Fool's Day (pictured) is currently available on the site for up to £250, despite being made available as a free download from the band's website blur.co.uk.

Hickman says customers re-



selling releases is very difficult to control. However, organisers have acted against stores who put stock directly on eBay, with three UK stores now banned from future Record Store Days for "diverting stock from regular sale".

"The whole point of Record Store Day is to highlight the close relationship between indies and music fans. Any stores which abuse that relationship have no place in Record Store Day," Hickman says.

Attention now turns to next year, with possible plans including sponsorship for the UK event; introducing ways to reward shops' regular customers and a website where customers can swap RSD releases in a bid to beat eBay.

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IN THIS ISSUE

MusicWeek



NEWS

TRANSGRESSIVE LINKS WITH CO-OP 4-5

London indie strikes marketing and distribution deal

MEDIA NEWS

BBC BUILDS ON STRATEGY SUCCESS 6

Parfitt's board to co-ordinate output

LIVE NEWS

CHAOS ERUPTS 8

Icelandic ash leads to live disruption

PUBLISHING NEWS

DIZEE AT THE IVORS 10-11

UK star tipped for top awards at May ceremony

DIGITAL NEWS



GORILLAZ BREAK GROUND 12

Parlophone talks to Music Week about Plastic Beach's digital plot

UNEARTHED

THE BOY WHO TRAPPED THE SUN 13

Geffen signing aims high in 2010; plus Dooley's Diary

FEATURES



ALL TOMORROW'S PARTIES 14

We chat to ATP's founders about a decade of inspired festivals

THE CLASSICAL DIVIDE 17

A look at a sector on the rise and how to market award wins

News

Editorial Paul Williams



WHEN FLAT IS NOW ACCEPTED BY MANY AS THE NEW UP, any rise in annual recorded music revenues has to be viewed as a positive sign.

Yet it is equally wise to apply caution to the 1.4% increase in turnover for 2009 reported by the BPI. A look behind the figures reveals some of the new revenue streams that could supposedly help to shape the future of the industry are not – so far – contributing anything like a decent share of income.

Led by Spotify, the ad-supported model was the centre of much public focus last year, but in revenue terms these businesses made up less than 1% of overall revenues during 2009 with just £8.2m generated in this way. But at least these numbers are heading in the right direction, unlike with mobile; total income here actually fell 13.3% last year.

Still, the online market continues

to grow with revenues up nearly 52% on 2008. The fact digital income now makes up more than 20% of the total recorded music business is proof how effective labels and retailers have been in building up this market from virtually zero just a few years ago. Even here though, we should not get too carried away, as falling download track sales in the States this year serve as a warning we cannot take expansion in this area for granted.

While much fuss will understandably be made about digital's growth in the overall figures, it should not overshadow the meaty contribution CDs still make to recorded music revenues. Against a backdrop of a recession, retail closures, shifting consumer behaviour and, of course, rampant online piracy, a drop of only 6.1% in physical income is some achievement. As reported recently by ERA, a stabilisation of pricing has no doubt helped matters, but labels and retailers will have to work smartly together to try to stop this steady decline turning into a hefty drop.

EMI has made much capital over the years from Beatles anniversaries, but one it is unlikely to be celebrating is the 40th anniversary this month of the release of Paul McCartney's first solo album.

It has been a good while since Macca released any new material through the company, but his decision to take away his entire post-Beatles back catalogue from EMI is a hugely significant one, given the crucial role he has played in its history and fortunes across nearly half a century.

It is worth remembering McCartney has left EMI before, at least in North America where in the mid-Seventies he signed a lucrative deal with CBS and stayed there until the end of the Eighties before returning to his musical "home". Yet, as much as a blow as losing the former Beatle would have been back then, leaving now, and on a worldwide basis, is a far bigger deal given the number of other high-profile artist departures there have been from EMI in the last few years and coming as it does when Guy Hands and his colleagues are trying to woo potential investors to back the business. The transfer of Macca's catalogue to Concord Music Group also comes at a time when question marks continue to hang over what will happen to two other catalogues currently in EMI's hands; those of Pink Floyd and Queen.

In terms of record sales, losing McCartney's solo and Wings catalogue will not make a big difference to EMI. These days his albums sell only a fraction of what his recordings with The Beatles continue to sell and it is as a live phenomenon where he remains a first-class draw. But if even Macca, whose own business acumen over the years has been demonstrated through his successful operation MPL, which controls his solo and Wings masters and has a very extensive music publishing catalogue, has lost faith in the company which changed the world with John, Paul, George and Ringo, it underlines how daunting a task it will be to persuade investors to buy into the UK major.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 55% NO 45%

THIS WEEK WE ASK:

Can Best Buy succeed where other US music retailers have failed in the UK market?

To vote, visit www.musicweek.com

Redesign to build on music magazine's growing profile

Clash marks 50th issue

Media

By Ben Cardew

CLASH MAGAZINE IS CELEBRATING ITS 50TH ISSUE by undergoing a redesign and will be distributing tens of thousands of sample issues to show off the new look.

The magazine's 50th issue comes out on May 6. Editor Simon Harper says the magazine wanted to do something special to mark the occasion and this includes a cleaned-up design to give the title a "breath of fresh air".

"It is a lot easier to read," he adds. "We have really brightened it up." Other changes include re-introducing the Clash Click technology section and setting out the magazine in specific "chapters" to make it easier to navigate. "It is unlike most other music magazines at the moment," Harper adds.

The redesign will also make the magazine more easily adaptable for international audiences, according to publisher John O'Rourke. "We have attracted interest in licensing from about 10 different people abroad," he says. "But the [previous] design didn't really lend itself to being replicated."

The magazine's website www.clashmusic.com is also being redesigned, with the intention of building an online community and



Revamp: the new-look Clash magazine has been redesigned to appeal to international outlets

eventually reaching the target of 1m unique users a month, four times its current user base.

To show the new design off and build the magazine's profile, *Clash* is producing 50,000 free sample issues that will be available in stations, universities and shops around the UK. The 24-page sampler will include material from the 50th issue.

The magazine will also be holding two invite-only gigs to mark the anniversary: the first is on May 6 at The Monarch in Camden, which Harper says will feature "an international female rock icon". The second is at the end of the month at the Camden Barfly and will be headlined by a new band

whose debut album is scheduled for release in June.

Harper explains the magazine also has "little kernels of ideas for things in the US", where the magazine is currently available on import.

The first issue of *Clash* was produced in Dundee in March 2004. The magazine was initially bi-monthly, going monthly in 2008 – just two years after opening a London office.

Harper says the title's readership has been growing steadily, despite the difficult times for print titles. *Clash* is not ABC audited, but Harper says it has around 35,000 to 40,000 readers.

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Industry body to identify skills gap

THE INDUSTRY IS HOPING TO ADDRESS THE "SKILLS TIME-BOMB" identified earlier this year by launching the first skills audit of the commercial music sector.

The joint UK Music and Creative & Cultural Skills research is being launched this week to map the skills the industry currently has, where the gaps are and to propose a policy for plugging those gaps in the future.

The move, which follows from one of the recommendations underpinning last month's Liberating Creativity document, will see a survey conducted over the next couple of months.

UK Music education and skills advisor Sara Conway says the research will involve all types of companies – from the majors down to sole traders – within the sector and help to uncover the key issues and skills shortages.

It will be based online, hosted this week by various industry websites, including UK Music and

musicweek.com. "We need to be better informed," says Conway. "We need to find out where the gaps are – are they in marketing or are they in digital – and what the industry and public policy can then deliver."

Conway says she expects the survey to report in the summer and will examine the "political calendar" to see how they can push the findings with Government.

She adds the industry has made progress in addressing particular skill set shortages in the industry with apprenticeship schemes such as the Music4Good scheme, which is helping to train youngsters in the music industry in areas such as management, A&R and production and now boasts 14 apprentices.

"We have a skills strategy, but we need robust information and something to underpin it," adds Conway. "This is really going to help shape policy and delivery in that area."

The move cannot come quickly enough for the industry and C&CS,

which earlier this year produced its Performing Arts Blueprint report that identified both skills shortages and skills gaps, with more than half of the UK's performing arts businesses reporting recruitment difficulties because candidates lack experience. The then C&CS chief executive Tom Bewick said at the time the sector was suffering a "skills time bomb".

The audit also helps address recommendation six in the Liberating Creativity document. This called for the Government – which has allocated £1bn for apprenticeships and set a target of 5,000 apprenticeships in the creative industries by 2013 – to adopt the industry-run apprenticeship schemes and provide funding for their expansion.

The document also suggested UK Music work with colleges and universities to provide an industry accreditation programme focused on meeting the needs and aspirations of both graduates and the industry.

ON THE WEB

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- New signing – **Toddla T** joins Ninja Tune
- Vinyl helps **Weller** to the top
- **MGMT's** congratulations – sales breakdown

Licensing deal sees indie label tap into new partner's international network

Transgressive in Co-op link-up

Deals

By Ben Cardew

CO-OPERATIVE MUSIC HAS FOLLOWED ITS RECENT HEAVENLY DEAL by signing a licensing agreement with London-based independent label Transgressive Records.

The agreement means Transgressive will partner with Co-operative Music in the UK to market, promote and distribute releases from some of the label's artists. Transgressive will also tap into Co-op's international network to release these artists' music worldwide, excluding North America.

The first releases under the new deal will be albums from Johnny Flynn and *Pulled Apart By Horses*. The former is released on June 7, with the latter following a week later.

Radio 1's Zane Lowe has already made Johnny Flynn's *Kentucky Pill* his "hottest record in the world" and the artist will be touring over summer, including Australian dates with Laura Marling.

Transgressive co-founder and company director Toby Langley says the agreement reflects the label's international ambitions for this year and beyond. "We craved an international network for our releases that would ensure we could actively tour support, market and break acts outside of the UK. With the way that music is discovered



Johnny Flynn: new album to benefit from Co-op agreement

now there's no reason why worldwide campaigns can't be syndicated in unison a lot more, rather than be sluggish or delayed," he says.

Langley adds Co-op is the perfect partner because it has "spent years refining this method and ethos and in the process has acquired or licensed one of the most credible and exciting music catalogues from the coolest and most distinctive labels and people".

Transgressive previously had an A&R deal with Warner that covered releases from acts including Foals,

who are the last act signed by Transgressive to remain within the Warner system. This deal expired in 2009, although Warner maintains the rights to the material released during this period.

As with the original Warner arrangement, Transgressive retains its independence through the Co-op deal, which Langley says "holds inherent importance to us".

"Transgressive aspires to be a brand you can trust, never repeating itself, and surprising everyone – including ourselves – in the

"We craved an international network for our releases"

**TOBY LANGLEY,
TRANSGRESSIVE**

process," he explains.

Co-operative Music general manager Vincent Clery-Melin says musically Transgressive has "impeccable taste", adding, "They sign interesting and very good bands. They are very pro-active and they are very good in terms of promoting their brand and label."

Clery-Melin also praises its "360 approach" to music, which includes records, publishing, live and media. "These guys are among the best new music entrepreneurs out there; they consistently put out great music and they're great people to work with," he adds. "We couldn't hope for a better start to the relationship than to be working with Johnny Flynn's amazing record and with *Pulled Apart By Horses*."

The move with Transgressive, which recently celebrated its fifth anniversary with a series of London shows, follows a similar tie-up between Co-op and Heavenly struck in February.

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Kobalt plans expansion Bauer in online initiative

KOBALT IS PLANNING to expand to around 30 new territories over the coming months.

The move comes after the firm – which won independent publisher of the year at the Music Week Awards earlier this month – experienced growth of more than 80% in the last financial year and overtook Warner/Chappell in the German market.

Details of the move are not expected to be revealed until later this year. However, Kobalt founder and CEO Willard Ahdriz says talks are at an advanced stage.

"We are in talks with various people about expanding to around 30 more territories by the end of the year," he notes. This will take the number of territories Kobalt operates in to around 50.

"However, although we are far along in our negotiations, we don't want to announce anything until all the deals have been fully finalised. And I would like to add this expansion does not mean we

are gearing up to buy up EMI if it goes up for sale.

"There are many ways in which the company can improve, but I do not think it is for Kobalt to start fixing their problems."

Kobalt claims to have produced growth of 85% in the past financial year and turned over £37m in the 12 months ending June 2009. For the three previous years Kobalt experienced growth of around 60%.

The company now employs 80 people worldwide and experiences artist contract renewals of more than 95%.

This, claims Ahdriz, reflects Kobalt's service quality and enhanced collection capability for artists and writers. He stresses the company's plans to expand would not compromise this.

"We are looking at longer-term deals rather than short-term money makers and ways of strengthening the Kobalt brand and publishing assets," adds Ahdriz.

BAUER MEDIA HAS ROLLED OUT NEW ONLINE MEDIA PLAYERS to 38 of its radio stations, allowing listeners to buy music directly from the stations' playlists for the first time.

The move marks an upgrade to Bauer Media's existing online streaming service and sees new media players added to a number of stations' sites, including 19 Big City Network services. Sites for six further stations, including Kiss and Magic 105.4, will switch to the new players imminently.

The new players are intended to deliver "a higher-quality audio experience" for those who wish to listen online and are also intended to be easier to use than the service they replace.

Key for the music industry, though, will be the players' ability to boost sales: the players link directly to affiliate retail partners Amazon MP3 and iTunes, allowing listeners to easily purchase the music they hear.

"It is a one-step process," says Bauer Radio London head of digital Bruce Mitchell, who has been leading the upgrade. "You don't have to go digging across websites."

Big City Network head of music Ric Blaxill, whose brief includes building closer relationships with the record industry, says that the move will be beneficial for the business.

"We play over 10,000 songs a day across the Bauer Radio Network so offering music sales directly from our player is a great opportunity to both support the music industry and bring listeners closer to our playlist," he says.

Mitchell explains there is a commercial benefit to Bauer – it will take a small cut from any tracks sold via the players – but the service will also allow listeners to get closer to the stations' playlists. "Our users trust our recommendations – you can then say, 'Here is the opportunity to own it,'" he says.

News in brief

1US indie label Concord Music Group has won the rights to the **Paul McCartney** solo and **Wings** catalogue, following the expiry of McCartney's previous deal with EMI. The global deal will cover both physical and digital distribution of McCartney's post-Beatles catalogue, as well as Wings albums. Concord's reissue programme will kick off in August 2010.

1Gangstarr and Jazzmatazz rapper **Guru** has died, aged 43, after a long battle with cancer. Guru is probably best known for his work with DJ Premier as Gangstarr.

1Terra Firma chairman Guy Hands is to ask investors for a further £360m to secure the future of EMI Group. Hands is reportedly hoping to triple the £120m the company needs to raise before June in an attempt to fund EMI through to 2015 when it can renegotiate its loans with Citigroup.

1US chart compilers **SoundScan** detected 5.29m album sales two weeks ago – the lowest tally for any seven day cycle since SoundScan started quantifying data 19 years ago, falling more than 300,000 sales short of the previous low of 5.60m for the chart week ending June 13 2009.

1Festival Republic has reissued its plea to people looking for tickets for this year's Reading and Leeds Festivals to only use websites, outlets and partners as authorised on their websites www.readingfestival.com, www.leedsfestival.com.

1Warner/Chappell Music has announced details of a worldwide publishing agreement with Them Crooked Vultures artists John Paul Jones and Joshua Homme, which will see the publisher administer the rights of the songs from the band's debut album.

1PPL has appointed Aman Khullar as head of television licensing. He joins from talkbackThames where he was commercial affairs executive and replaces John McGuire, who left PPL a few months ago.

1Entertainment industry investment and advisory group **Edge** has revealed its specialist entertainment funds – the Edge Performance VCT (EPVCT) and the Edge Performance EIS – raised £32.1m in their latest fundraising round, nearly three times last year's total.

1Scissor Sisters, Tony Bennett and Ozzy Osbourne will kick off this year's **iTunes Festival**, which takes place at The Roundhouse every night in July, starting with the Scissor Sisters on July 1.

1SEG Entertainment **UK** has marked its first birthday by signing management deals with Leftfield and William Orbit. The company has also agreed a deal with Marc Sheinman and John Bailey's Mum's The Word Management, which brings *Shy FX*, *Breakage* and *His Girl Friday* into the SEG fold.

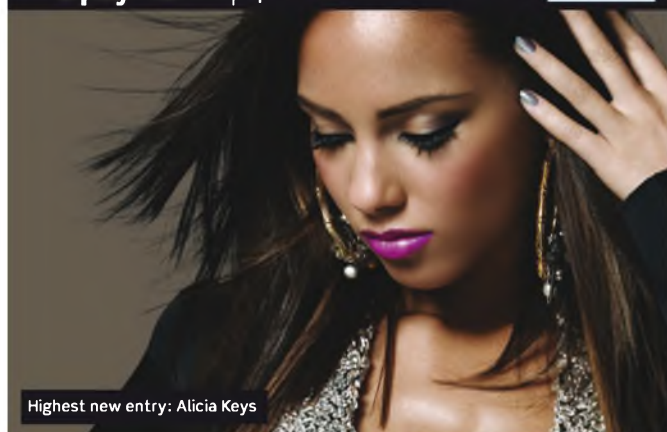
News media

ON THE WEB

www.musicweek.com

- Viewpoint: Absolute Radio chief operating officer **Clive Dickens** on Compare My Radio
- Keane, K'Naan and Paperboy added to **Radio 2's** A-list
- The **Later... with Jools Holland** line-up

TV Airplay chart Top 40

Highest new entry: Alicia Keys

This Wk	Last	Artist Title Label	Plays
1	2	PROFESSOR GREEN FEAT. ED DREWETT Need You Tonight / Virgin	563
2	1	USHER FEAT. WILL.I.AM OMG / LaFace	540
3	8	KELIS Acapella / Interscope	503
4	2	TINIE TEMPAH Pass Out / Parlophone	485
5	12	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway	472
6	5	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	463
7	6	PLAN B She Said / 679/Antalctic	462
8	3	RIHANNA Rude Boy / Def Jam	437
9	4	LADY GAGA FEAT. BEYONCE Telephone / Interscope	401
10	10	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	333
11	22	PENDULUM Watercolour / Warner	301
12	11	JASON DERULO In My Head / Beluga Heights/Warner Bros	297
13	21	IYAZ Solo / Reprise	289
14	15	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive	288
15	17	ROLL DEEP Good Times / Virgin	284
16	3	BLACK EYED PEAS Rock That Body / Interscope	283
17	14	INNA Hot / 3 Beat/AATV	264
18	33	SELENA GOMEZ AND THE SCENE Naturally / Hollywood	259
19	16	FUGATIVE Crush / Hard2beat	257
20	27	DAVID GUETTA FEAT. KID CUDI Memories / Postiva/Virgin	231
21	19	N-DUBZ Say It's Over / AATV/UMTV	227
22	13	JLS One Shot / Epic	227
23	RE	FLORENCE + THE MACHINE Dog Days Are Over / Island	225
24	18	CHERYL COLE Parachute / Fascination	223
25	31	DIANA VICKERS Once / RCA	203
26	20	ELLIE GOULDING Starry Eyed / Polydor	201
27	NEW	ALICIA KEYS Try Sleeping With A Broken Heart / I	191
28	22	MCLEAN My Name / Asylum	189
29	29	BEYONCE Ego / Columbia	186
30	24	JUSTIN BIEBER FEAT. LUDACRIS Baby / Def Jam	178
31	NEW	BOYS LIKE GIRLS Love Drunk / Columbia	176
32	NEW	OWL CITY Umbrella Beach / Island	174
33	28	KEVIN RUDDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN I Made It / Island	171
34	RE	GORILLAZ Stylo / Parlophone	168
35	NEW	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat	165
36	RE	KATE NASH Do Wah Doo / Fiction	164
37	25	GREEN DAY Last Of The American Girls / Reprise	162
38	NEW	AGGRO SANTOS Candy / Mercury	162
39	30	LIL' WAYNE Drop The World / Island	161
40	26	YOUNG MONEY FEAT. LLOYD Bedrock / Cash Money	161

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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Parfitt's popular music board to co-ordinate output

BBC board to build on music strategy success

Radio

By Paul Williams

ANDY PARFITT IS LOOKING to build on a successful first year for the BBC popular music board by getting the Corporation's radio, TV and online outlets working more effectively together.

Parfitt set up the board last spring after being appointed by BBC audio and music director Tim Davie to succeed Lesley Douglas as popular music controller. It now meets once a month to discuss all aspects of the Beeb's popular music content.

"If there is one clear message to the music industry it would be: if anyone is wondering if there is anyone who cares passionately about popular music at the BBC, working hard to deliver great programmes and great programming and great content to our audiences, this is the one-stop shop to achieve that," says Parfitt.

The BBC executive says among the first-year achievements of the board - whose members include Radio 2 and 6 Music controller Bob Shennan - was to co-ordinate the BBC's festivals coverage, establishing which channels or stations broadcast what. This included having 6 as the main Glastonbury radio broadcaster with Radio 1 airing selected highlights.

"We did get something really right with the festival season," he says. "And we were able to take a

longer-term view about the Mercury Music Prize, for example, to make sure we got better coordination between Radio 2, Radio 1, 6 Music and so on and in general working behind the scenes to get the key events of the year aligned with particular stations and particular channels.

"Again this year that is what we

"We are attempting to encourage local radio and BBC introducing to work together and to create some really exciting television formats"

ANDY PARFITT

are attempting to do, to simplify, to encourage local radio and BBC introducing to work together. I think this year we are also looking to see if we can help to create some really exciting television formats, so we can



relay Radio 2's Electric Proms really well on BBC TV."

He highlights the additional content the BBC is providing online, such as the case of Radio 1 and Radio 2's websites, which offer artist pages and on-demand audio and video content.

"We've made real strides in our online offer to make it much more sophisticated and much more joined up in terms of the work we are doing with the great artists that we get presented with," he says.

Parfitt explains that one of the board's principal goals is to make things as simple as possible when the music industry talks to the BBC, including who to talk to and how decisions get made.

● The BBC popular music board comprises Parfitt; Bob Shennan; music and events commissioning editor Jan YOUNGHUSBAND; Radio 1 and 1Xtra live music and events editor Jason Carter; Radio 2 and 6 Music head of music Jeff Smith; Music Entertainment creative head Mark Cooper; multi-platforms and interactive controller Mark Friend; audio and music MC&A acting director Nicki SHEARD; Radio 1, 1Xtra and popular music business manager Chris HUMPHREYS.

paul@musicweek.com

Media news in brief

● **Absolute Radio** last week re-launched its live music offering, Absolute Radio Live, with an exclusive Paul Weller gig, ahead of a busy summer of live music. The station says that Absolute Radio Live will be "deeper and more extensive than ever" this year, focusing on live concerts, events, festivals, bands and ticket giveaways. The station's website www.absoluteradio.co.uk, will be updated live from the summer's live events, with content including reviews, stage photography and backstage pictures. Absolute Radio will have a presence at four festivals this summer - the Isle of Wight Festival, Hard Rock Calling, V Festival and Latitude. The station will also be broadcasting live



Paul Weller: Absolute Radio gig

from a number of big concerts this year including the Kings of Leon gigs in Hyde Park, as well as staging several of its own concerts.

● **Purple PR** has promoted Caroline Cabral to head of press and made Emma Philpott a junior press officer. Cabral, formerly of the Mercury Def Jam press office, has worked at Purple for more than two years on artists including Sia, Example, Kelly Rowland

and Sugababes. Former Mulberry staffer Emma Philpott has been at Purple for a year as assistant and has been running the regional press office.

● **Radio 1** and **1Xtra** are to broadcast a 10-hour simulcast drum & bass marathon on Monday, May 3. Radio 1's Zane Lowe and Radio 1 and 1Xtra's MistaJam will kick off the evening with the Drum & Bass Takeover at 7pm. This show includes interviews and exclusive tracks from drum & bass acts Pendulum, Chase N Status and Sub Focus. This is followed by a specialist Drum & Bass review show at 9pm; BBC Radio 1's Stories - The Story of Drum & Bass from 10pm; and Drum & Bass Masters featuring Radio 1 DJs Fabio and Grooverider and 1Xtra's Bailey and Crissy Criss from 11pm.

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

Radio playlists can now be found online at www.musicweek.com

Airplay analysis Alan Jones

Keane eager to climb the rankings



Although affected by Music Control monitoring problems (data is missing for nine Scottish stations from midday on 21 April to midnight on 24 April due to problems with one of the company's sites), Scouting For Girls' This Ain't A Love Song enjoys its most comfortable victory yet on its fourth week at number one on the radio airplay chart, recording its highest tally of plays (3,058) and its biggest audience (74.09m). It has nearly 30m more listeners than runner-up Plan B's She Said, which trails in some 67.78% in arrears. This Ain't A Love Song's top supporters were The Hits (88), Leicester Sound (58) and Trent FM (57).

In the week it debuts atop the OCC sales chart, Diana Vickers' first single Once has the biggest increase in plays of any track, piling on 429 plays week-on-week, while adding more than 3m new listeners. As a result, the track - whose biggest supporters are 95.8 Capital FM (48 plays), Leicester Sound (47) and Red Dragon (45) - jumps 9-6.

On its first full week on the airwaves Keane's Stop For A Minute secured 593 plays from 60 supporters - enough for it to debut

at number 15. The track, which is included on the band's forthcoming EP Night Train, draws much of its fire power from Radio 2, where it catapults to the top of the most-played list, with 19 spins. Said prominence earns 79.48% of the track's overall audience, though its biggest supporters, in terms of plays, are Xfm (Manchester) and XFM (London) - 34 plays apiece - followed by Hallam FM and Mercia (20 plays).

Professor Green feat. Ed Drewett top Radio 1's most-played chart for the third week in a row with I Need You Tonight. The station aired the track 28 times last week (once less than the previous week) providing 55.89% of the 40.83m listeners that earn it a 7-5 move on the radio airplay chart.

Meanwhile, the promotional videoclip for the track vaults 7-1 on the TV airplay chart, where its tally of 563 plays is 23 more than Usher's OMG, which topped the chart last week and now slips to number two. I Need You Tonight's top tally supporters are MTV Hits (75 plays), Q TV (61) and MTV Dance (54).

Alan Jones

Campaign focus



Hurts

campaign," he says. "We're looking at tours across Europe to back up the work we are doing in the UK."

The campaign began earlier this year with the limited release of Wonderful Life, which was remixed by Arthur Baker and released on the German label Vier Musik.

The single will receive a full commercial release this August, ahead of the band's debut album on August 23. Stateside, the campaign will launch at a later date, with the band to head over to CMJ in October for their first live show in the US.

Hurts' first London gig took place at Wiltons Music Hall in February and this week they start the NME Radar Tour, which they are headlining.

Sony will get the ball rolling with the first full single, Better Than Love, next month. The video for the song was shot last week in Romania by WIZ. The song has already attracted Radio 1 support from Huw Stephens, Zane Lowe, Nick Grimshaw, Pete Tong and Fearnie Cotton among others.

Major Label/Sony act Hurts are enjoying a number one airplay record in Cyprus with Wonderful Life, as the label's international approach in launching the band starts to pay off.

Manager Matt Vines says, with the exception of North America, the launch campaign for the band will roll out simultaneously around the world.

"It's an internationally focused

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	1	8	5	SCOUTING FOR GIRLS This Ain't A Love Song Epic	3058	6.4	74.09	2.08
2	5	4	4	PLAN B She Said 679/Atlantic	2169	23.31	44.16	9.5
3	6	4	2	USHER FEAT. WILL.I.AM OMG 14/Face	1341	21.91	42.79	16.72
4	4	9	23	CHERYL COLE Parachute Fascination	3289	3.21	41.53	7.9E
5	7	4	6	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight Virgin	1071	31.0E	40.83	17.43
6	9	6	1	DIANA VICKERS Once RCA	2085	25.91	36.84	9.0E
7	2	12	11	LADY GAGA FEAT. BEYONCE Telephone Interscope	2746	0.81	36.39	33.3E
8	10	16	2E	OWL CITY Fireflies Island	2560	0.5E	31.9	-1.02
9	15	3	8	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	975	14.57	31.51	13.3E
10	3	6	25	JOSHUA RADIN I'd Rather Be With You 14th Floor	2134	16.23	30.92	35.4E
11	11	11	17	RIHANNA Rude Boy Def Jam	2196	-0.63	30.42	-0.1E
12	12	5	3	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone Jive	1228	4E.21	30.4	2.4E
13	13	4	7	KELIS Acapella Interscope	1197	50.38	30.11	6.51
14	19	3	51	TRAIN Hey, Soul Sister Columbia	1113	57.65	28.81	12.14
15	16	12	24	JASON DERULO In My Head 14/Eggs Heights/Warner Eric	2003	-2.58	28.3	5.17
16	NEW	1		KEANE Stop For A Minute Island	593	0	27.9	0
17	8	17	2E	ALICIA KEYS Empire State Of Mind Part II J	2516	-1.2	27.04	21.67
18	14	13	3E	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	2088	0.24	25.96	-7.9E
19	1E	27	40	LADY GAGA Bad Romance Interscope	1E10	-1.35	24.18	-5.91
20	2E	9	41	PIXIE LOTT Gravity Mercury	1E98	0.2E	24.02	3.62
21	21	3		LADY ANTEBELLUM Need You Now Capitol	662	4E.44	23.26	-3.57
22	NEW	1		ELLI "PAPERBOY" REED Come And Get It Parlophone	182	0	22.75	0
23	21	13	1E	ELLIE GOULDING Starry Eyed PolyGram	1569	3.15	21.88	8.4E
24	30	32	73	CHERYL COLE Fight For This Love Fascination	139E	-5.85	21.27	-1.07
25	2E	3	21	KATE NASH Do Wah Doo Fiction	47E	11.74	20.85	-5.31
26	2E	4		PAUL WELLER No Tears To Cry Island	235	11.9	20.72	-9.5E
27	40	2		FYFE DANGERFIELD Faster Than The Setting Sun Geffen	182	12.35	20.61	12.7E
28	25	3	27	FLORENCE + THE MACHINE Dog Days Are Over Island	37E	-15.9E	20.41	11.2E
29	17	15	70	JLS One Shot Epic	1E42	-15.23	20.36	21.27
30	37	2	80	ALL TIME LOW Lost In Stereo HipTones	54	58.82	19.66	5.3E
31	44	2		ROLL DEEP Good Times Virgin	212	5.47	19.56	13.3E
32	24	10		ROBBIE WILLIAMS Morning Sun Virgin	1E28	4.88	19.39	15.84
33	42	2	12	TAIO CRUZ FEAT. KE\$HA Dirty Picture 4th & Brixton	647	37.37	18.72	4.2E
34	2E	9	13	TINIE TEMPAH Pass Out Parlophone	801	-11.5E	18.23	17.3E
35	50	2		B.O.B FEAT. BRUNO MARS Nothing On You Rebel Rock Ent./Atlantic/Giant Music	698	28.31	18.18	11.9E
36	NEW	1		ALEXANDRA BURKE All Night Long Syco	1482	0	18.08	0
37	NEW	1	93	BIFFY CYRO Bubbles 14th Floor	33E	0	17.82	0
38	41	20		ALICIA KEYS Doesn't Mean Anything J	128E	2.63	17.66	2.5E
39	NEW	1	8E	YOU ME AT SIX Liquid Confidence Virgin	60	0	17.08	0
40	22	22	5E	FLORENCE + THE MACHINE You Got The Love Island	1523	-16.18	17.04	-26.6
41	3E	17	3E	3OH!3 FEAT. KATY PERRY Starstruk 1 Phonic Finish/Atlantic	835	7.53	16.71	11.2E
42	34	28	75	BLACK EYED PEAS Meet Me Halfway Interscope	1378	-12.12	16.24	-14.3E
43	NEW	1		DIZZEE RASCAL Dirtee Disco Dineen Stank	2E5	0	15.88	0
44	NEW	1		PENDULUM Watercolour Warner	98	0	15.82	0
45	RE			PIXIE LOTT Cry Me Out Mercury	1200	0	15.65	0
46	RE			KINGS OF LEON Use Somebody Hand Me Down	103E	0	15.41	0
47	35	30		ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1257	-13.1E	15.38	18.5E
48	20	3	28	ELIZA DOOLITTLE Skinny Genes Parlophone	640	17.43	15.28	-38.9E
49	33	2	22	3OH!3 Don't Trust Me Phonic Finish/Atlantic	24E	4.62	15.19	21.34
50	43	3		BEN'S BROTHER What If Flat Cap	56	86.67	15.01	15.5E

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 With FM, 103.4 The Beach, 105.4 Real Radio, 106.4 Empire FM, 107.6 Juice FM, 109.2, 110.2, 111.2, 112.2, 113.2, 114.2, 115.2, 116.2, 117.2, 118.2, 119.2, 120.2, 121.2, 122.2, 123.2, 124.2, 125.2, 126.2, 127.2, 128.2, 129.2, 130.2, 131.2, 132.2, 133.2, 134.2, 135.2, 136.2, 137.2, 138.2, 139.2, 140.2, 141.2, 142.2, 143.2, 144.2, 145.2, 146.2, 147.2, 148.2, 149.2, 150.2, 151.2, 152.2, 153.2, 154.2, 155.2, 156.2, 157.2, 158.2, 159.2, 160.2, 161.2, 162.2, 163.2, 164.2, 165.2, 166.2, 167.2, 168.2, 169.2, 170.2, 171.2, 172.2, 173.2, 174.2, 175.2, 176.2, 177.2, 178.2, 179.2, 180.2, 181.2, 182.2, 183.2, 184.2, 185.2, 186.2, 187.2, 188.2, 189.2, 190.2, 191.2, 192.2, 193.2, 194.2, 195.2, 196.2, 197.2, 198.2, 199.2, 200.2, 201.2, 202.2, 203.2, 204.2, 205.2, 206.2, 207.2, 208.2, 209.2, 210.2, 211.2, 212.2, 213.2, 214.2, 215.2, 216.2, 217.2, 218.2, 219.2, 220.2, 221.2, 222.2, 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- **Edge Group** urges industry to look to private sector
- **iTunes Festival** returns to Europe
- New management for **Iceland Airwaves**

Air travel ban due to ash cloud leads to confusion and cancellations in the touring sector

Live chaos erupts in volcano's wake

Tours

By Gordon Masson

THE LIVE MUSIC BUSINESS is counting the cost of Iceland's volcanic ash cloud with myriad gigs and tours falling victim to the ban on air travel and insurers moving quickly to exclude cover in future policies.

With millions of pounds lost in earnings, finding alternative – and more expensive – modes of transport and racking up huge bills on extended stays in hotels, numerous acts, their managers and their agents are now filing insurance claims.

However, one senior broker at the heart of the crisis tells *Music Week* that a volcanic eruption exclusion is now being included in most new policies being written.

He says, "If people had insurance policies before the volcano erupted they'll be fine and the insurers should cover alternative transportation and accommodation costs. But if they're trying to get insured now then they have more chance of flying to Mars."

With bands gearing up to tour in Europe and play at the summer festivals, many will now find a new clause covering volcanic eruption exclusion. "That will now sit alongside other exclusions such as foot and mouth disease and swine flu and it's likely to remain for many years to come," adds the broker.

Among the first casualties of the volcanic eruption were the acts forced to miss their slots at the Coachella Festival in California last weekend. Those affected included



The Cribs, Gary Numan, Les Campesinos! and Frightened Rabbit.

As the delays dragged on into last week some of the acts that had managed to make it to Coachella and other gigs around the world found themselves stuck.

Creative Artists Agency UK chief Mike Greek reports that, at one time, Jamie Cullum was stuck in Australia, Newton Faulkner in Hong Kong, The Drums were delayed on their way in to the UK, La Roux had to postpone shows and a whole host of others were stuck in the US after Coachella. "Half of the live industry was there – and still is," he adds.

Meanwhile, veteran rockers Status Quo were stranded in Moscow. They began a very long road trip back home, joining thousands of other Brits on Europe's highways attempting to get to a Channel port and the promise of a homebound ferry.

In the UK, performances by the likes of Nas and Damian Marley at London's Electric Ballroom had to

be cancelled, as did London shows by Melissa Auf Der Maur, Gil Scott-Heron and a Ja Ja Ja metal night at the Lexington, which was due to feature acts from Norway and Iceland.

And while acts trying to get into the UK were frustrated others trying to fulfil engagements overseas were also thwarted, with Cheryl Cole having to shelve plans for a show in Madrid and Mika forced to cancel a gig in Lisbon.

"A few of our acts are stuck in the United States, but in terms of big tours Rihanna was already on her European run, so that's not affected and most others are locking okay," says a spokesman for Live Nation.

The O2 arena in London was happy to report business as usual, thanks to Whitney Houston already being in the country.

However, smaller venues were not so lucky and had to refund ticket holders or reschedule certain shows.

Mama Group's live division managing director Steve Foster says, "We're looking to reschedule where we can

but are also offering customers refunds if this is their preference."

Gil Scott-Heron's gig at Mama's HMV Picture House in Edinburgh on April 21 and Aberdeen Warehouse the following night had to be axed, prompting HMV Picture House manager John Stout to say, "Despite trying many different routes and alternative travel arrangements unfortunately it hasn't been possible for Gil to get to the UK in time for these shows. We will be doing everything to get rescheduled dates confirmed as soon as we can."

The ash cloud has also interrupted many production services, with various bus and trucking firms having to rethink logistics.

"If the volcano had erupted two weeks earlier we would have had 45 tons of equipment sitting unable to move, affecting acts like Beyoncé and Mark Knopfler," reports business development manager for air freight specialists Scund Moves Simon Jackson. "As it happens we've been quite fortunate and we've got the likes of AC/DC on boats and rail links and others on the road."

With the live music sector being such an important contributor to an artist's earnings, Jackson also reveals the ban of flying has prompted urgent reviews.

"With record sales a fraction of what they once were artists now depend on touring to make money so choosing not to tour isn't an option," says Jackson.

"The ash problem saw us review all our freight requirements for the next 7-10 day period and resulted in us changing the mode of transport in some cases and keeping the artist managers and tour managers fully informed of what was happening. By and large everyone has been pretty understanding."

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Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
63,070.50	STEREOPHONICS Portsmouth Guildhall	2,213	Live Nation
52,130	STATUS QUO Corn Exchange, Cambridge	1,604	Live Nation
42,575	STATUS QUO Harrogate International Centre	1,310	Live Nation
22,064	VITALIC Academy, Dublin	809	MCD
14,136	LACUNA COIL Academy, Dublin	800	MCD
11,799.7	GLASSIAW QMU, Glasgow	823	DF Concerts
6,645	NATALIE MERCHANT Whelans, Dublin	430	MCD
4,650	I BLAME COCO/MIIKE SNOW Tabernade, London	465	Live Nation
4,550	THESE NEW PURITANS Bush Hall, London	350	Live Nation
4,500	MARINA AND THE DIAMONDS Tabernade, London	450	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Jan 24 – 30, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	2	READING & LEEDS FESTIVAL	5
2	1	LADY GAGA	7
3	8	MICHAEL BUBLE	14
4	3	WESTLIFE	21
5	4	ALICIA KEYS	5
6	NEW	BLINK 182	2
7	NEW	JIS	15
8	7	ROD STEWART	9
9	NEW	SIMPLY RED	7
10	NEW	MARK KNOPFLER	7
11	5	WHITNEY HOUSTON	5
12	10	GREEN DAY	2
13	11	LEONA LEWIS	12
14	NEW	KINGS OF LEON	1
15	14	KISS	7
16	13	PAUL WELLER	7
17	NEW	JAY-Z	2
18	12	THE CHEMICAL BROTHERS	4
19	NEW	PINK	5
20	19	EDINBURGH TATTOO	4

Hitwise Primary ticketing chart

pos	prev	event
1	6	GLASTONBURY FESTIVAL
2	1	T4 ON THE BEACH
3	2	SCOUTING FOR GIRLS
4	4	MICHAEL BUBLE
5	NEW	DOWNLOAD FESTIVAL
6	7	JIS
7	15	FLORENCE + THE MACHINE
8	8	LADY GAGA
9	12	BLACK EYED PEAS
10	16	LATITUDE FESTIVAL
11	13	WESTLIFE
12	NEW	PAOLO NUTINI
13	18	ROD STEWART
14	NEW	SUPERGRASS
15	NEW	BRING ME THE HORIZON
16	NEW	PINK
17	20	EVOLUTION FESTIVAL
18	NEW	WHITNEY HOUSTON
19	NEW	MUMFORD & SONS
20	19	PAUL WELLER

Every ash cloud has a silver lining...



With millions of pounds being refunded because of cancelled gigs, *Music Week* has learned a number of acts turned the volcanic ash problem into an opportunity by treating fans to impromptu shows.

In Ireland the Hypnotic Brass Ensemble (pictured) made the most of being stranded in Dublin by playing a show at The Sugar Club, while

in London Sun Ra Arkestra sold out intimate gigs at Café Oto.

"Arkestra were due to fly back to America but when they couldn't they decided to make the most of it here," explains WeGotTickets business development director Dave Newton.

"They went on sale on Friday morning with tickets for a show the same night at Café Oto and that sold out, so they did the same again on Monday with the same result. I think some acts missed out on a trick as there could have been some good instances of big names putting on secret last-minute gigs for their fans."

FOREVER VIENNA



ANDRÉ RIEU
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THE PLATINUM SELLING SENSATION
CONGRATULATIONS TO ANDRÉ RIEU
THE BIGGEST BREAKING ARTIST OF 2010!

FROM



News publishing

Pint Shot Riot's worldwide fanbase continues to grow

Game boosts Artwerk act

Gaming

By Charlotte Otter

ARTWERK, the joint publishing venture between EA Games and Nettwerk One Music, is aiming to tap into the rising popularity of a little-known British group who have established their reputation almost exclusively through the computer gaming community.

Coventry four-piece Pint Shot Riot have struggled to achieve success in the UK charts, but this has not stopped the group from steadily building up a large global fanbase, despite never touring overseas.

This is because two of their tracks are featured on the soundtracks to a number of EA Games releases including FIFA10, Need For Speed Nitro, Sims3 and Fight Night Round 4, helping the band to accumulate thousands of fans in South America, Europe and Asia.

Now Artwerk is hoping the group's popularity within the gaming sector will boost sales of Pint Shot Riot's as-yet-unnamed debut album, which is due for release on the band's own label this summer.

Nettwerk One UK managing director Blair McDonald says there is greater potential for an unknown band to become commercially successful following an appearance on a computer game, which will be



Pint Shot Riot: international fanbase

"Now artists are desperate to appear on games, as they can reach a global fanbase instantly"

STEVE SCHNUR, EA GAMES

sold in hundreds of countries worldwide, than if they featured in a commercial, which might only be on air for a few weeks.

"Because this exposure is far greater than it is in a commercial, if a person is a fan of a particular track they are more likely to go out and purchase it," explains McDonald. "So, although album or single sales in one particular country may be relatively small, when worldwide sales are added up, then they can actually be much larger than other, more mainstream acts."

Manager Dylan White says the band will promote their next single

Nothing From You through all the traditional channels, but explains none of the methods for promotion will be as effective as appearing on a game.

"There will be various promotional campaigns, including a music video and radio plays," he notes. "However, the majority of fans will be coming from the gaming community and we can't forget that. With this in mind, we expect digital sales of the record to be higher than the CD, as the fans are scattered around the world and they are computer-savvy."

EA worldwide executive for music and music marketing Steve Schnur adds the methods of marketing music have progressed from groups building up a local regional then national fan base, before looking to sell overseas. "Now artists are desperate to appear on games instead, as they can reach a global fanbase instantly," he says. "It used to be that people turned to the radio for new acts, now they turn to games, as more people become gamers. And for an unknown band, such as Pint Shot Riot, the potential this offers them is huge."

Pint Shot Riot came to EA Games' attention after being played on US radio. EA then contacted Nettwerk and the decision was made to sign the band to Artwerk.

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BMG Rights opens office in Nashville

BMG RIGHTS WANTS TO AGGRESSIVELY expand into country music after establishing a new office in Nashville.

BMG Rights Nashville is headed by president Dann Huff and senior vice president Darrell Franklin – both of whom worked at Crosstown Songs, before that business was brought by BMG Rights last July.

The move into Nashville – on the back of Crosstown's own Tennessee-based outpost – comes less than a month after the German publishing company brought New York-based publisher Cherry Lane.

But BMG Rights America CEO Laurent Hubert says the idea for setting up BMG Rights Nashville "has been around for a long time" and he has been in discussions with Huff and Franklin since last year. "It is simply very good timing that the acquisition of Cherry Lane has happened when it did and I am sure will help to strengthen our presence in America considerably," he adds.

Hubert says it was the pair's impeccable track record in country music that convinced BMG Rights to establish a footing in the sector. Huff is the Academy of Country Music's producer of the year and has produced Rascal Flatts, Keith Urban, LeAnn Rimes, Lonestar, Jewel and Steel Magnolia with Franklin, who is the son of pedal steel guitarist Paul Franklin.

"Country music is an important market in the US and as more writers move to Nashville to become part of the scene, it made sense to start up a company there," explains Hubert. "Nashville is becoming a very cosmopolitan market and country music is starting to be heard outside of America more and more. We want to be part of that success."

Writers Jonathan Singleton and Neil Thrasher have been signed to Nashville's roster and Franklin says the company will also be working alongside BMG Rights writer Busbee who has helped to pen hits for Alexandra Burke and Timbaland.

"We signed him knowing he would have activity in Nashville as well as projects happening outside Nashville," says Franklin. "BMG are giving us the opportunity to take what we were doing with Crosstown to the next level."

That, says Huff, will see him and Franklin pursuing "some really top line writers" in Nashville which he says have, until now, been considered out of the league of most publishers. "We are looking to quickly become a fully-fledged operation, signing aggressively, buying catalogues and signing established and new talent."

Huff adds that BMG Rights has been clear about its intentions: "They want us to grow and move forward and will support us with however we see fit."

Sync survey March 2010 by Chas de Whalley

Pam gives Walkers ad a dose of celebrity glamour



Trip to Sandwich: Gary Lineker and Pamela Anderson

IN THE COMPETITIVE lunchtime snack market, few brands use TV advertising as imaginatively or amusingly as Walkers Crisps. After a series of creatively tongue-in-cheek clips in which Gary Lineker has been happy to be cast in self-deprecatory roles,

ad agency AMV/BBDO has adopted a more realistic approach. In the latest Walkers spot they have taken over the historic seaside town of Sandwich in Kent where a clutch of celebrities such as Al Murray, Pamela Anderson and Frank

Lampard serve drinks to the clientele in the local pub while teenage heartthrobs JLS make a surprise appearance at a local school assembly to perform their current single One Shot – as controlled by Notting Hill, Sony/ATV and EMI.

By comparison, other leading snack specialists prefer to use tracks with a more historic appeal – but that does not mean there is any less ingenuity in their choice of material. The latest version of KP Hula Hoops' eye-catching hand puppet routines, timed to coincide with a special Nationwide Hoopathon in aid of Sport Relief, used an updated version of Jump In The Line (Shake Signora) which was originally composed by Trinidadian calypso star Lord Kitchener in 1946 and subsequently popularised by Harry Belafonte in the early Sixties. Published by EMI Music, the recorded copyright here came

courtesy of US party music specialists Drew's (aka TUTM) Entertainment.

Whether it be a coincidence or a sign of the times, soft-drink giants Drench and Diet Coke both turned to Hollywood soundtracks from the Eighties to power their conflicting campaigns. Having established their presence with award-winning 2009 ads starring the Thunderbirds' character Brains, Drench has now turned to the combination of an absent-minded goldfish and a Giorgio Moroder and Pete Bellotte composition Push It To The Limit, from the 1983 movie Scarface, to enhance its market position.

From the same year, Diet Coke has lifted a song from the Grammy-winning Flashdance for its new Love It Light spot, oddly enough with another Gerry Anderson-style puppet routine. Although it only reached number 43 over here, Maniac was a chart-topper in the US, going on to

become one of the best-selling songs ever written specifically for a movie – or two movies, to be precise: Michael Sambello first sang it as the title track of a 1980 horror movie before his wife submitted the song complete with a lyric change for the dance classic three years later.

Finally, this month cannot go by without noting the increasing attention young British female pop talent continues to get from the advertising fraternity. Not only has Don't Give Up from the Noisettes' 2007 debut album What's The Time Mr Wolf? now been plundered for a Timberland Mountain Athletics clip but Paloma Faith's Upside Down features in a Sony Cybershot clip. Meanwhile EMI will be happy Eliza Doolittle's debut single Skinny Genes will benefit from an appearance in online retailer Very.co.uk's spring offer starring Holly Woughby and Fearné Cotton.

Industry insiders tip rapper for songwriting accolade

UK publishing chiefs back Dizzee for Ivors



Dizzee Rascal: two Ivor nominations

Awards

By Charlotte Otter

UK MUSIC PUBLISHING EXECUTIVES have thrown their support behind home-grown talent Dizzee Rascal following his two Ivor Novello nominations last week.

The 24-year-old rapper, who is published by Notting Hill Music, has been put forward for best contemporary song and best album. The publishing group's managing director David Loader believes 2010 will be the year the artist gains plaudits for his writing talent.

Last year Dizzee was nominated, but lost out to Elbow. "Although it is only really in the last year and a half that Dizzee has reached the mainstream, as an artist he has been working, singing and touring for the past seven," notes Loader. "Maybe this year he can make it all the way. Either way, it is great that him and his team are finally getting the recognition they deserve."

Despite the singer being signed to a competitor, Universal Music Publishing UK and Europe president Paul Connolly is also backing Dizzee. He explains, "Now more than ever it's essential that

UK music stays vital, fresh, relevant and innovative."

Warner/Chappell managing director Richard Manners hopes his company will score its third success in as many years - Radiohead's *In Rainbows* and The Ting Tings' *We Started Nothing* (published with Sony/ATV) brought success to Warner in the last two years - following Paolo Nutini's nomination for best album for *Sunny Side Up*.

Manners says, "Already best-selling solo male album of 2009, Paolo's record went to number one for the third time this year, and that enduring popularity is based on the strength of his songwriting. We'd be delighted to see him recognised by this prestigious award."

Chrysalis Music CEO Jeremy Lascelles says this year's event has thrown up some unpredictable nominations. "The Ivors always throws in a little curve ball - for example, The Duckworth Lewis Method album nomination came out of the blue. It is exciting to see releases like that included," he says.

The 55th awards ceremony takes place on May 20. See musicweek.com for the full list of nominees.

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HANDS IN THE AIR FOR JLS

PRS for Music Top 10: Songs played in discos - Q1, 2010



Pos SONG / Artist / Writer / Publisher

- 1 **EVERYBODY IN LOVE (PUT YOUR HANDS UP)** JLS Hector, Rotem, Doman Sony/ATV, Universal
- 2 **BAD BOYS** Alexandra Burke James, Busbee, Watson, Summerville, Evans Kobalt, Sony/ATV, Universal, CC
- 3 **BREAK YOUR HEART** Taio Cruz Thorneycroft, Cruz EMI, Chrysalis
- 4 **EMPIRE STATE OF MIND** Jay-Z feat. Alicia Keys Shuckburgh, Hunte, Sewell, Carter, Keys, Keys, Robinson IQ, EMI, Global Talent
- 5 **MEET ME HALFWAY** Black Eyed Peas Ferguson, Orzolek, Zinner, Gordon, Chase, Adams, Pineda Gomez, Kouame, Board Cherry Lane/Catalyst, Universal, Chrysalis, Downtown, EMI
- 6 **HAPPY** Leona Lewis Tedder, Bogart, Lewis Kobalt, Sony/ATV, CC
- 7 **I GOTTA FEELING** Black Eyed Peas Guetta, Riesterer, Adams, Pineda, Gomez, Ferguson Cherry Lane/Catalyst, EMI, Present Time
- 8 **OOPSY DAISY** Chipmunk feat. Dayo Olatunji Fyffe, Riley, Ighile, Abrahams, Orabiyi, Essien Global Talent, Universal, BMG
- 9 **SWEET DREAMS** Beyoncé Scheffer, Wilkins, Knowles, Butler EMI, Chrysalis, Sony/ATV
- 10 **BEAT AGAIN** JLS Mac, Hector Sony/ATV, Peermusic

This week's PRS for Music chart shows that big hits still make the best floor-fillers, with seven entries in the chart having hit the top spot.

X Factor contestants JLS, Alexandra Burke and Leona Lewis prove there is still mileage to be gained from starring in the reality TV show, with the boy band topping and tailing the top 10 with their number one hits *Everybody In Love (Put Your Hands Up)* and *Beat Again*.

Cherry Lane/Catalyst's Black Eyed Peas make a double appearance with their number ones *Meet Me Halfway* and *I Gotta Feeling* in fifth and seventh places respectively.

Only Beyoncé's *Sweet Dreams*, co-written with James Scheffer, Wayne Wilkins and Richard Butler (aka Rico Love), failed to gain a top two placing in the UK singles chart - it peaked at number five - but the track still manages to find itself the ninth most-played track in clubs and discos around the country.

Source: PRS for Music - www.prsformusic.com

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Apple iPad	There Goes My Love	Westmark/Villadsen/Joergensen/Christensen	Iceberg, EMI	The Blue Van	Iceberg	TBWA	n/a
Aviva - No Free Love	I Feel Free	Bruce/Brown	Warner/Chappell	Re-record	n/a	AMW/BBDO	n/a
Baileys Irish Cream - With Ice	Come Together	Meldal-Johnson/Ruzumna/Indrizzo/Gray	EMI, Sony/ATV, Imagem	Macy Gray	Sony	JWT	Soundlounge
Birds Eye - Chicken Dippers	The Great Pretender	Ram	Peermusic	The Platters	Universal	AMW/BBDO	n/a
Dairylea - New Taste	Alright	Coombs/Goffey/Quinn	EMI	Supergrass	EMI	JWT	Soundlounge
Diet Coke - Love It Light	Maniac	Matkosky/Sembello	Warner/Chappell	Michael Sembello	Paramount	Coca-Cola	Tummy Touch
Drench Bottled Water - Goldfish Push It To The Limit		Moroder/Bellotte	Universal	Paul Engemann	NBC Universal USA	CHI & Partner	Band & Brand
KP Hula Hoops - Sport Relief	Jump In The Line (Shake, Senora)	Samuel/Bell/Deleon/Oller	EMI	The Hit Crew	TUTM Entertainment	Publicis	n/a
Monopoly - Crazy Cash	Krazy	Duffus	Digital Jukebox	Blak Prophetz	Digital Jukebox	DDB London	Stream
More Than - Vet Phone	You're My Best Friend	Deacon	EMI	Queen	EMI	Fallong	ioq
Nivea - Closer	Close To Me	Roberts	Universal	Kaki King	Manimal, Velour	TBWA	Stream
Nokia X6 - Gig Entertainment	Silver Trembling Hands	Drozd/Coyne/Ivins	Universal	The Flaming Lips	Warner Music	WVK	Frukt
Peugeot 5008 MPV	Two Weeks	Droste/Bear/Rossen/Taylor	Bug	Grizzly Bear	Warp	Euroscg	n/a
Rimmel - Match Perfection	Pretty	Elliot/Robinson	Sony/ATV, Universal	Rosie & The Goldbug	Lover Records	JWT	Soundlounge
Samsung Jet - Winter Games	Ghosts'n'stuff	Swire/Thompson/Zimmerman	Chrysalis, EMI	Deadmau5	Ultra	Cheil Europe	n/a
Sony Cybershot - Sweep Panorama	Upside Down	Love/Jorgensen/Humble/Faith	Reverb, Global Talent, CC, Universal	Paloma Faith	Epic	TBWA	Stream
Tena Lady - Odour Free Salsa	Sunny	Hebb	Music Sales	re-record	n/a	DLKW	n/a
Timberland - Mountain Athletics Don't Give Up		Shoniwa/Smith/Morrison	Warner/Chappell	Noisettes	Mercury	DLKW	Major Tom
Very.co.uk - Discover Spring	Skinny Genes	Prime/Woodcock/Caird	Sony/ATV, Universal	Eliza Doolittle	Parlophone	VCCP	Aurotone
Walkers - More Exciting Sandwich	One Shot	Shack/Karlin/Hurley/Warren/White	Notting Hill, Sony/ATV, EMI	JLS	Epic	AMW/BBDO	AMW/BBDO

- **WhoSingsIt?** hopes to become the "Shazam for lyrics"
- **Band Name** randomly generates genre-specific names for acts
- **New Albums app** alerts fans when their favourite acts' albums are out

Digital news in brief

- **Apple** has reported a 90% increase in net profit to \$3.1bn (£2bn) for Q1, with revenues up 49% to \$13.5bn (£8.7bn). It sold 8.75m iPhones and shipped 10.9m iPods in the period. Sales at iTunes reached \$1.1bn (£0.7bn) in the quarter
- Ad-supported download service **FreeAllMusic** has ended beta testing with 94% of users watching pre-roll ads in full and click-through rates on banner ads of 0.54%
- An Italian court has ruled that ISPs cannot be held liable if their subscribers use their networks to infringe **copyright**. The ruling arose after Federazione Anti-Pirateria Audiovisiva had tried to force ISP Telecom Italia to suspend filesharers' internet access.
- **Rolling Stone** has become the first mainstream music consumer title to introduce a paywall to charge users to access its archived content. A monthly pass costs \$3.95 (£2.59) while a year's pass costs \$29.99 (£19.68).
- **Last.fm** will now allow unsigned acts to offer their tracks on-demand, as long as they control their sound recording rights globally.
- A bill proposing a "three strikes" anti-piracy policy has passed its first reading in the **New Zealand** parliament.
- **Shazam's** turnover for the financial year ending June 30 2009 increased by 60% to £7.3m. This growth has been attributed to the success of its mobile apps
- Streaming music service **Pandora** has integrated into Facebook in the US to offer music recommendations and discovery. Riding on the social network's Open Graph protocol, Pandora will make suggestions based on acts that users have "liked" on Facebook and external sites carrying the "Facebook like" button.
- **Nokia's** Q1 sales rose 3% year-on-year to €9.5bn (£8.2bn). It sold 107m handsets and 21.5m smartphones and netbooks in the quarter.
- **MXP4** has secured \$4m (£2.6m) in a new round of investment

New services

- **Tunited** has opened in invite-only beta ahead of a May launch, merging a streaming model with rewards for fan engagement. Users can build up a bank of free streaming credits the more they buy downloads. The service has been developed by Midge Ure.
- **Tid:Protect** is a new service from Trackitdown, aimed at labels and artists wishing to clamp down on piracy of their music online. Starting at £50, the service will trace infringements online and issue takedown notice on behalf of its B2B clients

Apps round-up

- **iTag Player (iPhone - free)** Enables users to organise their music by genre category, powered by Last.fm data. It creates shortcuts to shuffled plays by genre and also builds a pie chart of music styles contained on a user's device.

Parlophone lays out the digital plot behind multi-media act's new album

Gorillaz break new ground

Campaigns

By Eamonn Forde

IT COMES AS NO SURPRISE that digital is central to EMI's Plastic Beach campaign. But compared to Gorillaz' previous albums, there has been more willingness to work outside of digital channels.

EMI UK VP of digital Dan Duncombe explains, "This time, we blended the digital and physical worlds more than in previous campaigns. It gave us more avenues."

That said, digital is clearly the priority and the most innovative area of the campaign. Digital has also been critical in reaching consumers who had abandoned traditional media, with gaming being the most effective way to break through this barrier.

While the official Gorillaz site did see a slow turnover of new content between releases, the digital landscape has changed enormously since Demon Days in 2005. That was the same year YouTube launched and new digital platforms, channels and formats have emerged since then.

The spine of the album campaign is based around the creation of bespoke contents and deciding how this is then apportioned. Once created, this content had to be spread out between all the strategic and commercial partners internationally, as well as platforms such as YouTube, MySpace and Flickr.

"That's a huge amount of content to control and disseminate internationally," says Duncombe. "It was about making sure that all [the elements] fitted together perfectly, rather than doing something that was perhaps more convoluted or complicated that may have got a lot of PR but which didn't deliver our message to those audiences."

Parlophone marketing director Rob Owen adds, "Over the past five years, the changing digital landscape has pushed labels to think differently about their release strategy overall. Not just their marketing and how they apportion the spend, but the actual strategy of release has changed dramatically."

Two important developments since 2005 were the launch of iTunes LP and the rise of online social gaming.

The iTunes LP edition of Plastic Beach is one of the few to have been created for a non-catalogue title, meaning that whole new assets had to be devised for it ahead of release.

"Jamie [Hewlett] and Damon [Albarn] actually met up with Apple," explains Owen. "That's an



important factor here as they were very impressed with the iTunes LP format. Jamie and Damon went away from that meeting going, 'Well, we're going to give Apple the best thing they've seen.' And they did that with the content they delivered for the iTunes LP."

"Traditionally it is very much the record company stringing assets together," adds Owen. "But here, the actual concept and how it was pieced together came directly from the artists. Jamie is a visual artist and very often record companies don't have those kinds of artists signed. That's why it made sense for us to put the time resources and budget into it, as one half of Gorillaz comes from that creative aesthetic."

Interviewed in *Music Week* recently, Rhino SVP of global sales and digital strategy David Dorn singled out the Plastic Beach iTunes LP as a frontline release that dramatically raised the bar for digital catalogue marketing.

"I was really encouraged that the Plastic Beach album was the best one out there that I've seen so

far," said Dorn. "They did a great job with it and things like that really get me going to want to make one that's better than that."

The other significant new element for this release was a tie-in game. The Experience edition of the CD allowed access to the game but a freemium version was released online. The first two stages of the game were created in Flash and made freely available. They were, however, there to upsell players to a third tier, created in Unity for 3D gaming and costing £1.50.

More tellingly, the games were created to specifically target new and previously elusive demographics.

"The free games are designed to draw users into Plastic Beach as a lot of these gamers won't necessarily know who Gorillaz are or what the story is about," says Duncombe. The game was seeded into gaming communities, where the majority of people have abandoned traditional media, spending the majority of their time online instead.

"There is a whole audience who, through traditional marketing or even digital marketing, we have not

been able to hit," says Duncombe. "The opportunity here [through online gaming] is huge."

Gamers hear three tracks from the album, showing how digital and games can be used to unlock whole new channels into elusive demographics. The game is now seeing an average dwell time of 12 minutes among an audience that was previously unreachable.

The paid level of the game also comes with the MP3 for next single Superfast Jellyfish. The track sold this way will not be chart eligible, but Owen thinks chart rules should be changed in the future to account for the importance of online gaming as both a marketing and a sales channel.

"It's not an easy thing to sell a game and a download together as it currently stands [with the chart rules]," concludes Owen. "But we have managed to mould those two things together and make them happen. In the future you'll be able to do these things a lot easier and have them count towards chart positions - which would be fantastic."

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News diary

Scot to capture UK's hearts

UNEARTHED

IT HAS BEEN JUST OVER two years since solo act The Boy Who Trapped The Sun signed to Universal Music Publishing on a development deal with then A&R manager Dougie Bruce.

The deal bought the young Scot the time to hone his skills, working with a list of top songwriting talent including Ed Harcourt.

This July the fruits of his labours are to see the light of day via Universal's Geffen label and the major is confident it will deliver commercially for an artist it believes has the potential to reach a broad audience.

The past few months have seen The Boy Who Trapped The Sun – aka Colin MacLeod – on the road for a string of back-to-back support slots, touring with Martha Wainwright, Joshua Radin and Lisa Hannigan among others.

Last month saw the release of tastemaker EP Home via indie label Chess Club, whose catalogue includes early singles from White Lies, Mumford & Sons and Local Natives.

THE BOY WHO TRAPPED THE SUN



Cast list

Marketing manager

Anna Derbyshire, Geffen.

Management

Jamie Campbell, Crown.

National press

Chris Latham, Murray Chalmers PR.

National radio

James Passmore, Plugged In.

National press

Mike Gourlay, Infected.

Regional radio

Bob Hermon, BH Promo.

TV

Matt Hughes, Devil PR.

Online PR

Lorraine Long/Leyla Leonard, Charm Factory.

Agents

Jake Leighton-Pope, CAA.

Publishing

Mike McCormack, Universal.

Now all efforts are focused on toward the first full single, Katy, which will be released on June 28, followed by the album Fireplace on July 5.

Geffen marketing manager Anna Derbyshire says MacLeod's music needs room to breathe and the major is keen to maintain a word-of-mouth buzz about the release.

"It is a beautiful, accomplished debut album that we want people to discover naturally," she says. "We have been building the project through his live work and cut of both the Scottish scene and the surfing community, as he is a big surfer and has toured surf bars in Devon and Cornwall."

MacLeod and his band will be back in Newquay this August to perform at the Boardmasters festival.

The band will hit the road with Columbia-signed act Lissie in May/June, followed by dates with Kassidy, before hitting the festival circuit with confirmed slots at T In The Park, Bestival and Camp Bestival.

stuart@musicweek.com

ON THE WEB THIS WEEK

FAITHLESS ALBUM GOES TO TESCO AND ITUNES

Terry Felgate: "A bid to reach the largest possible number of fans by excluding all other retailers? I can understand the artist management believing that the increased profile from these two retailers will counter the album being unavailable elsewhere but this is a misguided notion."



GURU DIES

Rick Styles

"Sadly, yet again, another rapper loses his life I shall miss Guru. He showed

how hip-hop can merge with the earliest roots of black music; this being jazz. He sampled 166 songs. This kept the 'old school' music alive and created new songs for the youngsters to enjoy."

Andrew Charles: "I have always been a big fan of Guru and highly appreciated his contribution to jazz and hip-hop music. He was very underrated in my opinion."

Dooley's Diary



The Modfather in Sister Ray Blur snub shocker

RECORD STORE DAY 2010 was clearly an overwhelming success, with 800 punters mobbing **Rough Trade East** as the store opened, in search of exclusive vinyl from the likes of **The Beatles**, **The Rolling Stones** and **Blur**. Store manager **Spencer Hickman** compared the situation to a riot – albeit a friendly one – as he was unable to actually get behind the counter of his **besieged store**. But how to stop the eBay racketeers turning up early and re-selling the exclusive releases? **Pure Groove** in London came up

with the best situation to our mind, by having a **Blur quiz**, with the top scorers winning the right to buy the much-coveted single... Maybe **Paul Weller** should have gone along: our spies tell us the Modfather mooched into **Sister Ray** in central London at 3.30pm, some seven hours after the shop had opened, and six hours 59 minutes after the record had **sold out**, with the casual enquiry, "Don't suppose you've got any Blur left?" No Paul. Sorry... It is always frustrating to see music fans having to turn to **eBay** to buy limited-edition items, but you do have to wonder about some people: **Rough Trade's Hickman** reports that the **Crystal Castles**

Record Store Day single was going for up to **£100** on eBay, when his shop still had a handful in stock at regular price... The fallout from the volcano impacted the launch for **Katie Melua's** new album, *The House*, in London last Monday: more than 30 members of the international media were unable to get to the gig, but Katie was **undeterred**, playing a strong set then dancing furiously to a DJ set from new album producer **William Orbit**. Dramatic head honchos **Mike Batt** and **Andrew**



Bowles did likewise – although we hear their steps were more of the "dad-dancing" variety. All three are pictured above, taking a break from the disco inferno... **The Ivors launch** took place last Tuesday morning in the swanky surroundings of the **Groucho Club**. Present were the Duckworth Lewis Method's **Neil Hannon**, celebrating a nomination for best album, BASCA chairman **Sarah Rodgers** and PRS for Music chairman **Ellis Rich**, who quipped, "This is the 36th year that PRS has been involved with the Ivors. We have been in bed with BASCA for a long time – and the **sex isn't as good** as it used to be." Surely not?... American

singer-songwriter **Lissie** signed to **Sony/ATV** last week, with the company's MD **Rak Sanghvi** claiming that she embodies "all the attributes of a **worldwide superstar**". Pictured (right) welcoming her



to the fold are (l-r): **Steve Ambler** (Sony/ATV), **Lissie**, **Rak Sanghvi** and **Peter Leak** (manager)... Last Shop Standing author, **Proper's Graham Jones**, is in **high spirits** right after the success of the recent Record Store Day and **Proper's** success at the **MW awards**. But he could be crashing soon with an appearance on **The Weakest Link** ready to air this Wednesday. It turns out Jones – who is becoming an **old media hand** with a recent appearance on the **Johnnie Walker** show talking about record stores – booked his **date with Anne Robinson** after sitting at home bored a couple of years ago. "I stopped playing football and was a bit bored. I went into town and in **Waterstone's** there was a book called **101 Things To Do Before You Die**," explains Jones. One suggestion was to appear on a TV show. "So I

went onto the **BBC** website and they wanted contestants for **The Weakest Link**." Jones confesses he got quite a **bit of stick** off **Anne Robinson**, but describes his ordeal at the hands of the winking quizmas-

ter as "**a good laugh**"... **Eliza Doolittle's** surname surely betrays her: the singer celebrated her 22nd birthday by doing her **first live TV performance** on **GMTV**, performing on **Live From Studio Five** and then opening the **Bauer Awards 2010**. Mindful of this, her label **Parlophone** presented her with a cake featuring the **Skinny Genes** single packshot. Pictured below (l-r): **Kevin McCabe** (Parlophone), **Ric Blaxill** (Big City Network), **Doolittle** and **George Roberts-Bascombe** (ATC Management)...



And finally, some two months after the **BBC** announced plans to axe **6 Music**, the station still features heavily in industry thinking: sad to report then, that one insider we spoke to last week reckons there is no chance of the **BBC** giving the station a **last-minute reprieve**. We can only hope he is wrong...

Features

TOMORROW'S WORLD

Inspired by Belle & Sebastian's Bowlie Weekender, All Tomorrow's Parties has enjoyed 10 years of artist-curated festival success across the globe. MW talks to the founders on the eve of this year's event

RIGHT

Portishead at ATP's Nightmare Before Christmas event in 2007; Ennio Morricone onstage at the Royal Albert Hall; ATP label signings Fuck Buttons performing at the festival.

Festivals

By Christopher Barrett

AT THE BEGINNING OF APRIL, 82-year-old composer Ennio Morricone filled the Royal Albert Hall with fans in Stetsons, elegant Italian ladies, tattooed rockers and well-known faces including Noel Gallagher. By the end of his two-and-a-half-hour set, all of them were elated, close to tears and stamping their feet for more.

In early May, Hammersmith Apollo will see Iggy and The Stooges bring their seminal album *Raw Power* to a London stage for the first time, 37 years after it was recorded in the capital.

The following week, *The Simpsons'* creator Matt Groening will fill Butlins holiday camp with his favourite bands including Spiritualized and Daniel Johnston.

Behind those remarkably disparate yet uniquely beguiling events is unassuming north Londoner Barry Hogan and his partner Deborah Higgins, who having been bored to tears booking bland bands for London venues in the late Nineties used the following decade to liven up the live industry with the launch of his own company All Tomorrow's Parties.

Hogan's vision for ATP started to take shape with the idea of an event aimed at dedicated fans of leftfield sounds and holding it in one of the least likely venues imaginable.

The debut ATP festival took place at Pontins Holiday Camp in Camber Sands in April 2000, where acts including Sonic Youth, Wire, Sigur Rós, Stereolab and Mogwai took to stages usually frequented by beaming Bluecoats. Hogan's inspiration to use such a distinctly un-rock'n'roll location was sparked by *The Bowlie Weekender*, a one-off festival curated by Belle & Sebastian and promoted by Hogan, which was held at Pontins the previous year and proved a great success.

"The holiday camp is a different setting. It's an ironic place to hold an indie music festival, but on reflection it makes perfect sense – it's a very civilised way to go to a festival," insists Hogan, who together with Higgins has taken time out from a hectic schedule to pop into the *Music Week* offices, recline on a sofa and reflect on ATP's first decade in business.

As if holding a festival in a holiday camp was not an unusual enough step, for Hogan the key to making the ATP concept work would be his idea of inviting some of his favourite bands to select their fantasy festival line-up. After *Bowlie*, which saw Belle & Sebastian oversee the bill, Hogan loved the concept of a guest curator making a kind of live mixtape for the stage.

"That was important and separated us from other festivals that were around at the time," explains Hogan. "It is what has kept ATP going for 10 years, because every time we do it, it is a different interpretation of good music."

A decade on and ATP consists of the Don't Look Back concert series, which finds renowned artists performing landmark albums in their entirety, a record label that is home to acts including Fuck Buttons and Deerhoof and the concept which started it all; the All Tomorrow's Parties weekend festivals that have evolved into an international concern. Having come so far, ATP has a lot to celebrate in its 10th anniversary year.

A week after the Groening-curated festival, All Tomorrow's Parties will return to Butlins in Minehead for another festival, this time curated by Pavement. It is



PHOTO: BEAUSIFUL

then the turn of acclaimed filmmaker Jim Jarmusch to oversee the content of ATP in New York. And, following a summer of numerous concerts by the likes of Beach House, She & Him and Broken Social Scene, Hogan and Higgins will be back at Butlins for three consecutive weekend festivals culminating in *Bowlie 2*, curated again by Belle & Sebastian.

As ATP has grown over the years it has thrived by building a loyal following among music fans but it has also proved equally popular with musicians, many of whom appreciate the opportunity to bring to life their vision of the perfect festival line-up.

"I think it is one of the best experiences I have had in nearly 20 years of being a working musician," says Warren Ellis. A member of Nick Cave and the Bad Seeds, Grinderman and Dirty Three, Ellis has played at ATP events on a number of occasions, including the Nick Cave and the Bad Seeds-curated event in Australia in January 2009; the first ATP festival to be held down under.

"Too many events and tours have been diluted by brands and corporations. We are trying to present music, not sell product"

BARRY HOGAN, ATP

"It's very trustworthy and generous of Barry and Deborah to hand it over to people," says Ellis. "You can give a voice to things that don't necessarily get seen very often. It's perverse and wonderful, it's like your record collection comes to life – where else does that happen?"

Another huge ATP fan is Portishead's Geoff Barrow. In December 2007 Portishead decided to put an end to the band's decade-long live hiatus with a performance at ATP's *Nightmare Before Christmas* event at Butlins. Curating it themselves, Barrow and his bandmates conjured up an eclectic array of talent including Phoenix, Chrome Hoof and Aphex Twin.

"It's a brilliant concept and brilliant experience," enthuses Barrow of ATP. "The idea of having a mad shopping list and being able to ask anyone you have ever loved musically to perform is a gift. 'Obviously Jimi Hendrix wasn't about and Public Enemy were in South Africa but other than that we got everyone we wanted to play,'" laughs Barrow.

Based in Highgate, north London, ATP has a grow-



PHOTO: JANE STODOLLE



PHOTO: MARTIN DEITZHOFFER

ing and dedicated staff that Hogan admits work "crazy hours". It is an operation that is clearly going from strength to strength yet both Hogan and Higgins refuse to expand too quickly or be lured by corporate sponsorship.

"Too many events and tours have been diluted by the influence of corporations and brands," says Hogan. "We are trying to present music, not sell product. It's difficult, we have turned down silly money and people think we are crazy but the whole idea of ATP as a festival and what we do with the label and shows is to create a like-minded community and do things we believe in, not just because we want to sell products."

Higgins points out that ATP is happy to consider embracing support from external companies but it has to involve more than straight advertising or sponsorship.

"We are open to people contributing to the event, such as Criterion which supplies a cinema screen, shows films and hosts Q&As – so when people come they are getting something extra and not being hit by advertising everywhere," she explains. And when it comes down to attracting artists, ATP's reluctance to court with commercialism is obviously paying dividends.

"You are not going to get luxury, a yurt or butler – you might get a can of Stella rather than a bottle of Champagne, but I would play every single ATP if I could," says Barrow.

"I have never known a music festival so untainted by the modern corporate music machine, it is purely about the music and where other festivals have gone for sponsorship, ATP has gone the other way. Bands just want to play in an environment where people are really focused on the music and that's exactly what Barry and Deborah have created."

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Acts ranging from Iggy Pop to Amadou and Mariam play next month's ATP, curated by Matt Groening (below)



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Thursday 13th May, 8pm
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Broadcast Tuesday 18th May, ITV1, 10.35pm

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For public ticket sales please contact the
Royal Albert Hall Box Office on 020 7589 8212

Tickets range from £20 to £65

For further information on the show
check out classicalbrits.co.uk



Dame Kiri Te Kanawa



Bryn Terfel



Rhydian



The Band of the Coldstream Guards



Camilla Kerslake



Rolando Villazón



Angela Gheorghiu



Only Men Aloud



André Rieu



Howard Goodall & Enchanted Voices



BLAKE



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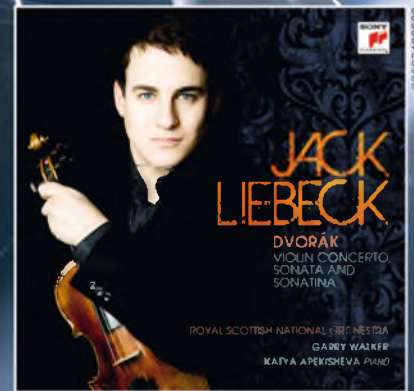
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The Daily Telegraph, CD of the Week

"One of the most accomplished violinists of his generation"
The Evening Standard

"The buzz about British violinist Jack Liebeck is well-founded"
The Independent



www.jackliebeck.com

EMI Classics congratulates its nominees at this year's Classical BRIT Awards



■ **Angela Gheorghiu**
Female Artist of the Year
"Gheorghiu's Cio-Cio-San...has femininity, fragility and steely resolve, and she rises to the big moments with scrupulous musicianship." The Financial Times



■ **Antonio Pappano**
Male Artist of the Year
Critics' Award
"One of the most vividly Italianate accounts of Verdi's great work in recent years. Pappano's Santa Cecilia chorus and orchestra have this music in their blood." The Sunday Times



■ **Thomas Adès**
Composer of the Year
"All the orchestral writing, expertly played, comes across powerfully... Textures are luminous and clear ...in this excellent recording." The Observer



■ **Dame Kiri Te Kanawa**
Lifetime Achievement in Music

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Features

BRIDGING THE CLASSICAL DIVIDE

The first quarter of 2010 saw a 43% year-on-year rise in sales of classical music, demonstrating the public's appetite is stronger than ever. Classical's challenge now is to harness that enthusiasm and push sales harder, whether by focusing on downloads, TV reality shows or specialist awards ceremonies

Classical

By Andrew Stewart

THE STATE OF THE NATION'S PUBLIC FINANCES and future spending cuts could yet stifle the diversity of an arts sector that has punched far above its weight in recent years.

For now, the classical music industry is looking to protect its interests by boosting income from sales of tickets and recorded product. Healthy box-office receipts and advance bookings for live performances suggest that the UK's classical music organisations, in company with theatres, galleries and museums, have been able to buck the recession by programming bold events.

Classical recording companies face the challenge of attracting new consumers and encouraging existing ones to explore key releases and catalogue titles. Their cause should be helped by media and consumer interest in two Q2 awards shows; one devoted to core classical titles, the other addressed to the interests of the mass market.

The fifth BBC Music Magazine Awards, presented at Kings Place in central London on April 13, offered a celebration of excellence in new classical recordings and highlighted the quality of repertoire at both major and independent labels. Meanwhile, classical music's evolving mass-market reach stands proud in the list of nominations and performers announced for this year's Classical Brit Awards.

The Classical Brits nominees include a substantial offering of core artists such as Thomas Adès, Marin Alsop, Angela Gheorghiu, Jack Liebeck, Anna Netrebko, Antonio Pappano, Vasily Petrenko and Bryn Terfel. The 10 titles shortlisted for album of the

year represent a solid line-up of classical crossover artists, including the Band of the Coldstream Guards, Blake, The Priests, Rhydian Roberts, Faryl Smith and Gary Barlow protégé Camilla Kerslake. Although Dame Kiri Te Kanawa, André Rieu, Terfel and Rolando Villazón are all set to appear at the Royal Albert Hall on May 13, Rhydian, Camilla Kerslake, Blake and Hayley Westenra will guarantee that the show projects a strong crossover flavour.

Classical Brit Awards committee co-chairman and Decca Records general manager Mark Wilkinson stresses the need for record companies and retailers to maximise marketing opportunities arising from award-show success. 'I think there's a lot for the classical industry to shout about at the moment,' he says. Wilkinson points to a 43% year-on-year rise in Q1 classical sales, adding that more than 2,500 classical albums were released by around 90 record labels in the UK last year, reflecting a diverse and competitive market space.

This year's BBC Music Magazine Awards and the Classical Brits bear witness to the breadth of classical repertoire offered by seasoned performers and young artists alike. The former awards honoured veteran pianist Murray Perahia in company with established conductors Antonio Pappano and Semyon Bychkov, whose account of Wagner's *Lohengrin* was named as record of the year. A crop of young artists to win at the event included Moldovan violinist Patricia Kopatchinskaja, Dutch mezzo-soprano Christianne Stotijn and the UK-based Elias String Quartet.

"Artists and record companies will only see immediate benefits from an industry award if all parties involved in selling and marketing work together," notes Wilkinson. "You cannot expect the announcement of an award on television or in a magazine to set the tills ringing." He cites the presence of André Rieu among the artists to perform at this year's Classical Brits.

At the time of their last show in May 2009, the 60-year-old Dutch violinist and his Johann Strauss Orchestra were a minor concern in the UK when compared to the mass audiences they command in central Europe and Australia. But his UK status changed last December when Rieu's appearance on the Royal Variety Show kick-started sales of his *Forever Vienna* album.

"He has been the definition of the word phenomenon in the classical business this year, coming from nowhere to dominate the pop chart, the classical chart and the specialist classical chart," says Wilkinson. "The Royal Variety Show set the agenda when he reached its peak viewership – that awoke media and consumer interest. We've been pushing the boundaries with him ever since and will carry that momentum forward with his appearance at the Classical Brits."

At EMI Classics, company president Eric

Dingman is looking to add a long tail to award-winning albums. The Classical Brits, he says, offers strong foundations on which to build interest in core EMI classical artists. His label hosts Dame Kiri Te Kanawa's appearance at the show as performer and recipient of the 2010 Classical Brit Lifetime achievement in music award. "It's a very special opportunity for us to be part of a grand recognition of her accomplishments, which is why our chairman and just about every senior executive are showing up for this great occasion," he says.

Dingman says EMI Classics is targeting retail and media campaigns aimed at boosting sales of composer of the year nominee Thomas Adès, female artist of the year shortlister Angela Gheorghiu and Antonio Pappano, nominated for Classical Brits in the male artist and the critic's award categories. Pappano could scoop a rare double if his recording of Verdi's *Requiem* bags the critics' prize, complementing the acclaimed album's BBC Music Magazine Award for best choral album.

"Clearly the Classical Brits reaches a broad audience," says Dingman. "It's pleasing to see some recognition here for the work we've done to support Tom Adès. Tony Pappano's nominations for *Madame Butterfly* and the *Verdi Requiem*, following his BBC

"André Rieu has been the definition of the word phenomenon this year, coming from nowhere to dominate the pop, classical and specialist classical charts"

MARK WILKINSON,
DECCA RECORDS

LEFT
Classic with a twist: great things are expected from new Warner signing James Rhodes

BELOW
Big time: André Rieu surprised the industry by becoming a huge star practically overnight



Features

Music Magazine success and forthcoming BBC Four Opera Italia series, underline the fact that this is a big year for him. Angela is also excited to be nominated for Butterfly. What we're aiming to do is create broader exposure for these artists beyond the core classical audience. We want to create momentum and grow the audience for their recordings."

Growing the classical market is clearly on the mind of Decca managing director Dickon Stainer. 'We've had our strongest three months in the classical market ever in Q1 this year. It is the first time our market share has reached 70% and the market is up across the board.' The pop chart success of André Rieu's *Forever Vienna* album, he admits, has clearly driven classical sales in the quarter, adding the violinist's meteoric rise in the UK underlines the potential of core classical repertoire with the mass market.

"If you had said six months ago that a Dutchman in a waistcoat playing the Blue Danube Waltz was going to be the biggest breaking act of 2010, people would have thought you were crazy," he says. "But that's exactly what happened. It shows you can't underestimate the appetite for the new and different. Yes, André Rieu polarises tastes – but he does play core classical music. He's the fastest-breaking act in the UK this year in any genre, the first breaking act to go platinum in 2010."

Stainer argues that ITV1's *Popstar to Operastar* and BBC Four's *Sacred Music* series, presented by Simon Russell Beale and featuring *The Sixteen*, have opened doors to new classical consumers. BBC Four's forthcoming *Opera Italia* series, presented by Antonio Pappano, belongs to the Decca head's list of classical music entry points. "These programmes can open up conduits for people to discover interesting and diverse streams of repertoire," he says. "That's what we all need to do as record companies and promoters of classical music."

Awards shows and high-profile television programmes, notes Stainer, are essential components in the present marketing mix for classical music. But he adds that it is now imperative for labels to capitalise on media interest in the genre by growing the online market for classical product.

Although he welcomes the near-50% rise in classical downloads over the past year, Stainer is adamant that there is much more to be done to extend the genre's online reach.

"We need to promote digital more actively. The rate of growth in digital consumption in the mainstream pop and rock music business is way outstripping that in classical. Some of that has to do with demographics, but I believe the classical industry has the responsibility to communicate and educate about digital consumption. We're falling way short of the model of the mainstream music business at a time when retail space is shrinking. You would expect digital consumption of niche classical genres to be growing at a greater rate than for mainstream chart titles available in supermarkets. The question of how to grow that market has to top the classical music industry's agenda."

Stainer suggests that leading digital suppliers should be encouraged to expand the supply of classical single-track downloads. "It puzzles me why the classical page is the only page on iTunes not to offer single tracks as well as albums," he comments. "It's an anomaly. We know from our own evidence that people like to download single classical tracks, so we have to make that as easy for them as possible."

The rise of core artists with the ability to engage young audiences and cross demographic divides offers the most likely stimulus to classical download sales. The recent signing of classical pianist James Rhodes to Warner Brothers represents both a bold A&R move and an important stage in the development of mainstream classics for the mass market. Although Rhodes says it is too early to announce his Warner Bros debut repertoire in full, works by Alkan and Balakirev could well occupy a share of session time when he comes to record later this summer.

"I'm so pleased that the Warners deal is with the Madonna, Metallica, Led Zeppelin, big motherfucking rock label, not on Warner Classics," he comments. "I made damn sure in the contract that they didn't have control of repertoire. Down the line they can't say, 'Now we've got you, we want the first movement of Beethoven's *Moonlight Sonata*, Debussy's



"[Popstar To Operastar and Sacred Music] can open up conduits for people to discover interesting and diverse streams of repertoire. That's what we all need to do as promoters of classical music"

DICKON STAINER, DECCA RECORDS

Claire de lune... I'd love to do the first movement of the *Moonlight Sonata*, but only together with the other two movements, because they're amazing"

Rhodes' summer concert schedule includes dates at F4 Udderbelly and the Cheltenham Festival, as well as becoming the first classical pianist to perform at the Latitude Festival this July.

"What other option is there but to reach out to that audience?" he asks. It's more than a rhetorical question for the whole classical record business

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BELOW
Mass appeal: crossover successes such as Faryl Smith have helped raise classical's profile over the past year



Awards alchemy turning BBC Music Magazine recognition into a profile-raiser

Awards shows have played a significant role in raising classical music's UK market profile during the past decade. The territory, once occupied exclusively by the annual Gramophone Awards, has been colonised since the turn of the century by the Classical Brit Awards and the BBC Music Magazine Awards. The resulting mix offers three distinctive benchmarks by which the classical industry's artistic and commercial health can be measured.

While awards rarely deliver massive sales spikes to recipient albums, labels and retailers appreciate the value of promoting winning titles and of highlighting award details as part of long-term marketing and PR campaigns. "People like to know about those artists named in award ceremonies," says Mark Wilkinson, co-chair of the Classical Brits. "An award may not come at the right time for there to be short-term benefits, but at some stage the benefit will always be there. Throughout an artist's career, referring to awards like those presented by the BBC Music Magazine, Gramophone and the Classical Brits always gives you something to sell."

BBC Music Magazine editor Oliver Condy is convinced that awards shows present clear opportunities for developing the relationship between artists, record labels and con-



MUSIC MAGAZINE AWARDS 2010

sumers. The magazine invited 100 readers to its awards presentation at Kings Place, streamed the event live online and worked with specialist classical PR company Macbeth Media Relations to generate press and public interest.

"We forget how star-struck some of our readers are," notes Condy. "For them to bump into people such as conductor Semyon Bychkov, my co-presenter for the show, Jim Naughtie, Simon Callow and John Sessions really lifts their experience. Because the readers vote for the discs and decide

six of the 11 awards, it makes sense to enable as many of them as possible to see the process in action. The streaming technology means we can do that with incredibly high-quality video and audio."

Since launching in 2006, the BBC Music Magazine Awards has become central to the monthly title's marketing and consumer outreach strategy. BBC Music Magazine consultant editor and chair of its awards panel Helen Wallace says that the record industry also benefits from the exposure offered by the Classic FM Gramophone Awards, the Classical Brits and their own ceremony. "Those three awards are different," she says. "But they all reflect the diversity and health of the live music and classical record-

ing worlds." The BBC Music Magazine Awards, Wallace continues, honours titles chosen exclusively from the magazine's list of five-star reviews.

The CD store section of BBC Music Magazine's website offers easy access, both to reviews and product. "Our website allows visitors to buy everything mentioned in our huge database of reviews," explains Helen Wallace. "We've had an online buying service from the website's launch, but having the reviews database has stimulated income for us from commissions on sales. Having the shop and reviews database together really makes commercial sense."

Sony Music Entertainment UK classical product manager Pollyanna Gunning cites the example of Murray Perahia, whose album of Beethoven piano sonatas won the BBC Music Magazine's 2010 instrumental award. The veteran artist may enjoy household name status among classical fans, but Sony believes his latest award can help build interest in his work.

"There are thousands of classical albums released every year, so we're always looking to attract attention. An award can give the edge you need to be noticed and persuade people to buy a disc. I think consumers feel that the BBC brand offers a seal of approval."

Adding an award sticker and quotes from an award winner's original BBC Music Magazine review to a successful album enhances its market reach, says Gunning. "When people find award-winning product online or in-store they know they're on to something great. Having three different award shows give three extra platforms to boost exposure for your artists across the year. They really do make a difference to sales and to an artist's profile."

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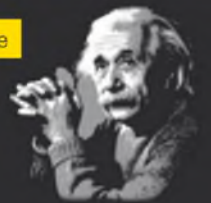
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Key releases

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Out this week

Singles

- **The Courteeners** Take Over The World (Polydor)
Previous single: (chart peak): You Overdid It Doll (28)
- **The Dead Weather** Die By The Drop (Third Man)
Previous single: Treat Me Like Your Mother (did not chart)
- **Raheem Devaughn** I Don't Care (live) (live)
Previous single: Woman (did not chart)
- **Devlin feat. Giggs** Shot Music (Island)
Debut single
- **Disturbed** Disturbed (143/Reprise)
Previous single: Land Of Confusion (did not chart)
- **Forever The Sickest Kids** She Likes (Bitter Sweet Love) (Island)
Debut single
- **Lady Antebellum** Need You Now (Capitol)
Debut single
- **Marina And The Diamonds** I Am Not A Robot (679/Atlantic)
Previous single: Hollywood (12)
- **Timbaland feat. Justin Timberlake** Carry Out (Interscope)
Previous single: If We Ever Meet Again (3)

Albums

- **Boys Like Girls** Love Drunk (Columbia)
Previous album: (first-week sales/total sales): Boys Like Girls (100/17,044)
- **Bullet For My Valentine** Fever (Sony)
Previous album: Scream Aim Fire (23,483/102,752)
- **Arno Carstens** Wonderful Wild (Epic)
Previous album: The Hello Goodbye Boys (n/a)
- **The Dead Weather** Die By The Drop (Third Man)
Previous album: Horehound (10,087/44,581)
- **Donkeyboy** Caught In Life (Warner Brothers)
Debut album
- **The Fall** Your Future Our Clutter (Domino)
Previous album: Imperial Wax Solvent (4,294/11,417)
- **Forever The Sickest Kids** Weekend: Friday (Island)
Previous album: Underdog Alma Mater (108/4,434)
- **Glee Cast** Glee: The Music, The Power Of (Epic)
Previous album: Glee: The Music – Season One – Volume 2 (1,067/134,235)
- **David Holmes** The Dogs Are Parading: The Best Of (UMC)
Previous album: The Holy Pictures (2,410/11,193)
- **James Last** Eighty Not Out (UMTV)
Previous album: Live At The Royal Albert Hall (424/2,221)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Island)
Debut album
- **Usher Raymond Vs Raymond** (LaFace)
Previous album: Here I Stand (56,920/214,465)

Out next week

Singles

- **Against Me!** I Was A Teenage Anarchist (Warner Brothers)
- **Aggro Santos** Candy (Mercury)
- **Biffy Clyro** Bubbles (14th Floor)
- **Sarah Blasko** All I Want (Dramatico)
- **Bless Beats feat. Remi Nicole** Let It Go (Island)
- **Toni Braxton** Yesterday (Atlantic)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor)
- **Sophie Ellis-Bextor** Bittersweet (Fascination)

- **Foals** This Orient (Transgressive)
- **Hole** Skinny Little Bitch (Mercury)
- **Jesca Hoop** Whispering Light (last Laugh)
- **Allison Iraheta** Friday I'll Be Over You (RCA)
- **Grace Jones** Love You To Life (Wall Of Sound)
- **Mika** Kick Ass (Casablanca/Island)
- **Mika Vs Redone** We Are Young (Island)
- **Mini Viva** One Touch (Xenomania/Geffen)
- **The National** Blood Buzz Ohio (4AD)
- **Paul Harris V Eurythmics** I Want You (R2/Sony)
- **Pearl And The Puppets** Because I Do EP (Island)
- **Pendulum** Watercolour (Warner)
- **Lauren Pritchard** Jackson Sessions EP (Island)
- **Lee Ryan** Secret Love (Geffen)
- **Taio Cruz feat. Ke\$ha** Dirty Picture (4th & Broadway)
- **Train** Hey, Soul Sister (Columbia)
- **Two Door Cinema Club** Something Good Can Work (Kitsune)

Albums

- **Alabama 3** Revolver Soul (Hostage Music)
- **Timothy Andres** Shy And Mighty (Warner)
- **Cocorosie** Grey Oceans (Touch & Go)
- **Kevin Costner & Modern West** Turn It On (Edell)
- **Deftones** Diamond Eyes (Reprise)
- **Flying Lotus** Cosmogramma (Warp)
- **Funki Porcini** Up (Ninja Tune)
- **Headman** 1923 (Relish)
- **The Hold Steady** Heaven Is Whenever (Rough Trade)
- **Hole** Nobody's Daughter (Mercury)
- **Rowland S Howard** Pop Crimes (Infectious)
- **Natalie Imbruglia** Come To Life (Malabar)
- **JJ #3** (Secretly Canadian/Sincerely Yours)
- **Alicia Keys** The Platinum Collection (1)
- **Kid Sister** Ultraviolet (Asylum)
- **Lady Antebellum** Need You Now (Capitol)

US trio Lady Antebellum have shifted nearly 500,000 copies of *Need You Now* in its first week of release across the Atlantic, reaching the number one spot on the *Billboard* 200. They were also the big winners at the Academy of Country Music awards last week, collecting five awards including the much-coveted song of the year for the title track, which has been A-listed by Radio 2 ahead of its release.

- **Lady Gaga** The Remix (Interscope)
- **Adam Lambert** For Your Entertainment (19/RCA)
- **Steve Mason** Boys Outside (Domino)
- **Ben Montague** Overcome (BM Music)
- **Naturally 7** Vocalplay (Festplatte)
- **New Pornographers** Together (4AD)
- **Maia Sharp** Echo (Blix Street)
- **Sparks** Hello Young Lovers (Gut)
- **Switchfoot** Hello Hurricane (Atlantic)
- **Tears For Fears** Everybody Loves A Happy Ending (Gut)
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)

May 10

Singles

- **Alexandra Burke feat. Pitbull** All Night Long (Syco)
- **Fugative** Crush (Hardbeat)
- **Gorillaz** Superfast Jellyfish (Parlophone)

- **Keane** Stop For A Minute (Island)
- **Kelis** Acapella (Interscope)
- **LCD Soundsystem** Drunk Girls (Parlophone)
- **Lights** Saviour (Warner Brothers)
- **Little Fish** I Am Crazy (Island)
- **Amy Macdonald** Spark (Vertigo)
- **Eli "Paperboy" Reed** Come And Get It (Parlophone)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

Albums

- **Diana Birch** Bible Belt (Virgin)
- **Toni Braxton** Pulse (Atlantic)
- **Chase & Status** More Than A Lot (Ram)
- **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)
- **Eli "Paperboy" Reed & The True Loves** Come And Get It (Q Division)
- **Foals** Total Life Forever (Transgressive)
- **Free Energy** Stuck On Nothing (Virgin)
- **Taylor Hawkins** Red Light Fever (Columbia)
- **Keane** Night Train (Island)
- **Gidon Kremer** De Profundis (Warner)
- **Nigel Kennedy Quintet** Shhh! (EMI Classics)
- **The National** High Violet (4AD)
- **Alvin Stardust** I Love Rock'n'roll (LUMTV)



- **Train** Save Me, San Francisco (Columbia)
Save Me, San Francisco takes a musical leap back to Train's early-Nineties material and marks the restoration of their original line-up. The album was recorded in London's Kensaltown Studios with producer Martin Terefe (KT Tunstall, James Morrison), and its release will be preceded by lead single Hey, Soul Sister on May 3. The band will be

playing a sold-out show at London's Islington Academy on Friday May 7.

- **Unkle** Where Did The Night Fall (Surrender All)
- **We Are The Fallen** Tear The World Down (Island)

May 17

Singles

- **Against Me!** White Crosses (Warner Brothers)
- **B.O.B. feat. Bruno Mars** Nothing On You (Rebel Rock Ent./Atlantic/Grand Hustle)
- **Boyzone** Love Is A Hurricane (Polydor)
- **Michael Buble** Crazy Love (143/Reprise)
- **The Cheek** Just One Night (Polydor)
- **Chiddy Bang** Truth (Regal)
- **Drake** Over (Island)
- **General Fiasco** I'm Not Made Of Eyes (Infectious)
- **Ellie Goulding** Guns & Horses (Polydor)
- **Laura Marling** Rambling Man (Virgin)
- **Katie Melua** The Flood (Crematic)
- **Night Bus** I Wanna Be You (Universal)
- **Owl City** Umbrella Beach (Island)
- **Renee Fleming** Endlessly (Mercury)
- **Slow Club** Giving Up On Love (Moshi Moshi)
- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)
- **White Rabbits** They Done Wrong / We Done Wrong (Nauk)

Albums

- **Band Of Horses** Infinite Arms (Columbia)
- **Mike Batt** A Songwriters Tale/The Orinoco Kid (Crematic)
- **The Black Keys** Brothers (21/cooperative)
- **Court Yard Hounds** Court Yard Hounds (Scny)
- **Renee Fleming** Dark Hope (Mercury)
- **Holy Fuck** Latin (Young Turks)
- **Kelis** Flesh Tone (Polydor)
- **LCD Soundsystem** This Is Happening (DFA)
- **Jamie Lidell** Compass (Weirp)
- **Lights** The Listening (Warner Brothers)

May 24

Singles

- **Jamie Cullum** Wheels (Decca)
- **Daisy Dares You** Rosie (live)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco (Divine Comedy)
- **Hurts** Better Than Love (RCA)
- **Iyaz** Solo (Reprise)
- **Jonsi Animal Arithmetic** (Parlophone)
- **Kassidy** Stray Cat (Mercury)
- **Kevin Rudolf feat. Birdman, Lil Wayne & Jay Sean** I Made It (Island)
- **Alicia Keys** Try Sleeping With A Broken Heart (1)
- **Dan Le Sac Vs Scroobius Pip** Sick Tonight / Great Britain (Sunday Best)
- **McLean** Finally In Love (Asylum)
- **Nas & Damian 'JR Gong' Marley** As We Enter (Island)
- **Tiffany Page** On Your Head (Mercury)
- **Rihanna** Te Amo (Def Jam)
- **Rihanna feat. will.i.am** Photographs (Def Jam)

Albums



- **Crystal Castles** Crystal Castles (Fiction)
Despite the band having to cancel last week's visit to the UK due to volcanic ash, the digital release date of Crystal Castles' second album has been put forward as Fiction looks to capitalise on the anticipation. The physical release remains as it was, on May 24. The band's new material has already enjoyed support from Radio 1's Zane Lowe with their lead single Celestice, which was his hottest record in the world this month.
- **Vera Lynn** Attic (Decca)
- **Katie Melua** The House (Crematic)

THE PANEL

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



PAUL SAVAGE (PUNKTASTIC.COM)
Anarbor: The Words You Don't Swallow (Hopeless)
Anarbor's debut is a chink of summer sun peeking through the clouds. Poppy but not overly so, *The Words You Don't Swallow* is full of the swagger of youth, blending catchy choruses with chunky guitar riffs. A cracking album destined for plenty of singalongs.



JANICE LONG (RADIO 2)
Katie Melua: The Flood (Dramatico)
The Flood, with its gradual build and a slow come-down, is four minutes of pop perfection while William Orbit's production is epic. My audience have said she has stepped up to the Bush and Björk arena and, having not really been a fan before now, there's no argument from me; Go, Katie!



BEN GOMORI (DATA TRANSMISSION UK)
Moguai: We Ar Lyve (Mau5trap)
I am so glad this talented veteran DJ/producer is finally getting the UK recognition he deserves. His album keeps it simple: hypnotic, mesmerising blends of euphoric melody and dirty grooves that should appeal to fans of Deadmau5 – who signed him, of course.



JEREMY WILLIAMS (THE FLY)
Blue Angel: 43 Days (43)
Over the past couple of years knife crime has dominated the headlines, a sad state of affairs that moved London-based duo Blue Angel to put pen to paper. Debut single 43 Days is the harrowing tale of murder in the capital. Jake Jansen's emotive melody battles Bella Bennett's troubled vocals in this radio-friendly effort.

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

- **Nas & Damian 'JR Gong' Marley** Distant Relatives (Island)
- **Pendulum** Immersion (Warner Brothers)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)
- **Stornoway** Beachcomber's Windowsill (4AD)

May 31

Singles

- **Matt Abbott** I Love This City (Mercury)
- **Alphabeat** DJ (Fascination)
- **Justin Bieber** Somebody To Love (Def Jam)
- **Black Eyed Peas** Imma Be Rocking That Body (Interscope)
- **Chapel Club** Five Trees (A&M)
- **Gabriella Cilmi** Hearts Don't Lie (Island)
- **Jason Derulo** Ridin' Solo (Beluga Heights/Warner Bros)
- **The Drums** Forever And Ever Amen (Island)
- **Vinny Piana** Love Is Your Fear (Attack Media/EMI)
- **Sia** Clap Your Hands (Monkey Puzzle)
- **Stornoway** Zorbing (Stornoway)
- **Tinchy Stryder** Game Over (Island)
- **United Nations Of Sound** Born Again (Parlophone)

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** Existance (Polydor)
- **The Divine Comedy** Bang Goes The Knighthood (Divine Comedy)
- **Four Year Strong** Enemy Of The World (Defacto/Island)
- **Jack Johnson** To The Sea (Brushfire/Island)
- **Vinny Piana** Beg Me To Forgive (Attack Media/EMI)
- **Punch Brothers** Antifogmatic (Nonesuch)
- **Various** Twilight: Eclipse OST (Atlantic)

June 7

Singles

- **Erykah Badu** Turn Me Away (Get Munny) (Motown)
 - **Cold Cave** Life Magazine (Matador)
- The second single from Cold Cave's Love Comes Close album, Life Magazine will be released as a limited-edition 12-inch and digital EP, boasting remixes from the likes of Arthur Baker and Glaswegian duo Optimo. Also on board is minimal techno mastermind Pantha du Prince and noise artist Prunent (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 Tomorrows Parties festival in Minehead.
- **Dee-Lux** Hot Hot Hot (Serious/Mercury)
 - **Delphic** Counterpoint (R&S)
 - **David Guetta** Gettin' Over (Positiva/Virgin)
 - **Stevie Hoang** I'll Be Fine (Mercury)
 - **Tom Jones** Burnin' Hell (Island)
 - **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
 - **LMFAO** Yes (Interscope)
 - **Pixie Lott** Turn It Up (Mercury)
 - **Mumford & Sons** Roll Away Your Stone (Island)
 - **Primary 1** Princess (Atlantic)
 - **Robyn** Dancing On My Own (Konichiwa)
 - **Semi Precious Weapons** Semi Precious Weapons (Polydor)
 - **Tinie Tempah** Frisky (Parlophone)
 - **We The Kings** Check Yes Juliet (Virgin)
 - **Paul Weller** Find The Torch Burn The Plans (Island)
 - **Charlie Winston** Like A Hobo (Real World)

Albums

- **Against Me!** White Crosses (Warner Brothers)
 - **Christina Aguilera** Bionic (RCA)
 - **Ariel Pink's Haunted Graffiti** Before Today (4AD)
- Before Today is the first album Ariel Pink has made for 4AD, a step up of some proportions for an artist whose best-known release to date came out on the well-respected, if not exactly globe-straddling, Paw Tracks label.

Fans of his previous album may be surprised by the consistently lush sound on Before Today, which oozes Seventies sunshine smooth at times. Unlikely as it may sound, though, the move works: a small minority of fans may rue the no-fringe, but most listeners will instead revel in the melodies, which are given room to breathe. Round And Round, for example, sounds like classic Fleetwood Mac, while Butt-House Blondies is a soft rock beast straight out of Seventies LA. If all this focus sounds too slick, though, fear not: Ariel Pink wouldn't be Ariel Pink without a spattering of irreverence, such as the sound effects and squirling synths that interrupt the love-esque L'Etat (Acc. To The Window's Maid), or the garbled funk that kicks off the album on Hot Body Rub."

www.musicweek.com/reviews

- **Crystal Castles** Crystal Castles (Polydor)
- **Drums** The Drums (Island/Moshi Mosh)
- **David Gray** Draw The Line (Polydor)
- **Iyaz** Replay (Beluga Heights/Reprise)
- **Morcheeba** Blood Like Lemonade (PIAS)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)



- **Robyn** Body Talk Pt 1 (Konichiwa)

The first in a trio of new releases from Robyn features a succession of hard cut tracks, reflecting the singer's love of dance culture, a devotion which resonates throughout. Opener Don't Fucking Tell Me What To Do is set against an glitchy backbeat and sets the tone for what is to come, while prospective summer anthem Dancing On My Own picks up where 2008's With Every Heartbeat left off, but the journey diverges by way of the album's closing tracks: the piano-driven ballad Hang With Me and traditional folk song Jag Vet En Delig Rosa

steer the album towards a sober ending, perhaps revealing a sign of things to come in the second and third instalments."

www.musicweek.com/reviews

- **Kevin Rudolf** To The Sky (Island)
- **Sia** We Are Born (Monkey Puzzle)
- **Steve Winwood** Revolutions (Columbia)

June 14

Singles

- **Evermore** Hey Boys And Girls (Warner Music)
- **Goldhawks** Keep The Fire (Mercury)
- **Macy Gray** Lately (Concord/Island)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc-A-Fella)
- **Kele** Tenderoni (Polydor)

Albums

- **Laurie Anderson** Homeland (Warner)
- **Crowded House** Intriguer (Mercury)
- **Devo** tbc (Warner Bros)
- **Drake** Thank Me Later (Island)
- **The Game** R.E.D. (Geffen)
- **Jonathan Jeremiah** Happiness (Island)
- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
- **LMFAO** Party Rock (Interscope)
- **Ozzy Osbourne** Scream (Columbia)
- **James Yull** Movement In A Storm (Moshi Mosh/Co-Operative)

Movement In A Storm will be preceded by lead single On Your Own on June 14 and its release comes hot on the heels of national tour dates commencing with the Trip Festival on May 25. The single will be available digitally and on seven-inch and will feature remixes by hyped duo Summer Camp and blog favourites Hot City.

- **Zero 7** Record (Atlantic)

June 21 and beyond

Singles

- **Cypress Hill** Armada Latina (Parlophone) (21/6)
- **Eliza Doolittle** Pack Up (Parlophone) (21/6)

- **I Blame Coco** Self Machine (Island) (21/6)
- **K'naan** Wavin' Flag (Polydor) (21/6)
- **Noisettes** Ever Fallen In Love (Vertigo) (21/6)
- **Tegan And Sara** Alligator (Warner Brothers) (21/6)

Albums

- **Mike Batt** Caravan/Watership Down Suite (Dramatico) (21/6)
- **Bombay Bicycle Club** Acoustic (Island) (21/6)
- **The Boy Who Trapped The Sun** Fireplace (Geffen) (21/6)
- **Diddy** Dirty Money – Last Train To Paris (Polydor) (21/6)
- **Eliza Doolittle** Eliza Doolittle (Parlophone) (21/6)
- **The Dream** Love King (Def Jam) (21/6)
- **Evermore** Evermore (Warner Music) (21/6)
- **Goldhawks** Trick Of Light (Mercury) (21/6)
- **Macy Gray** The Sellout (Concord/Island) (21/6)
- **K'naan** Troubadour (Polydor) (21/6)



- **Kele** The Boxer (Wichita/Polydor) (21/6)
- Wichita has teamed up with Polydor for the Black Party frontman's debut solo album, which will see the indie plugging into the major for increased marketing muscle. The album was recorded in New York with XXXchange and wears influences from Gary Numan and Adam Ant to Michael Jackson firmly on its sleeve. The first single to be taken from the album is Tenderoni and will be released on June 14.
- **Tom Petty & The Heartbreakers** Mojo (Warner Bros) (21/6)
 - **The Roots** How I Got Over (Def Jam) (21/6)

SINGLE OF THE WEEK

Marina and the Diamonds I Am Not A Robot (679/Atlantic)



Fresh from two sold-out New York shows and debut South by Southwest performances, Marina and the Diamonds returns with the song that served as an introductory release almost a year ago. And thank goodness she has: I Am Not A Robot is an album highlight, lyrically intelligent, catchy as hell and backed by a brilliant video shot by Rankin that has already amassed almost 1.5m YouTube views. The single is released ahead of her sold-out UK tour that commences on May 12 and includes two nights at London's Bloomsbury Ballroom. Her debut album Family Jewels has sold more than 63,000 copies since its release.

ALBUM OF THE WEEK

Usher Raymond Vs Raymond (LaFace)



The sixth album from Usher and the follow-up to 2008's Here I Stand, Raymond Vs Raymond boasts production from a cast list of names including Polow Da Don, Ester Dean, Jermaine Dupri, Jimmy Jam & Terry Lewis and RedOne among others. Stateside, the album hit the number one spot after selling 329,000 copies on its week of release and has produced three singles – Hey Daddy (Daddy's Home), Lil' Freak and OMG, the UK number one which has been A-listed at Radio 1. Usher's previous album sold more than 5m copies worldwide, and Raymond Vs Raymond looks set to better that result.

Key releases

Exile from high street to online stores



THE NATION'S TOP MUSIC

RETAILERS all have new number ones on their pre-release charts this week, but cannot agree on the most popular title for the second week in a row. The repackaged Rolling Stones classic Exile On Main Street moves 2-1 at Amazon, while climbing 11-9 at HMV and 17-15 at Play – but reality TV discoveries lead the way elsewhere, with X Factor alumnus

Diana Vickers' Songs From The Tainted Cherry Tree up 2-1 at Play, and American Idol runner-up Adam Lambert's For Your Entertainment progressing 2-1 at HMV. Lambert's album also improves 14-8 at Amazon, while debuting at number 10 at Play, but Vickers' overall performance is better, as her album climbs 7-6 at Amazon and 3-2 at HMV. Slash's self-titled debut solo

album entered the sales chart at number 30 a fortnight ago but continues to strengthen on the pre-release charts this week. This quirk is due to the album having only been released in digital format. It is not available physically for a further fortnight, hence its continued presence here.

Shazam's list of most-tagged pre-releases was topped a few

weeks ago by Romanian singer Inna, whose debut single Hot has since gone on to sell more than 150,000 copies. Climbing 6-1 on the chart this week is Edward Maya, another act from Romania, whose first UK single Stereo Love – which also features Vika Jigulina – is a huge club hit which is also receiving major support from Radio 1.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	14192	2360
2	DEMI LOVATO	3153	506
3	JUSTIN BIEBER	3040	-1069
4	LADY GAGA	2402	46
5	BILLY JOEL	1889	1889
6	SOULJA BOY TELL 'EM	1736	243
7	KE\$HA	1212	3
8	FOO FIGHTERS	1169	-719
9	LIL WAYNE	778	462
10	ASHLEY TISDALE	658	-280
11	GREEN DAY	635	92
12	DRAKE	564	105
13	EMINEM	434	274
14	TOKIO HOTEL	432	-772
15	LUDACRIS	393	-26
16	GUCCI MANE	390	164
17	TREY SONGZ	332	-39
18	THE LONEIY ISLAND	236	49
19	NEIL YOUNG	285	285
20	LOMBROSO	276	272

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	DIANA VICKERS	Songs From...	RCA
2	SLASH	Slash	Roadrunner
3	PENDULUM	Immersion	Warner Brothers
4	DEFTONES	Diamond Eyes	Reprise
5	OASIS	Time Flies: 1994 - 2009	Big Brother
6	THE DIVINE COMEDY	Bang...	Divine Comedy
7	KEANE	Night Train	EP Island
8	THE CURE	Disintegration	Fiction
9	JOE MCELDERY	Joe Mcelderry	Syco
10	ADAM LAMBERT	For Your...	19/RCA
11	THE NATIONAL	High Violet	4AD
12	FOALS	Total Life Forever	Transgressive
13	HOLE	Nobody's Daughter	Mercury
14	VARIOUS	Twilight: Eclipse	Ost Atlantic
15	THE ROLLING STONES	Exile On...	Polydor
16	IRON MAIDEN	The Final Frontier	EMI
17	JUDAS PRIEST	British Steel	Sony
18	THE BASEBALLS	Strike!	Rhino
19	SOULFIY	Omen	Roadrunner
20	UNKLE	Where Did The...	Surrender All



Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	THE ROLLING STONES	Exile On...	Polydor
2	THE CURE	Disintegration	Fiction
3	LUCINDA BELLE ORCH	My Voice...	Island
4	THE NATIONAL	High Violet	4AD
5	SLASH	Slash	Roadrunner
6	DIANA VICKERS	Songs From...	RCA
7	KEANE	Night Train	Island
8	ADAM LAMBERT	For Your...	19/RCA
9	THE DIVINE COMEDY	Bang...	Divine Comedy
10	KATIE MELUA	The House	Dramatico
11	LIFHOUSE	Smoke & Mirrors	Geffen
12	JACK JOHNSON	To The Sea	Brushfire/Island
13	BEE GEES	Mythology	Rhino
14	THE HOLD STEADY	Heaven Is...	Rough Trade
15	STEVE HACKETT	Out Of The Tunnel's...	EMI
16	LADY ANTEBELLUM	Need You Now	Capitol
17	OASIS	Time Flies: 1994 - 2009	Big Brother
18	BAND OF HORSES	Infinite Arms	Columbia
19	HOLE	Nobody's Daughter	Mercury
20	DEFTONES	Diamond Eyes	Reprise



Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	ADAM LAMBERT	For Your...	19/RCA
2	DIANA VICKERS	Songs From...	RCA
3	ALABAMA 3	Revolver	Soul Hostagemusic
4	KEANE	Night Train	EP Island
5	SLASH	Slash	Roadrunner
6	OASIS	Time Flies: 1994 - 2009	Big Brother
7	MY BLOODY VALENTINE	Loveless	Sony
8	VARIOUS	Eurovision 2010	EMI
9	ROLLING STONES	Exile On...	Polydor
10	FOALS	Total Life Forever	Transgressive
11	LADY GAGA	The Remix	Interscope
12	AGNES	Dance Love	Pop AATWUMTV
13	HOLE	Nobody's Daughter	Mercury
14	GASLIGHT ANTHEM	American...	Sidonedummy
15	STEVE HARLEY	Stranger...	Comeuppance
16	CELINE DION	Taking Chances	Sony
17	DEFTONES	Diamond Eyes	Reprise
18	LOSTBOY AKA JIM KERR	s/t	earMUSIC
19	UNKLE	Where Did The...	All Surrender
20	CHRISTINA AGUILERA	Bionic	RCA



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	E MAYA FT. V JIGULINA	Stereo Love 3	Beat
2	B.O.B	Nothing...	Rebel Rock Ent/Atlantic
3	ROLL DEEP	Good Times	Virgin
4	DEE EDWARDS	Why Cant...	Diamond Traxx
5	TV ROCK FEAT. RUDY	In The Air	Data
6	LADY ANTEBELLUM	Need You Now	Capitol
7	PENDULUM	Watercolour	Weimer
8	RASCAL FLATTS	Unstoppable	Lyric Street
9	IYAZ	Solo	Reprise
10	AGGRO SANTOS	Candy	Mercury
11	KEVIN RUDOLF	I Made It	Island
12	ESTELLE	Freak	Atlantic
13	BIFFY CIROY	Bubbles	14th Floor
14	CHRISTINA AGUILERA	Not Myself...	RCA
15	THE XX	Intro	Young Turks
16	LISSIE	In Sleep	Columbia
17	LEE RYAN	Secret Love	Geffen
18	NAS & D MARLEY	As We Enter	Isle me
19	MARINA/DIAMONDS	Numb	679
20	SOPHIE ELLIS-BEXTOR	Bittersweet	fascination



CATALOGUE REVIEWS

URIAH HEEP

On The Rebound – A Very 'Eavy 40th Anniversary Collection (Sanctuary/Universal 2738430)



Uriah Heep were one of the first hard rock/heavy metal bands and one of the most popular, adding a progressive edge to their music to distinguish it from, say, Led Zeppelin or Black Sabbath. This being the band's 40th anniversary, the time is right for this career-spanning double-disc set. It includes at least one track from each of the 22 albums they have released, as well as a previously unissued track, 'You Are The Only One', from the sessions for their most recent set, 2008's Wake The Sleeper. Concentrating on the heavier tracks from the band's repertoire, it is a worthy primer guaranteed to blow away the cobwebs, and delight fans old and new.

QUEEN

The Singles Collection Volume 3 (Parlophone/EMI 6848392)



Following previous volumes issued in 2008 and 2009, the third instalment in Queen's impressive Singles Collection series is set for release later this month. Covering 1984 to 1989, it is a handsome boxed set featuring new remasters of 13 singles, each of which is housed in a replica of the original sleeve, with alternate mixes, non-album tracks and live and rare adding to its collectability. Musically, the Queen juggernaut was still in top gear during these years, issuing anthems like 'I Want To Break Free', 'Radio Ga Ga', 'A Kind Of Magic' and 'I Want It All'. The first single to bear the writing credits of all four members – 'One Vision' – was another landmark hit, as was their only seasonal recording, 'Thank God It's Christmas'.

THE VERNONS GIRLS

We Love The Vernons Girls 1962-1964 (RPM RETRO 868)



Originally a 70-piece choir assembled from employees of Vernons Football Pools, The Vernons Girls eventually morphed into a more marketable trio with a contemporary bent. Contemporary, that is, for the early Sixties. This compilation comprises the Vernons Girls' entire (22-song) Decca output from 1962 to 1964, and shows that by that time they were a fully-formed and competent girl group. Typical of this is their debut hit 'Lover Please/You Know What I Mean'. They further flaunt their Liverpoolian credentials with their fab Four salute 'We Love The Beatles' (Beatlemania), one of the more enjoyable of the many tributes around at the time. Comprehensive liner notes complete an excellent package.

Alan Jones

THE 3 PIECES

Vibes Of Truth (BGP CDBGPM213)



The 3 Pieces were a trio from Washington DC comprising Andre Richardson, Lincoln Ross and Jerry Wilder. An undeservedly obscure 1975 release from Fantasy – the label that brought the world Creedence Clearwater Revival – Vibes Of Truth is a mini-masterpiece, produced in smooth, commercial style by Donald Byrd. Covering jazz, funk and soul in a nine-song set spanning just 38 minutes, they wrote all of the material themselves, with Wilder further providing stylish lead vocals. The album's best songs are the funky instrumental 'Shortnin' Bread', which boasts a fine Ray Parker Junior guitar solo; the sinewy 'Concrete Jungle', which draws attention to urban deprivation; and the uplifting 'I Need You Girl'.

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	2	JOURNEY	Don't Stop Believin'	Columbia (ARV)
2	5	SNOW PATROL & MARTHA WAINWRIGHT	Set The Fire To The Third Bar	Fiction (ARV)
3	NEW	HALF MAN HALF BISCUIT	Joy Division Oven Gloves	Probe Plus (PROP)
4	1	DELIROIOUS?	History Maker	Survivor (AMD/ARV)
5	4	CHERYL LYNN	Got To Be Real	Sony (ARV)
6	6	JASON MRAZ	I'm Yours	Atlantic (CIN)
7	17	SNOW PATROL	Chasing Cars	Fiction (ARV)
8	NEW	ULTRAVOX	Vienna	Chrysalis (E)
9	14	THE KILLERS	Mr Brightside	Lizard King/Mercury (ARV)
10	10	SCOUTING FOR GIRLS	She's So Lovely	Epic (ARV)
11	16	MGMT	Kids	Columbia (ARV)
12	9	VANILLA ICE	Ice Ice Baby	Capitol (E)
13	NEW	DANIEL MERRIWETHER	Red	J (ARV)
14	7	ELBOW	One Day Like This	Fiction (ARV)
15	19	SURVIVOR	Eye Of The Tiger	Anista (ARV)
16	12	GOO GOO DOLLS	Iris	Warner Brothers (CIN)
17	15	GUNS N' ROSES	Sweet Child O' Mine	Geffen (ARV)
18	13	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
19	RE	USHER FEAT. LIL' JON & LUDACRIS	Yeah	Anista (ARV)
20	8	EVA CASSIDY	Songbird	Blix Street (ADA/CIN)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	AGNES	On & On / 3 Beat/AATW
2	6	3	DEE-LUX	Hot Hot Hot / Serious/Mercury
3	8	2	GRUM	Can't Shake This Feeling / Heartbeats
4	40	2	MYNC & RHYTHM MASTERS FEAT. WYNER GORDON	I Feel Love / CR2
5	9	6	BRIAN ANTHONY	Electricity / 7 Entertainment
6	1	4	NASTALA	Crazy / New State
7	16	3	CHERI MOON	House Arrest / Neverdie
8	2	3	NERVO	This Kind Of Love / Locded
9	19	2	NIGHT BUS	Wanna Be You / Universel
10	10	3	MR FOGG	Moving Parts / Kicking Ink
11	31	2	DREAMCATCHER FEAT. JESS DAY	Mr Right / American Girl
12	7	5	EDWARD MAYA	Stereo Love / 3 Beat
13	17	3	DARREN BAILIE	Silence / Maelstrom
14	20	4	URBAN MYTH	Africa / AATW
15	21	2	TOCADISCO & NADIA ALI	Better Run / Superstar
16	22	2	OCELOT	Beating Hearts / Wall Of Sound
17	18	6	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
18	12	4	PENDULUM	Watercolour / Warner
19	26	2	MILK & SUGAR FEAT. AYAK	Let The Love (Take Over) / Milk & Sugar
20	3	3	FLORENCE + THE MACHINE	Dog Days Are Over / Island
21	34	2	BLACK GOLD	Shine / Red Bull
22	11	8	TV ROCK VS. AXWELL	In The Air / Data/Axtone
23	13	4	FUGATIVE	Crush / Hard2beat
24	15	6	FAITHLESS	Not Going Home / Nates Tunes
25	NEW		SUNDAY GIRL	Four Floors / Geffen
26	32	3	JES	Lovesong / Magik Muzik
27	24	5	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
28	NEW		KID SISTER	Daydreaming / Asylum
29	30	9	DAVID GUETTA FEAT. KID CUDI	Memories / Positive/Virgin
30	5	3	MINI VIVA	One Touch / Xenomania/Geffen
31	27	5	SOPHIE ELLIS-BEXTOR	Bittersweet / Fascination
32	NEW		USHER FEAT. WILL.I.AM	OMG / LaFace
33	NEW		MR. SAM & ANDY DUGUID FEAT. AMANDA WILSON	Satisfaction Guaranteed / Magik Muzik
34	23	4	STEFY DE CICCIO FEAT. TOM STONE	Keep On Jumpin' / AATW
35	NEW		LOVERUSH UK! & SHELLEY HARLAND	Different World / loverush Digital
36	NEW		NICOLA FASANO VS ULTRA NATE	No Wasted Hearts / Jolly Roger
37	29	7	M'BLACK	Heartbreak / Destined
38	NEW		EDEI	In My Bed / Alma
39	35	4	KELIS	Acapella / Interscope
40	NEW		JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself / Beat

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	13	2	AGNES	On & On / 3 Beat/AATW
2	9	3	DEE-LUX	Hot Hot Hot / Serious/Mercury
3	5	3	USHER FEAT. WILL.I.AM	OMG / LaFace
4	10	4	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
5	2	4	FUGATIVE	Crush / Hard2beat
6	20	2	NERVO	This Kind Of Love / Locded
7	16	3	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
8	28	2	3OH!3	Don't Trust Me / Photo Finish/Atlantic
9	30	2	CHERI MOON	House Arrest / Neverdie
10	12	4	URBAN MYTH	Africa / AATW
11	4	4	N-DUBZ	Say It's Over / AATW/UMTV
12	15	5	LIL J	London Girl / Transmission
13	NEW		PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
14	17	3	POLLUTED MINDZ FEAT. MASTER SHORTIE	Daydream / Decode
15	NEW		TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
16	22	3	STEFY DE CICCIO FEAT. TOM STONE	Keep On Jumpin' / AATW
17	26	3	VANESSA AMOROSI	Off On My Kiss / Island
18	1	4	MINI VIVA	One Touch / Xenomania/Geffen
19	23	3	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
20	NEW		HOT CHIP	I Feel Better / Parlophone
21	8	1	ALEXANDRA BURKE	All Night Long / Syco
22	NEW		LEE RYAN	Secret Love / Geffen
23	NEW		KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN	Made It / Island
24	NEW		BLESS BEATS	Let It Go / Island
25	NEW		AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy / Mercury
26	14	4	TV ROCK VS. AXWELL	In The Air / Data/Axtone
27	18	6	KELIS	Acapella / Interscope
28	3	4	EDWARD MAYA	Stereo Love / 3 Beat
29	NEW		BLACK GOLD	Shine / Red Bull
30	27	6	TAIO CRUZ FEAT. KESHA	Dirty Picture / 4th & Brodwoy

Agnes reaches out to DJs to claim club chart crown



SWEDISH SINGER AGNES EXTENDS HER IMPRESSIVE opening streak of hits on the club charts, with third single On & On rising 4-1 Upfront and 13-1 Commercial Pop to become her third straight chart-topper on both lists. The 22-year-old, who won the Swedish national version of Pop Idol in 2005, enjoyed similar simultaneous number ones with first single Release Me last March and follow-up I Need You Now last October. Release Me was a major sales success too, peaking at number three and selling 372,000 copies, but I Need You Now performed relatively poorly, reaching number 40 and selling just 20,000 copies. In mixes by Benny Benassi, Cahill,

Daz Bailey and Warren Clarke, On & On is a return to form for Ms Carlsson and its release is timed to tie in with Agnes's debut album, Dance, Love, Pop, which will drop on May 24.

Agnes's chart dominance is bad news for London duo Dee-Lux, whose infectious debut single Hot Hot Hot comes in mixes by Judge Jules and The Wideboys among others, and is the relaunch single for the Serious label. It is within 5% of On & On on both charts, climbing 6-2 Upfront and 9-2 Commercial Pop.

Usher and will.i.am remain number one on the Urban chart, trebling their lead over runner-up Tinie Tempah's Pass Out.

Alan Jones



Timbaland: strong debuts on the Commercial pop and Urban charts



Professor Green: highest new entry on the Commercial pop rundown

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	7	USHER FEAT. WILL.I.AM	OMG / LaFace
2	3	13	TINIE TEMPAH	Pass Out / Parlophone
3	5	7	TAIO CRUZ FEAT. KESHA	Dirty Picture / 4th & Brodwoy
4	2	11	LUDACRIS	How Low / Def Jam
5	4	10	YOUNG MONEY FEAT. LLOYD	Bedrock / Cash Money
6	8	6	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
7	5	4	N-DUBZ	Say It's Over / AATW/UMTV
8	NEW		TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
9	7	12	RIHANNA	Rude Boy / Def Jam
10	14	3	JASON DERULO	Ridin' Solo / Beluga Heights/Warner Bros
11	6	6	ROLL DEEP	Good Times / Virgin
12	15	4	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
13	16	4	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
14	12	11	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
15	10	15	JASON DERULO	In My Head / Beluga Heights/Warner Bros
16	19	10	IYAZ	Solo / Reprise
17	11	6	KELIS	Acapella / Interscope
18	18	1	ALEXANDRA BURKE	All Night Long / Syco
19	13	16	LADY GAGA FEAT. BEYONCE	Telephone / Interscope
20	27	2	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN	Made It / Island
21	21	7	R KELLY	Be My Number 2 / RCA
22	17	12	SKEPTA	Bad Boy / Boyz II Men
23	20	13	NAUGHTY BOY PRESENTS WILEY FEAT. EMELI SANDE	Never Be Your Woman / Hellentless/Virgin
24	28	10	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vikes Center
25	24	12	CHRIS BROWN	Crawl / Jive
26	23	4	TI	I'm Back / Atlantic
27	26	3	DELE	Every Step / Bitt Music
28	25	6	MCLEAN	My Name / Asylum
29	28	3	JAY FULL STOP	Game Over / Run The City
30	30	21	IYAZ	Replay / Beluga Heights/Reprise

Cool Cuts Top 20

Pos	ARTIST	Title
1	DIZZEE RASCAL	Dirtee Disco
2	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Getting Over You
3	SUB FOCUS	Splash
4	SWEDISH HOUSE MAFIA	One
5	EXAMPLE	Kickstarts
6	THE CHEMICAL BROTHERS	Escape Velocity
7	GROOVE ARMADA	Look Me In The Eye Sister
8	UNICORN KID	Dream Catcher
9	GORILLAZ	Superfast Jellyfish
10	LCD SOUNDSYSTEM	Drunk Girls
11	CASSIUS	Cassius 99
12	BOOKA SHADE	Bad Love
13	ALEX GAUDINO	I'M In Love
14	STEVE SMART & SUNDANCE	Missing You
15	THOMAS GANDY	Get It On/Mecry Hump
16	APDW V TIM DELUX	Just Won't Do
17	MR BLINK	Gecko
18	EDIE	In My Bed
19	CARIBOU	Odessa
20	LANGE	Live Forever



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



Rockers turn Iron into gold

DIANA VICKERS' DEBUT SINGLE ONCE storms to the top of the singles chart this week (69,407 sales), becoming the 15th number one thus far by a graduate, or a collection of finalists, from the ITV show *The X Factor*.

Eighteen-year-old Vickers – who comes from Blackburn, Lancs, not to be confused with Blackburn, West Lothian, whence Britain's Got Talent runner-up Susan Boyle hails – finished fourth in the 2008 series of *The X Factor*, and has since gone on to become a star in the west end revival of *The Rise And Fall Of Little Voice*. *Once* is the introductory single from Vickers' first album, *Songs From The Tainted Cherry Tree*, which is released next Monday and was written by Eg White and Cathy Dennis. It is the eighth number one penned by Dennis, whose last chart-topper was *I Kissed A Girl* for Katy Perry (2008), and the third for White.

Last week's number one, *OMG* by Usher feat. will.i.am, is pushed down to number two, despite increasing sales by 10.6% week-on-week to 64,592.

Chipmunk's latest single *Until You Were Gone* – which also features Dutch singer Esmee Denters – was no match for Vickers but still managed to sell 57,536 copies in debuting at number three.

All of the top three singles are Sony Music releases: Diana Vickers on RCA, Chipmunk feat. Esmee Denters on Jive and Usher feat. will.i.am on LaFace. It is only the fifth time in the last five years that the company has occupied all of the top three places. It did so most recently in the final week of 2008, when Alexandra Burke, Leona Lewis and Beyoncé led the way.

Meanwhile, **Tina Turner's** 1989 number five hit *The Best* comes thundering back into the chart, debuting at number nine (28,630 sales) thanks to two separate but synchronous stimuli. Turner's signature tune – although first recorded by Bonnie Tyler – *The Best* was boosted by its use on the first episode of the new series of Britain's Got Talent by an impersonator and, more significantly, a Facebook campaign urging fans of Glasgow Rangers FC

Sales statistics

Last week	Singles	Artist albums
Sales	2,548,616	1,339,82
prev week	2,437,018	1,300,152
% change	+2.9%	+4.3%

Last week	Compilations	Total albums
Sales	293,817	1,633,399
prev week	303,574	1,603,726
% change	-6.5%	+2.1%

Year to date	Singles	Artist albums
Sales	45,524,235	25,697,628
vs prev year	42,612,278	26,206,661
% change	+6.8%	-1.9%

Year to date	Compilations	Total albums
Sales	5,788,192	31,485,820
vs prev year	6,815,991	33,022,652
% change	-15.1%	-4.6%

Compiled from sales data by Music Week

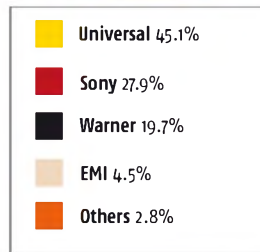
– where it is the club anthem – to purchase the track to celebrate the team's latest Scottish Premier League championship. Fans of Rangers' bitter rivals across Glasgow – Celtic – were so enraged by the prospect of *The Best* charting that they belatedly put their weight behind their own club's anthem. Gerry & The Pacemakers' *You'll Never Walk Alone*. It too charts this week but is well beaten by *The Best*, debuting at number 33 (7,021 sales). Some 70.7% of the track's sales were in Scotland last week, as were 38.8% of *The Best's*.

After a brief respite, the cast of TV show *Glee* are on the hit trail again, with no fewer than five debuts on the Top 200. Their cover of All-American Rejects' 2009 number 18 hit *Gives You Hell* makes the best showing, debuting at number 14 (17,434 sales), followed by Lionel Richie's *Hello* (number 35, 6,723 sales), The Beatles' *Hello Goodbye* (number 48, 4,588 sales), The Doors' *Hello I Love You* (number 69, 3,413 sales) and AC/DC's *Highway To Hell* (number 89, 2,364 sales). The show's first 14 episodes have thus far generated 48 Top 200 hits for the ensemble, of which 23 have made the Top 75, though *Gives You Hell* is only the fourth to breach the Top 20. Overall *Glee* Cast single track sales now add up to 1,082,673.

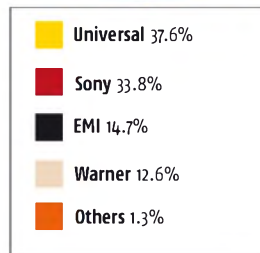
Overall singles sales increased for the second week in a row, rising 4.6% to 2,548,616 – 7.06% above same-week 2009 sales of 2,380,620.

Veteran Anglo/Aussie rockers AC/DC unexpectedly top the album chart with *Iron Man 2*, which debuts at number one on first week sales of 56,936, beating midweek leader **Paul Weller** whose 10th solo studio album (17th including compilations and live discs), *Wake Up The Nation* debuts at number two on sales of 52,563 – a little shy

ARTIST ALBUMS



SINGLES



soundtrack to the first Iron Man film (2008) failed to chart, and has sold 3,256 copies to date.

Four other albums debut inside the Top 20 on a busy week for high-profile releases.

Meat Loaf's latest *Hang Cool Teddy Bear* debuts at number four (31,034 sales).

With introductory single *Do-Wah-Doo* falling 15-21 on its second week in the chart (11,090 sales), **Kate Nash's** second album *My Best Friend Is You* debuts at number eight (13,689 sales). Her 2007 debut *Made Of Bricks* debuted at number one on sales of 58,756 copies, and has so far sold 547,868 copies.

Disney's latest singer/actress hitmaker **Selena Gomez** and her band **The Scene** make a solid number 12 debut (11,239 sales), while Mancunian veterans James arrive at number 20 with mini-album *The Night Before* (6,996 sales). It is their 10th Top 20 album, and is one of two they propose to release this year, with the similarly slim *The Morning After* set to follow in August.

With so much action going on, last week's top three all take tumbles: Plan B's *The Defamation Of Strickland Banks* ebb 1-3 (47,950 sales); *Scouting For Girls' Everybody Wants To Be On TV* skids 2-5 (25,068 sales); and Lady GaGa's *The Fame* falls 3-6 (15,932 sales). MGMT's *Congratulations*, which was number four a week ago, dives to number 19 (7,405 sales).

Veteran crooner **Tony Bennett**, 83, increases his span of hit albums to nearly 45 years, debuting at number 35 (4,180 sales) with new compilation, *Sings The Ultimate American Songbook 1*. Bennett's last studio album *Duets – An American Classic* reached number 15 in 2006, and sold more than 158,000 copies.

Despite this week's new intake, album sales remain depressed, rising only 1.9% week-on-week to 1,633,359. That's 3.1% below same-week 2009 sales of 1,685,195.

Alan Jones

International charts coverage Alan Jones

Sade soldiers on as the UK's top global musical export

SADE'S SOLDIER OF LOVE was released 10 weeks ago and has remained the UK's most widely charted export ever since. Inevitably it has been declining recently but last week was one of consolidation for the set, which remains in the Top 10 in Poland (2-2), Greece (7-3), Russia (5-6), Wallonia (9-8) and Hungary (6-9). It also rebounds 19-12 in the US, where it has sold 1,100,000 copies so far this year – a

tally second only to country sensation *Lady Antebellum's* *Need You Now*.

Two UK acts with current number ones overseas are Amy Macdonald, whose *A Curious Thing* remains dominant in Switzerland, and Mumford & Sons, whose *Sigh No More* tops the list in Ireland. Both are also climbing the charts elsewhere. Macdonald is on the up in The Netherlands (12-11), The Czech

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 AC/DC <i>Iron Man 2 OST</i>	£8.95	£7.38	£8.95	£8.93
2 PAUL WELLER <i>Wake Up The Nation</i>	£8.93	£8.99	£8.95	£8.93
3 PLAN B <i>The Defamation Of...</i>	£7.93	£7.99	£7.99	£7.93
4 MEAT LOAF <i>Hang Cool Teddy Bear</i>	£7.69	£8.99	£12.99	£6.97
5 SCOUTING FOR GIRLS <i>Everybody...</i>	£8.83	£8.99	£8.95	£8.83

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE FUTUREHEADS Heartbeat Song / Nui (RDM/ARV)
2	2	SKEPTA Bad Boy / Boy Betta Know (SRD)
3	4	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
4	3	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
5	7	DEE EDWARDS Why Cant There Be Love / Ubiquity (PIAS)
6	6	EXAMPLE Won't Go Quietly / Data (ARV)
7	NEW	FENECH-SOLER Stop And Stare / Moda (PH)
8	5	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
9	12	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
10	NEW	JOSHUA RADIN & SCHUYLER FISK Paperweight / Silva Screen (RSK/IGEM)
11	16	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
12	NEW	THE XX Crystallised / Young Turks (PIAS)
13	18	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
14	9	LOSTPROPHETS For He's A Jolly Good Felon / Visible Noise (ADA/CIN)
15	14	ZINC FEAT. MS DYNAMITE Wile Out / ZincEssential (ADA/CIN)
16	13	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
17	15	STEVE AOKI FEAT. ZUPER BLAHO I'm In The House / Data (ARV)
18	11	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
19	17	CHUCKIE & LMAO Let The Bass Kick In Miami Girl / R2 (PRIME)
20	NEW	AMANDA SEYFRIED Little House / Silva Screen (RSK/IGEM)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	JOHN GRANT Queen Of Denmark / Bella Union (RDM/ARV)
3	NEW	GOTAN PROJECT Tango 3.0 / XL (PIAS)
4	NEW	ASH A - 2 Vol. 1 / Atomic Heart (ADA/CIN)
5	5	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
6	4	VAMPIRE WEEKEND Contra / XL (PIAS)
7	6	THE TEMPER TRAP Conditions / Infectious (PIAS)
8	20	GIL SCOTT-HERON I'm New Here / Xi (PIAS)
9	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
10	9	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
11	3	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
12	12	JOE BONAMASSA Black Rock / Provoque (ADA/CIN)
13	2	CANCER BATS Bears Mayors Scraps & Bones / Hassle (PIAS)
14	14	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	15	ARCTIC MONKEYS Humbug / Domino (PIAS)
16	10	GROOVE ARMADA Black Light / Work It (Cooling Vinyl) (ADA/CIN)
17	NEW	BAND OF HORSES Cease To Begin / Sub Pop (PIAS)
18	18	JAY SEAN All Or Nothing / Zpoint/Jayded (AMD/ARV)
19	RE	ARCTIC MONKEYS Whatever People Say I Am, That's What I'm Not / Domino (PIAS)
20	NEW	BAND OF HORSES Everything All The Time / Sub Pop (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	JOHN GRANT Queen Of Denmark / Bella Union (RDM/ARV)
2	NEW	GOTAN PROJECT Tango 3.0 / XL (PIAS)
3	2	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
4	1	CANCER BATS Bears Mayors Scraps & Bones / Hassle (PIAS)
5	NEW	BAND OF HORSES Cease To Begin / Sub Pop (PIAS)
6	NEW	BAND OF HORSES Everything All The Time / Sub Pop (PIAS)
7	3	SHE & HIM Volume Two / Double Six (PIAS)
8	6	ALL TIME LOW Nothing Personal / Hopeless (ADA/CIN)
9	4	BONOBO Black Sands / Ninja Tune (PIAS)
10	7	HARPER SIMON Harper Simon / Pias Recordings (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Clubland Smashed / AATW/UMTV (ARV)
3	NEW	VARIOUS Dave Pearce - Trance Anthems 2010 / EMI TV/MCS (ARV)
4	2	VARIOUS Floorfillers - 90s Club Classics / AATW/UMTV (ARV)
5	NEW	VARIOUS Urban Hits / EMI TV/Rhinc (E)
6	3	VARIOUS Pop Princesses 2010 / Scny Music/UMTV (ARV)
7	5	VARIOUS Sexy R&B / Sony Music/UMTV (ARV)
8	7	VARIOUS Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV)
9	6	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 3 / EMI TV/Scny Music (ARV)
10	4	VARIOUS Weekend Anthems / AATW/UMTV (ARV)
11	10	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
12	8	VARIOUS Addicted To Bass 2010 / Ministry (ARV)
13	3	VARIOUS Euphoria - A Decade Of Trance Anthems / Ministry (IAFV)
14	12	VARIOUS Now That's What I Call The Cos / EMI TV/UMTV (E)
15	11	VARIOUS Anthems - Electronic 80s / EMI TV/MCS (IAFV)
16	13	VARIOUS Motown 50th Anniversary / UMTV (ARV)
17	14	VARIOUS Mash Up Mix 90s / Ministry (ARV)
18	17	VARIOUS 101 Running Songs / EMI Virgin/RCA (E)
19	15	VARIOUS Push It - Classic Party & Dance Tracks / UMTV (IAFV)
20	RE	ORIGINAL TV SOUNDTRACK Ashes To Ashes / EMI TV/Scny (IAFV)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU Forever Vienna / Decca (ARV)
2	2	ANDRE RIEU Dreaming / Decca (ARV)
3	3	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
4	4	ANDRE RIEU Waltzes / Philips (ARV)
5	8	ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
6	RE	BABY EINSTEIN MUSIC BOX OR Baby Einstein - Lullaby Classics / Baby Einstein (E)
7	7	KATHERINE JENKINS Living A Dream / UCI (ARV)
8	5	DINNINGTON COLLIERY BAND A Band For Britain / Decca (ARV)
9	6	KATHERINE JENKINS Second Nature / UCI (ARV)
10	RE	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	AC/DC Iron Man 2 OST / Columbia (ARV)
2	4	FOO FIGHTERS Greatest Hits / RCA (ARV)
3	2	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
4	3	SLASH Slash / Roadrunner (PH)
5	6	MUSE The Resistance / Helium 3/Warner Bros (CIN)
6	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
7	10	AC/DC Highway To Hell / Epic (ARV)
8	8	THEM CROOKED VULTURES Them Crooked Vultures / RCA (ARV)
9	1	COHEED & CAMBRIA Year Of The Black Rainbow / Roadrunner (ADA/CIN)
10	3	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)

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Jones



Republic (26-16), Finland (23-18) and France (39-38). Mumford & Sons' album reaches a new peak in The Netherlands, where it climbs 19-10, while debuting at number 73 in Wallonia and 85 in Germany.

With Fight For This Love continuing to spread across Europe, it is another good week for Cheryl Cole, whose 3 Words album enters the Austrian chart at 31, re-enters the Dutch chart at 49, and improves 33-19 in Norway, 73-40 in Austria, 65-52 in Switzerland and 70-60 in Germany.

Veteran guitar hero Jeff Beck's latest album Emotion & Commotion entered the chart here last week at

number 21. Produced by Steve Lipson and Trevor Horn, it is the highest-charting album yet for the 65-year-old. It makes even higher debuts in Canada (nine), the US (11) and Norway (17), while also showing up in Switzerland (40), Austria (44) and The Netherlands (77), and climbing 47-30 in Japan.

Japan is also the first country to chart Paul Weller's new album, Wake Up The Nation (number 86).

Finally, let's hear it for The Script. The Irish band are UK-based and signed to Phonogenic, where Natasha Bedingfield is a labelmate. Their debut US hit Breakeven has

spent the last 20 weeks in the Hot 100 and reached its peak position (to date) of number 13 last week. Its steady ascent of the chart has been accompanied by sales of more than 1m copies. The Script's self-titled debut album has been around even longer, spending 28 weeks on the Top 200 to date, with a peak position of number 64, and sales of 214,000 copies. The album's success comes the best part of two years after it topped the UK and Irish charts and more than a year after it reached number six in Sweden, 16 in Switzerland, 17 in New Zealand and 21 in Australia.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	HIGHEST NEW ENTRY
2	New		PAUL WELLER	Wake Up The Nation	Island 2732861 (ARV)	
3	1	2	PLAN B	The Defamation Of Strickland Banks	679 Atlantic 5186584712 (CIN)	
4	New		MEAT LOAF	Hang Cool Teddy Bear	Mercury 2734097 (ARV)	
5	2	2	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
6	3	67	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★	
7	6	47	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) 4★	
8	New		KATE NASH	My Best Friend Is You	Fiction 2733707 (ARV)	
9	5	14	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	
10	13	42	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 3★	
11	10	4	FREE & BAD COMPANY	The Very Best Of	Rhino/UMTV 5186582832 (ARV)	
12	New		SELENA GOMEZ & THE SCENE	Kiss & Tell	Hollywood 0000575702 (ARV)	
13	7	7	BOYZONE	Brother	Polydor 2733509 (ARV)	
14	19	2	JOSHUA RADIN	Simple Times	14th Floor 5186550672 (CIN)	
15	14	19	ALICIA KEYS	The Element Of Freedom	1 88697465712 (ARV)	
16	12	13	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	
17	13	6	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV)	
18	11	29	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) ★	
19	4	2	MGMT	Congratulations	Columbia 88697453351 (ARV)	
20	New		JAMES	The Night Before	Mercury 2730015 (ARV)	
21	15	32	PIXIE LOTT	Turn It Up	Mercury 2700166 (ARV) ★	
22	22	46	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV) 4★	SALES INCREASE
23	17	13	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	
24	20	26	CHERYL COLE	3 Words	Fascination 2724559 (ARV) ★	
25	18	75	BEYONCÉ	I Am... Sasha Fierce	Columbia 88697194922 (ARV) 4★	
26	23	17	ANDRE RIEU	Forever Vienna	Decca 5323879 (ARV)	
27	33	13	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	SALES INCREASE
28	25	22	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	
29	24	27	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN) 4★	
30	26	79	SCOUTING FOR GIRLS	Scouting For Girls	Epic 88697155192 (ARV) 2★	
31	36	19	MARINA AND THE DIAMONDS	Family Jewels	679 2564683625 (CIN)	SALES INCREASE
32	29	13	TIMBALAND	Shock Value II	Interscope 2723774 (ARV)	SALES INCREASE
33	28	113	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN) 3★	SALES INCREASE
34	19	7	GORILLAZ	Plastic Beach	Parlophone 6261662 (E) ●	
35	New		TONY BENNETT	Sings The Ultimate American Songbook - 1	Sony 88697662592 (ARV)	
36	54	22	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★	HIGHEST CLIMBER
37	31	13	THE XX	xx	Young Turks YTO31CD (PIAS)	
38	27	26	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ●	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	32	24	JLS	JLS	Epic 88697564572 (ARV) 3★	
40	30	7	AMY MACDONALD	A Curious Thing	Mercury 273114C (ARV) ●	
41	34	5	LAURA MARLING	I Speak Because I Can	Virgin CDV5C75 (E) ●	
42	42	24	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN) ●	SALES INCREASE
43	21	2	JEFF BECK	Emotion And Commotion	Atco 81227981C5 (CIN)	
44	44	46	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) 2★	SALES INCREASE
45	16	14	ALVIN & THE CHIPMUNKS	Alvin & The Chipmunks 2 - The Squeakquel	Rhino 8122798179 (CIN) ●	
46	40	63	LILY ALLEN	It's Not Me, It's You	Regal 6942752 (E) 3★	
47	47	23	N-DUBZ	Against All Odds	AATWJUMTV 2725229 (ARV) ★	SALES INCREASE
48	41	18	DAVID GUETTA	One Love	Fostiva/Virgin 6064700 (E) ●	
49	33	52	WHITNEY HOUSTON	The Ultimate Collection	Arista 88697177012 (ARV) ★	
50	43	21	BOYZONE	Back Again...No Matter What	Polydor 1785356 (ARV)	SALES INCREASE
51	42	25	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
52	39	3	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN) ●	
53	50	27	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV) ★	SALES INCREASE
54	New		CARIBOU	Swim City Slang	SIANG733419 (RCA/ARV)	
55	New		AC/DC	Highway To Hell	Epic 4770882 (ARV) ●	
56	45	21	PARAMORE	Brand New Eyes	Fueled By Ramen 7567895804 (CIN) ●	
57	53	69	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (CIN) 4★	
58	49	10	OWL CITY	Ocean Eyes	Island 2728130 (ARV) ●	
59	New		JOHN GRANT	Queen Of Denmark	Bella Union BELLACD235 (RCA/ARV)	
60	55	48	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV) ★	
61	New		GOTAN PROJECT	Tango 3.0 XI	XI.CC.4.R8 (PIAS)	
62	63	42	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV) 2★	SALES INCREASE
63	Re-entry		MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 5★	
64	37	3	DOVES	The Places Between: The Best Of	Heavenly HWNL978CD (E)	
65	59	21	MICHAEL BUBLE	Call Me Irresponsible	Reprise 9362499989 (CIN) ● 3★	
66	57	11	30 SECONDS TO MARS	This Is War	Virgin CDVU299 (E) ●	
67	Re-entry		PAUL WELLER	Hit Parade	Island/Polydor 9842593 (ARV) ★	
68	New		ASH	A - 2 Vol. 1	Atomic Heart ATO16CD (ADA/CIN)	
69	65	30	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank 12STAN007 (PIAS) ★	
70	64	76	PINK	Funhouse	LaFace 88697406492 (ARV) 3★	
71	74	2	MEAT LOAF	Piece Of The Action - The Best Of	Camden Deluxe 88697467082 (ARV)	SALES INCREASE
72	52	5	GOLDFRAPP	Head First	Mute CDSTUMM320 (E)	
73	Re-entry		HOT CHIP	One Life Stand	Parlophone 5075002 (E)	
74	62	34	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN) ★	
75	63	14	VAMPIRE WEEKEND	Contra	XI.CXCD49 (PIAS) ●	

Official Charts Company 2010.

- 30 Seconds To Mars 66
- AC/DC 1
- AC/DC 55
- Allen, Lily 46
- Alvin & The Chipmunks 45
- Ash 68
- Beck, Jeff 43
- Bennett, Tony 35
- Beyoncé 25
- Bieber, Justin 9
- Biffy Clyro 42
- Black Eyed Peas 22

- Boyzone 13, 50
- Buble, Michael 29, 65
- Burke, Alexandra 53
- Caribou 54
- Cole, Cheryl 24
- Derulo, Jason 52
- Dizzee Rascal 69
- Doves 64
- Fleetwood Mac 57
- Florence + The Machine 10
- Foo Fighters 51
- Free & Bad Company 11

- Glee Cast 15, 17
- Gorillaz 34
- Gottan Project 61
- Goulding, Ellie 27
- Grant, John 59
- Guetta, David 43
- Hot Chip 73
- Houston, Whitney 49
- Jackson, Michael 63
- James 20
- JLS 39
- Kasabian 44

- Keys, Alicia 15
- Kings Of Leon 23
- Lady GaGa 6
- Lott, Pixie 21
- Macdonald, Amy 40
- Marina And The Diamonds 31
- Marling, Laura 41
- Meat Loaf 4, 71
- MGMT 19
- Mumford & Sons 18
- N-Dubz 47
- Nash, Kate 8

- Nutini, Paolo 7, 33
- Owl City 58
- Faith, Paloma 38
- Paramore 56
- Pink 70
- Plan B 3
- Radin, Joshua 14
- Rieu, Andre 26
- Rihanna 28
- Scouting For Girls 5, 30
- Gomez, Selena, & The Scene 12
- Snow Patrol 36

- Stereophonics 62
- Stewart, Rod 74
- Swift, Taylor 60
- Timbaland 32
- Vampire Weekend 75
- Weller, Paul 2, 67
- xx, The 37

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ In European sales

- EPI Awards
- Albums
- Free & Bad Company: The Best Of (silver); Plan B: The Defamation Of Strickland Banks (gold)



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