

NEWS

ELECTION 2010

Industry confident of music's position as UK goes to the polls



DIGITAL

THE NEXT LEVEL

Spotify, eMusic and we7 talk to MW about their next steps



FEATURES

SPRINGTIME FOR FESTIVALS

The festival business is racing towards summer on the back of strong ticket sales

HMV CEO Simon Fox is not convinced about US retail giant's entry into UK CD market

HMV aims to burst Best Buy bubble

Retail

By Ben Cardew

HMV CEO SIMON FOX HAS THROWN DOWN THE GAUNTLET to new UK upstart Best Buy after questioning the idea that the British public will trawl to out-of-town electrical stores to buy their CDs.

Fox's stance comes as Best Buy launches its bid for the UK's music retail crown at the same time as HMV reveals mixed financials that indicate the entertainment market is not quite as rock solid as he would like.

With an offer of around 1,500 music titles in its first UK store, Best Buy head of entertainment Marc Spence has already identified HMV as his "key competitor" (see page 3).

However, HMV's Fox – whose background includes working as managing director of electronics retailer Comet – is not convinced or unduly threatened by Best Buy's plans to open up to a further nine stores this year, despite posting figures that saw sales slump in the first three months of 2010.

"They are an electrical store," says Fox. "I have been an electrical retailer and in my experience the British public doesn't want to travel to out-of-town parks to purchase their CD requirements. It is different in the US, where there are no high-street chains."

"I wouldn't want to underestimate them but in terms of competitive threats, they are not the biggest threat out there," he adds. "What is the biggest threat? The biggest opportunity is making sure we play a big part in the digital world, remaining price competitive online with the biggest online players."

HMV reported sales at its UK and Ireland stores up 7.2% year-on-year for the 52 weeks to April 24, but

down 2.4% on a like-for-like basis. Fox and his management team also endured a torrid last financial quarter: sales were down 8.2% at its UK and Ireland stores for the 16 weeks to April 24, or down 13.2% on a like-for-like basis.

Nevertheless, profits remain on track to meet market expectations, with analysts predicting a figure of around £74.5m for the year. This is up more than 15% on last year or 50% on three years ago. "This is a good strong profit but this final quarter was always going to be tough," says Fox.

The HMV CEO identifies three reasons for this – the poor weather in the first few months of this year; a very strong first quarter of 2009, when HMV benefited from problems at other retailers; and a slate of new releases that was not as strong as the first part of last year.

Music sales were not broken out in the HMV figures, but Fox explains, "We feel comfortable that we have held our market share of the physical market over that period and going forward we look with some optimism to the line-up that is coming ahead of the key Christmas period."

Key initiatives at HMV this year include the launch of new bespoke areas in-store concentrating on fashion and artist merchandising, plans to improve synergy with Mama Group, which it bought earlier this year, building its digital business and pushing the Pure HMV store card.

Nevertheless, HMV's plans will take place against an expected 10% year-on-year fall in CD sales, according to Fox. "That is a realistic basis on which we should plan the

physical side of our business," says Fox, whose mood will not be improved by Best Buy opening its first UK store in Essex or its apparent warm welcome from the industry.

The launch of the Thurrock store on Friday, selling 1,500 music titles alongside DVDs, games and electrical products, is the first of up to 10 openings planned by Best Buy this year.

But the knowledge that one of the biggest music retailers in the US is clearly going after a market dominated by HMV does not concern Entertainment Retailers Association director general Kim Bayley. She says, "It is good for retailers to have competition in the market or they get complacent."

Warner Music SVP, commercial, Raoul Chatterjee also says the move shows "there is a significant amount of life" still in CD sales.

Best Buy is the first significant arrival on the UK's physical music retail scene since Zavvi in 2007, although that was a result of a management buyout at Virgin Music.

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Festivals furious as the bill for policing costs soars

THE ASSOCIATION OF INDEPENDENT FESTIVALS is urgently calling on Britain's top police organisation to review the way it charges festivals and other music events after a rapid hike in policing costs over the last few years.

The AIF move (see live news, page 8 and feature, page 14) follows the unearthing of a confidential document compiled by the Association of Chief Police Officers (ACPO) showing how and what police forces should charge festivals for providing security cover.

In this weighty report West Midlands Police director of finance Derek Smith sets out a number of complex principles and charging methodologies, which festival

organisers had previously been totally ignorant of.

However, since setting eyes on *Paying The Bill: ACPO Guidance On Charging For Police Services*, promoters are livid that the police body is suggesting police should be paid £55 per hour – well above rates charged by private security firms.

That has meant many festivals have seen their security bills at least double because they are also being charged the maximum overtime rate available to police officers, plus travel time and even pension costs.

AIF chairman and CEO Alison Wenham says she is "very alarmed" at the document because it appears to class all music festivals in the

same category irrespective of their size, location and the age of the music fans attending.

Wenham and others are also incensed that ACPO has priced officers available to police festivals at a higher rate than those at football matches or any other outside event, including the demolition of buildings and parades.

"ACPO seems to suggest that football matches represent a much lesser risk to the public than music festivals," Wenham adds.

Loud Sound director Jim King, who produces events such as Creamfields and RockNess, also slams the charging policy, which only came to light after the police

chiefs' body forwarded its 46-page guidance notes to the Department for Culture, Media and Sport, which asked key stakeholders to consult on it.

King says the police are charging for overtime as a matter of course and also suggests there should be a clear timescale for the police to provide both a breakdown of their costs and their staffing plan.

He says, "Imposing costs with officer rates this high will become a massive barrier to entry for new events to our industry. A lack of new promoters with new events and ideas will cause the industry serious problem in the medium and long term."



News

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

The Playlist



THE JAPANESE POPSTARS

Destroy

Virgin

Boasting guest vocals by Jon Spencer and with six consecutive plays from Pete Tong already under its belt, this is exciting pop with edge. (single, June 7)



EXAMPLE

Kickstarts

MOS

Produced by Sub Focus, Kickstarts has already enjoyed spins on national radio. It is released ahead of a busy festival schedule. (single, June 14)



KAREN ELSON

The Truth Is In The Dirt

Third Man/XL

A firm highlight from Elson's XL debut, which received an impromptu live airing at London's Water Rats last week. (from album, May 24)



YUCK

Suicide Policeman

unsigned

The second release from the Londoners who are courting industry interest, it is upbeat, guitar-driven pop with a lot of energy. (free download)



EMINEM

Not Afraid

Polydor

Premiered online last week, the lead single from new album Recovery has less spit and venom than you might expect and more emotive nostalgia. (single, June 14)



TIFFANY PAGE

On Your Head

Mercury

The main support on Hole's upcoming UK dates, Page's brand of gutsy, guitar-driven rock-pop is starting the ball rolling for her. (single, May 24)



THE DIVINE COMEDY

At The Indie Disco

Divine Comedy Records

An effortlessly catchy, simple slice of acoustic guitar-based pop from Ivor-nominated songwriter Neil Hannon. (single, May 24)



PONY PONY RUN RUN

Walking On A Line

3ème Bureau

In the UK for The Great Escape festival next week, this French trio have a knack for emotive radio-friendly pop with a distinctly Parisian flavour. (single, June 7)



THE LIKE

He's Not A Boy

(Downtown/Polydor)

Mark Ronson-produced lead single from the LA group's new album. They will be in the UK hot on the heels of their Arctic Monkeys support slot. (single, May 31)



MIA

Born Free

XL

The accompanying video has been generating controversy, but the lead single from M.I.A.'s new album is an exciting prospect in its own right. (from album, June 28)



SIGN HERE

UK artist **Bobby Long** has signed a worldwide deal with ATO Records in the US. His debut album will be released later this year

British producers **DC Joseph** have signed a publishing deal with German music publisher AMV Talpa

Music sales increase in cases where governments act on piracy

IFPI offers proof that anti-piracy steps work

Piracy

By Ben Cardew

INCREASES IN MUSIC SALES in the UK, Sweden and South Korea last year are being held up as proof that the Digital Economy Act and other governments' measures taken to combat online piracy do work.

IFPI CEO John Kennedy says the results from Sweden and South Korea are hugely important as both countries have put in place measures to fight online piracy. However, he cautions that any legislation must be combined with education and a great consumer offer if they are to be truly effective.

Kennedy was speaking after the release of the IFPI's Recording Industry In Numbers 2010 report last week. It revealed that global recorded music sales fell 7.2% in 2009 to \$17.0bn (£11.1bn), led by massive falls in the world's two biggest markets – the US and Japan.

US sales fell 10.7% to \$4.6bn (£3.0bn), while sales in Japan plunged 10.8% to \$4.0bn (£2.6bn). Excluding these two markets, recorded music sales fell just 3.2% in 2009.

However, sales increased in 13 countries last year, including the UK (up 1.9% to £1.0bn – the figure is slightly higher than the BPI's recent findings as it includes performance rights revenues), Australia (up 4.3%); South Korea (up 10.4%) and Sweden (up 11.9%).

Kennedy says Sweden and South Korea have both put in place legislative measures to fight online piracy over the past year – namely the IPRED law, which came into effect in Sweden on April 1 2009 and graduated response legislation in South Korea.

And he says it is right to draw the inference that these and other governments' anti-piracy measures work. "When we carry out research and ask kids why they are still stealing music if it is illegal, they say that it is our job to stop them. The results show that if you have public education, great legitimate services and a deterrent if something happens, you start getting traction and you start seeing things improve," says Kennedy.



Kennedy believes the UK is already benefiting from this combination, despite the Digital Economy Bill, which contains measures to help curb online piracy, only coming into law earlier this month. "There is already an element of this in the UK because there has been such a public debate [around piracy]," he says.

France, he believes, has benefited from a similar effect thanks to its own anti-piracy legislation – the HADOPI law, which came into effect in October 2009 and will be implemented from this year. While music sales in France fell 2.7% in 2009, Kennedy says the rate of decline in the French market slowed significantly in the second half of the year.

By contrast, Kennedy offers the example of three "disaster areas" – namely Spain, Italy and Canada – where little has been done to combat online piracy and music sales have slumped alarmingly: the Italian record industry saw a 17.4% fall in 2009 and has now lost half of its value since 2005; trade value in Canada fell 7.4% last year, while Spain saw a fall of 14.3%.

Indeed the IFPI report singles out Canada and Spain as case studies of a failing response to piracy. In Canada, the report says, inadequate IP protection online limits the development of new business models, while in Spain a combination of widespread broadband penetration and no sanctions for online piracy have decimated music sales.

Despite all this, Kennedy says the report leaves him hopeful for the future of the industry, especially if

the US and Japanese markets can be turned around. "There is good news and bad news. The bad news is that the US and Japan made up 80% of the fall. The good news is the rest of the world is starting to get in shape," he says. "If you can find solutions for these countries it could have a huge effect. The US hasn't moved that quickly towards graduated response. But international dialogue on this helps tremendously. I also think the Japanese will find their own way."

And Kennedy also sees hope in the ever-increasing number of digital music initiatives: in the report Universal International SVP of digital Rob Wells notes that during the last 10 years the major has seen a tenfold increase in the number of digital retail partners, as well as a fivefold increase in the methods by which consumers can consume music.

The IFPI CEO singles out two particular areas for mention: digital albums, which he says "are breaking through", particularly among children; and subscription services.

"The album is coming back gradually. I think in subscription models it will flourish," he says. "I am a big believer in subscription models. They are what consumers want and they are what a lot of parents want."

Ad-supported sites, he suggests, also have a role to play – but in moving people towards a subscription model.

The best-selling album of 2009 was Susan Boyle's *I Dreamed A Dream*, which sold 8.3m units around the world. The rest of the top 10 was dominated by North American acts, although the UK-signed Irish band U2 were at number seven with their *No Line On The Horizon* album and Italian tenor Andrea Bocelli at 10 with his *My Christmas* album.

The IFPI report concludes that the "broader music sector" was worth \$140bn (£91.4bn) in 2009.

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"The good news is the rest of the world is starting to get in shape..."

JOHN KENNEDY, IFPI



GIG OF THE WEEK

Who: The National
When: Thursday, May 6

Where: Royal Festival Hall

Why: Their new album is nothing short of breathtaking and this landmark show at the London venue promises to prove a very special evening indeed

Best Buy opens its doors in UK and targets HMV as its key competitor

Best foot forward as the new kid on the retail block opens

Retail

By Ben Cardew

BEST BUY WANTS TO BREAK NEW ACTS in the UK and compete head on with HMV, as the US electronics and music retailer finally lands in Britain.

The company, which sells entertainment titles alongside electronic products, finally opened the doors to its first UK store in Thurrock, Essex, last Friday. New stores are also planned in Southampton, Merry Hill and Aintree and the company says it intends to open between eight and 10 stores each year.

The Thurrock store has more than 1,500 music titles, according to head of entertainment Marc Spence, whose retail experience includes four years as managing director for continental Europe at Game Group and a stint as group buying and merchandise manager, home entertainment, at John Menzies.

And with this range of music titles, Spence says he has HMV in his sights rather than the supermarkets. "I would see HMV as a key competitor," he explains.

"Our range is far more extensive than any supermarket in the UK."

Given HMV's dominance, Best Buy faces a difficult task to succeed in the UK where no other US music retailer has prevailed. However, Spence is confident Best Buy can establish itself because it offers the convenience of a "one-stop shop" combining hardware and software.

Warner Music UK SVP, commercial, Raoul Chatterjee is convinced this can be a winning mix.

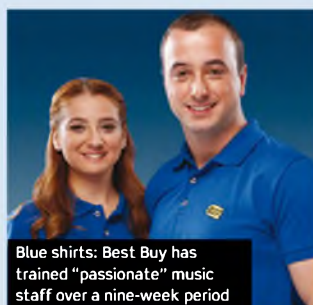
"Where music product, be it albums or DVD, sit in

an environment where you have the latest, best-in-class technology it is an ideal environment to sell music," he says. "From a psychological perspective, people are in the mood to be spending some money, alongside any sizeable purchase like that."

Entertainment Retailers Association director general Kim Bayley also believes Best Buy will be a success – if it is able to tempt consumers to its typically out-of-town locations.

"It will be interesting to see how the out-of-town format prospers," she says. "As long as the British consumer goes there it will be successful. It has been quite hard for US retail formats to work in the UK market."

The fact that Best Buy sells software and hardware makes it unique



Blue shirts: Best Buy has trained "passionate" music staff over a nine-week period

close relationships with suppliers and the key players to deliver. "Those guys [at record labels] are excited about it. It is somewhere to sell music and somewhere to sell range," he explains, adding the company wants to have in-store gigs and signing sessions and will also dedicate space to new releases. "For the likes of Universal, we want to work together to break new acts," Spence says. "In the US we work closely with the vending community."

Spence is also open to the idea of Best Buy recreating its retail exclusives in the UK.

Universal head of group sales Adam Corke, who visited the store last Tuesday when it was opened to key suppliers, is open to the opportunities. "New music is at the heart of what we do," he says. "Best Buy could and should be a part of that. We would be keen to showcase new music with Best Buy as we would with anyone else."

Corke adds, "The range of product is just amazing, across everything from high-end TVs, big electricals, laptops, phones, games – it is just amazing," he says. "I think they are going to make a big impact. I think their commitment to music is amazing. They have 1,500 titles – it is not just a chart offer at the back of the store."

Warner's Chatterjee also singles out the store section titled "CDs you may have missed" for praise as it features recent key releases that perhaps would not get visibility in other generalist retailers.

But the launch of such a massive retailer in the UK is likely to create

concern over the pricing of music, with rival retailers worried that Best Buy will use its considerable muscle to drive down prices.

Spence says Best Buy "will be highly competitive" on price, adding, "We do have an overreaching price-match policy in the UK across the store." Corke believes that while Best Buy is "price competitive" – "they are not trying to steal a march on price".

The arrival of Best Buy in the UK is also likely to have an effect on the digital music landscape: the company owns Napster and also has a 50% stake in Carphone Warehouse's retail interests.

Spence says it is too early to say how this tie-up with Napster will work in the UK, but adds, "We are working very closely to pull together a digital proposition. That is something we will see in the future."

Joining Spence in the Best Buy entertainment team is Joel Hanson, formerly buying manager at Tesco. His job title is category lead, entertainment and he effectively functions as head of music and film.

The company has also hired just over 100 employees for the Essex store and these – "blue shirts" as Best Buy calls them – were given a nine-week training course to bring them up to speed on music retailing.

"They were employed because they are passionate about music or movies or games," says Spence. "They all have the knowledge to back it up."

To further help in music choice, the 50,000 sq ft store will include listening posts where customers can scan and then listen to any of the CDs in-store.

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IN THIS ISSUE



NEWS

ARTISTS LINE UP FOR WORLD CUP ANTHEMS 4

A slew of football songs wait in the wings PLUS election focus

MEDIA NEWS

BBC FAILS TO REASSURE INDIES OVER 6 MUSIC 6

BBC and AIM hold talks over implications of 6 Music fate

LIVE NEWS

ROW ERUPTS OVER FESTIVAL POLICE COSTS 8

Promoters take on police after spiralling security costs

DIGITAL NEWS

TAKING DIGITAL UP A LEVEL 10

Three high-profile digital players tell MW of their latest developments

PUBLISHING NEWS

EMI EXTENDS AGREEMENTS WITH ARTISTS 11

A string of albums are on their way as EMI secures big deals

UNEARTHED

BOBBY LONG 13



The long haul pays off for hard-working solo artist

FEATURES

A SPRING IN ITS STEP 14



Strong ticket sales are warming the hearts of the festival business

SOUND IN MOTION 19

A rare sign of double-digit growth in a physical product market

BACK TO THE OLD SCHOOL 22

Overseas talent and covers of old favourites lead songwriters' chart

Grand opening: the Thurrock Lakeside store opened its doors last Friday. Merry Hill and Aintree are to follow

News

Editorial Paul Williams



IFPI report highlights the potential of the industry

COMING JUST A WEEK AFTER the UK's 2009 recorded music sales figures were published, the IFPI's stats offer a similar mixture of encouragement and concern. However, one theme that strongly comes across is the huge potential this industry has for growing the business again if it is able to seize certain opportunities.

With further growth of 9.2% last year and the sector now 10 times the size it was in 2004, nobody can argue the digital music market has not been a success. Yet alongside those big increases, the IFPI in its 2009 report also highlights how tiny the take-up of digital music services has been among internet users in the US and Europe.

Only 18% of those online aged 13 and over in the States regularly buy music digitally, while in Europe the picture is even worse, with merely 8% of the same age group purchasing music in this way. Downloads may have taken over virtually the entire

singles market and digital album sales are now growing rapidly, but for most online users this is a world still alien to them. As good a job as the music industry and retailers have done in growing this market, it means thus far they have failed to engage with more than four-fifths of the US's internet population. In Europe the figure is 92%. It would have been unimaginable in physical music's heyday if similar numbers were not buying CDs.

An obvious way to reach them, of course, is via the ISPs who will already have many of these people as customers. The IFPI report itself highlights this, pointing to a UK survey published in March by analysts Ovum which suggests even a medium-user take-up could boost the leading ISPs' revenues by more than £100m by 2013 if they embraced digital music services. In light of the Digital Economy Act, trying to turn that potential into reality has become more important than ever and it is clear how much both sides have to gain if the ISPs and music industry can work successfully together.

But, while such a partnership may help to unlock further growth in future digital sales, the industry may have to address a more immediate problem of this sector actually shrinking. Although digital revenues grew by 29.7% in Europe last year, in North America, which has been ahead of the curve in the development of this market, sales rose by only 1.1%. In this current year single-track downloads sales have now started falling in the region, although at the same time digital album sales are growing. A switch in purchasing from download singles to albums is in itself a good thing and mirrors what happened with physical releases when album sales started to really take off in the Sixties. But the trend does increase pressure on digital album sales to grow enough to cancel out a drop in the number of one-track downloads being bought.

Going forward, permanent downloads will in any case become a smaller part of the overall digital story as the industry tries to capitalise further on an increasing number of other revenue streams, including online video streaming, ad-supported services and subscriptions. All these and more are discussed in the IFPI report and together they demonstrate the potential for growth. So, while global music revenues are still falling, the ways of addressing this drop are only becoming greater.

The UK welcomed a new physical music retailer last week with Best Buy launching its first store on this side of the Atlantic. US players have not had a great track record of making a success of this market, as the stories of Sam Goody, Tower and, more recently, Borders will confirm, but Best Buy arrives in a far less crowded environment than its predecessors had to contend with. Given the lack of outlets now selling music in the UK's towns and cities, the introduction of any new player has to be a positive sign.

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:

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

YES 70% NO 30%

THIS WEEK WE ASK:

Which of the three main political parties is best for the music industry?

To vote, visit www.musicweek.com

Slew of footie songs waiting in the wings for release

Artists line up to unleash World Cup 2010 anthems

Events

By Charlotte Otter

AN INDIE LEGEND, a former X Factor contestant, a rapping winger and a group of esteemed commentators are among the names aiming to bring a musical note to this summer's World Cup.

With little more than a month before the World Cup kicks off in South Africa, FIFA announced last week that Shakira featuring Freshlyground's Waka Waka (This Time For Africa) will be the official World Cup 2010 song.

They will perform the track at the official Closing Ceremony before the FIFA World Cup Final on July 11 in Johannesburg Soccer City Stadium.

While the English Football Association has said it has no plans for an England World Cup song for the 2010 finals, a number of artists have put themselves forward to support the England team – while at the same time bidding for chart and commercial success.

Among the entries is a self-released offering by The Fall's Mark E Smith, titled England's Heartbeat. The song was written alongside ex-Fall member Ed Blaney and Jenny Shuttleworth, and will be released under the name Shuttleworth.

Publisher Minder Music owns the rights to the song and managing director John Fogarty says he is confident the company will benefit from secondary exploitation of the single.

"England's Heartbeat is patriotic, stirring and a lot more commercial than many of Mark's other songs," he says. "The single will be



available as a digital release but I am also anticipating the track will be receiving a lot of interest in the form of sync opportunities."

The track will be pitched alongside The Commentators and their self-released single Let's Hear It England. Composed by football commentator Steve Banyard, it features commentators from BBC, ITV and Sky and the Cotswold Male Voice Choir.

Banyard says all the proceeds from the track, which is only available as a download, will go straight to The Prince's Trust, which is looking after the licensing.

"The Prince's Trust is unique, in the fact they are the only UK charity which has a music publishing division," he explains. "As a result, rather than having to deal with the stress of finding a publisher as well as having to set up our own record label, we thought it best to hand over the rights to them, so they can exploit the single however they want."

Due to its roster of famous voices, the track is being played in stadiums across the country before the start of the tournament in June. However, it will have to com-

pete for the nation's hearts with former X Factor contestant Chico and his self-released track It's England Time.

The single, which is a remake of his 2006 chart topper, It's Chico Time, has already received the backing of Radio 1, with breakfast DJ Chris Moyles launching a nationwide campaign to make the track a summer number one and GMTV, which has aired the new Chico dance routine, Footy Dance.

His video also features celebrity cameos including Christopher Biggins, Bill Oddie, Bianca Gascoigne, Lionel Blair and Donal MacIntyre.

James McGuinness, who is working on the promotion for the single, says they are also examining secondary exploitation of the track through ring tones and sync opportunities.

However, the track is not the only remake vying for poll position with the footballing public. Former England player John Barnes will feature in a re-recording of New Order's World In Motion for a new Mars ad launching later this month.

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Sparks fly between BPI and The Pirate Bay

SPARKS INEVITABLY FLEW when the BPI faced one of the founders of The Pirate Bay at the Tomorrow Never Knows conference in London last Thursday.

BPI CEO Geoff Taylor and The Pirate Bay co-founder Peter Sunde were on a 10-strong panel discussing the future of music consumption at the joint *Music Week*/British Music Experience event, which took place at the BME, part of the O2 complex.

The panel took place on the same night as the final party leader election debate. It opened with moderator Paul Williams, editor of *Music Week*, joking about "the BPI's

policy on Trident and whether or not that's an effective deterrent on music piracy."

Within 20 minutes, Taylor fired the first broadside against The Pirate Bay as the discussion turned to how ISPs had a key role to play in creating bundled offerings for consumers.

"I'm reasonably optimistic [for the future], but it has to be put into perspective," said Taylor on 2009's sales figures. "All the digital services grew pretty encouragingly [...] but they're a fraction of what they should be because of things like The Pirate Bay."

When it came to Sunde's turn

to talk, he pulled no punches about where he felt the industry was going wrong. "Everyone here is talking about percentages and revenues," he said, "but no one is talking about music. It sounds like most people here could be selling diapers instead."

Sunde, who last August announced he had left The Pirate Bay, was particularly scathing about record labels, saying they did not "have a God-given right to make a profit". He added technology had arrived and made record sales less valuable but said labels "just need to move on, it's like some form of evolution". While he

ON THE WEB

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- Viewpoint – **Portishead's** Geoff Barrow
- **Diana Vickers** – sales breakdown
- Co-op deal for **Transgressive**

BPI and PPL executives offer their thoughts on the parties' stance on music

Industry confident over Election

Election

By Robert Ashton

MUSIC INDUSTRY LOBBYISTS

are confident they can count on the support of whoever wins this Thursday's General Election.

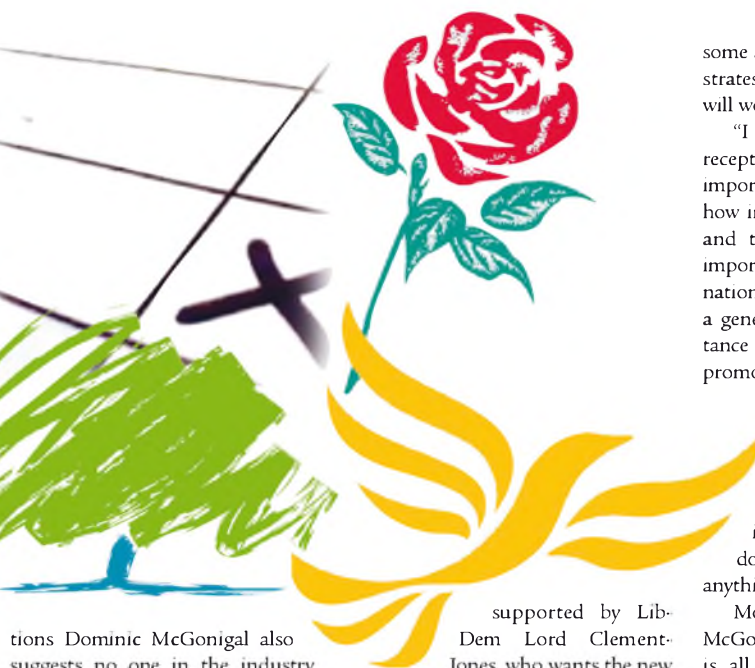
The impartial stance from most executives and lobbyists who have been pushing the industry's political agenda over the past few years follows strong signals from all three main parties that the music and creative sectors remain vitally important to them and the economy.

The recent successes – in getting the Government to back copyright term extension and pass the Digital Economy Act, which contains anti-filesharing legislation, last month – have also given executives and lobbyists confidence to push their agenda with any and all political parties.

None of the main parties went big on music in their manifestos, although the Liberal Democrats do want to revisit the ideas contained in Tim Clement-Jones' failed Live Music Bill, which recommends a Licensing Act exemption for music venues catering for 200 people or less.

However, few executives feel snubbed because manifestos are usually focused on issues close to voters' hearts. "I wasn't surprised that none of the manifestos had large sections dedicated to the creative industries because manifestos tend to point to those issues where Government spends more money and where the majority of the population have their interests – so, health, education, welfare," says BPI director of public affairs Richard Mollet. "I don't think we should feel perturbed."

PPL director of government rela-



tions Dominic McGonigal also suggests no one in the industry should read too much into what is in the manifestos. "They are aimed at voters. What happens to the creative industries might help drive the economy, but is probably not a hot topic on the doorstep," he suggests.

However, that does not mean the forthcoming Government cannot – and will not be asked – to do a lot for the business. The Government will have a big part to play in the implementation of the Digital Economy Act, how the code that governs it will operate, how costs are shared out (there is still an open consultation on that) and how technical measures can be introduced.

UK Music also recently called for a Creative Industries Cabinet Committee, which would report directly to the Prime Minister and be comprised of secretaries of state and ministers with music and the creative industries as part of their briefs.

This is the sort of thinking that is

supported by Lib-Dem Lord Clement-Jones, who wants the new Government to push for more joined-up thinking and would like the DCMS to be given "more clout".

The Copyright Tribunal is another area where the industry wants to see some action and the three main parties have suggested they will want to take a closer look at copyright.

Mollet is the Labour Party prospective candidate standing against the Conservative's Shadow Culture Secretary Jeremy Hunt – for the South West Surrey seat – in the forthcoming General Election. However, Mollet does not fall back on party allegiances when discussing what sort of Government the music industry would flourish under.

Mollet suggests there was cross-party support on term and front-bench support across the Conservatives and Labour for the Digital Economy Bill, with the Liberal Democrats supportive in

some areas. This he believes demonstrates that any new administration will work with the industry.

"I think all main parties are receptive because they know how important the creative industries are, how important they are to recovery and they know they are also an important part of the British international story," says Mollet. "There is a general acceptance of the importance of the sector and the need to promote it. There may be a difference on the margin and which [type of] policy helps, but those are subtle arguments. Whatever combination of them [parties] end up in the next Government, I don't think the music sector has anything to fear."

Mollet's analysis is supported by McGonigal and others. "The reality is all three main parties in contention value the creative industries and they want to do the right thing by them. They are surprisingly aligned," he adds, saying that the challenge for the industry will be to get face-time with ministers who will immediately have the challenge of getting to grips with the economy. "But we are not asking the Government for cash. The things we are talking about should be relatively easy to do."

Mollet also suggests the industry's experiences with term and the Digital Economy Bill demonstrate it is now capable of making its case successfully. "If we act as a coalition, if we make evidenced-based arguments, if we present our case reasonably then you can achieve the policy change you want," he says. "If you go in there as a self-interested, slightly shouting, critical voice you don't get the policy change you want."

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News in brief

● **Music Week** is teaming up with Nordic music night Ja Ja Ja for the next **Unearthed** event, showcasing the best in new musical talent. The event takes place on Thursday May 20 at The Lexington, Pentonville Rd, London from 7pm. Acts appearing include Icelandic singer-songwriter Snorri Helgason, Denmark's No And The Maybes and Finland's Mariam "Manna" Jäntti.

● **UK Music** and the creative talent campaigner New Deal of the Mind have penned a joint letter to *The Times* calling on whoever wins the General Election to support job creation in the creative industries.

● **Lucian Grainge** has joined the board of Universal parent company Vivendi. Grainge, chairman and CEO of UMG International, takes up the new role of Universal co-CEO with Doug Morris from July 1.

● Music artists are among the leading entrepreneurs who have written a letter to *The Times* outlining their concerns about a potential **Lib-Lab coalition**.

● The long-awaited **EC Green Paper** on the Cultural and Creative Industry has been made public and has gained support from the music sector. The Green Paper highlights key problems facing the music industry and is expected to kick-start improvements for independent companies across Europe.

● **TIML Radio** and V&S Vin & Spirit have reached a settlement in their legal dispute over the "Absolute/Absolut" brand which allows the radio station to keep its name.

● US digital music start-up **Beyond Oblivion** has announced Rupert Murdoch's News Corp has taken a stake in the company. The company aims to shift the onus for paying for music away from consumers and towards device manufacturers and broadband providers.

● The **BPI Sync Licensing Mission to Los Angeles**, a victim of the recent airspace closure, has been rescheduled for June 7-9.

● Universal Music Publishing has extended its worldwide publishing deal with **The Killers**, which will see the publisher administer future output from the group and any solo projects from band members.

● Leading UK indie retailer **Rough Trade** saw sales increase 17.5% year-on-year for the year to March 31. For the first quarter of 2010, total sales were up 10.5% year-on-year, despite the challenging weather that led HMV to report a fall in sales in the same period.

● **PRS for Music** chairman Ellis Rich called for the music industry to focus on the education of government, businesses and consumers as part of his final speech as chair, at the PRS for Music AGM.

● Further to last week's story "Kobalt plans expansion", *MW* adds that **Kobalt** is in 30 territories and looking to expand to up to 10 more.

Pirate Bay at Tomorrow Never Knows event

said labels were struggling, other parts of the music business were "better than ever" and technology meant acts no longer need a record company behind them.

Taylor responded, "This guy over here [Sunde] is trying to maintain the argument that most artists don't want to be signed [...] and that they can sustain themselves on live music [income]."

He added the top 100 acts on torrent sites exactly mapped what was in the charts and was "all commercially released, copyrighted music" from acts like Lady GaGa.

"That's what fuels the business you [Sunde] were convicted in a

criminal court for your involvement in," said Taylor. "You need some reality on the music business. It must be lovely to sit in your ivory tower and say that no one needs money and nothing needs investment as technology's changed everything. The fundamental business reality is that making music costs a lot of money to do on a professional basis."

He continued, "Artists deserve to get paid for what they do and so do labels. What you are doing is fundamentally and morally wrong and I stand against it."

Sunde retorted that The Pirate Bay "has never been a business".

EMI Music Publishing UK president and European creative president Guy Moot added, "You [Sunde] pick on big record companies and big stars but this is an industry that goes down to the guy making the tea in the studio and you are hurting that. You have to invest to make quality product. You think you live in a user-generated world where on every corner there's the next Nirvana or the next Madonna. It's not true."

Sunde and Taylor clashed again in the second part of the debate.

"All of the new anti-piracy laws are in place to scare people,"

claimed Sunde. "They are not there to make people more interested in buying things [...] Anti-piracy legislation is really damaging the future of the internet for the benefit of a few thousand people making a bit more profit."

Taylor replied, "You've just got to get real [...] Unless you create some sort of disincentive to using the illegal sites, people will continue to use them. It's a combination of great new business models, fantastic consumer experiences, education and doing something to discourage people using illegal sites that will make the difference."

News media

ON THE WEB

- Viewpoint – [Cop Media's Steve Tandy](#) ponders the David and Goliaths of UK radio
- Who are the forthcoming **musical guests** at the BBC?
- Former Blue singer [Lee Ryan](#) to play radio awards launch

TV Airplay chart Top 40



Highest new entry: N-Dubz

This Wk	Last	Artist Title Label	Plays
1	1	PROFESSOR GREEN FEAT. ED DREWETT Need You Tonight / Virgin	561
2	2	USHER FEAT. WILL.I.AM OMG / LaFace	560
3	7	PLAN B She Said / 679/Atlantic	489
4	5	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway	465
5	3	KELIS Acapella / Interscope	450
6	14	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive	439
7	NEW	N-DUBZ We Dance On / Universal TV	435
8	6	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	416
9	4	TINIE TEMPAH Pass Out / Parlophone	405
10	8	RIHANNA Rude Boy / Def Jam	390
11	15	ROLL DEEP FEAT. JODIE CONNOR Good Time / Relentless/Virgin	375
12	3	LADY GAGA FEAT. BEYONCE Telephone / Interscope	352
13	25	DIANA VICKERS Once / RCA	337
14	13	FUGATIVE Crush / Hardbeat	281
15	13	IYAZ Solo / Reprise	280
16	10	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	279
17	12	JASON DERULO In My Head / Beluga Heights/Warner Bros	266
18	18	SELENA GOMEZ AND THE SCENE Naturally / Hollywood	251
19	27	ALICIA KEYS Try Sleeping With A Broken Heart / J	248
20	17	INNA Hot / 3 Beat/AATW	243
21	11	PENDULUM Watercolour / Warner	238
22	16	BLACK EYED PEAS Rock That Body / Interscope	215
23	37	AGGRO SANTOS Candy / Mercury	212
24	23	FLORENCE + THE MACHINE Dog Days Are Over / Island	189
25	21	N-DUBZ Say It's Over / AATW/UMTV	186
26	26	ELLIE GOULDING Starry Eyed / Polydor	182
27	20	DAVID GUETTA FEAT. KID CUDI Memories / Postiva/Virgin	181
28	RE	BLACK EYED PEAS Imma Be Rocking That Body / Interscope	180
29	29	BEYONCE Ego / Columbia	174
30	RE	B.O.B FEAT. BRUNO MARS Nothing On You / Rebel Rock Ent./Atlantic/Grand Hustle	174
31	24	CHERYL COLE Parachute / Fascination	172
32	35	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat	169
33	21	JLS One Shot / Epic	166
34	RE	TONI BRAXTON Yesterday / Atlantic	163
35	NEW	GIGGS Look What The Cat Dragged In / xl	160
36	NEW	SOPHIE ELLIS-BEXTOR Bittersweet / Fascination	156
37	39	LIL' WAYNE Drop The World / Island	155
38	32	OWL CITY Umbrella Beach / Island	155
39	34	GORILLAZ Stylo / Parlophone	146
40	33	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN Made It / Island	145

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

BBC/AIM talks focus on implications of 6 Music fate

BBC fails to reassure indies over 6 Music

Radio

By Paul Williams

AIM'S ALISON WENHAM says her members are feeling even more despondent about 6 Music's future following a meeting with station executives.

Around 65 independent executives including representatives of Beggars, Domino, Full Time Hobby, Transgressive and Warp, attended the gathering to hear station controller Bob Shennan and head of music Jeff Smith explain the reasoning behind the station's planned closure.

But Wenham says, rather than them being reassured by what they heard, they left the meeting even more demoralised.

"Frankly, they were more despondent," says the AIM chairman and CEO. "Jeff and Bob were doing their best to put on a brave face about 6 but it is very difficult when you are looking into a vacuum and not really understanding how this is going to be carried forward. I don't think anybody left that room feeling consoled, comforted or reassured."

The meeting between AIM, Shennan and Smith, who respectively are also controller and head of music at 6 Music's sister station Radio 2, was already in the diary before the BBC's March 2 announcement about the plan to close 6 as well as the BBC Asian Network. Given that, the main focus of the meeting switched to 6's potential fate.

"My members were anxious to get over to Bob and Jeff just what 6 Music means to them as creative companies and businesses," says Wenham. "6 Music provides this refuge from mainstream prog-



"We're puzzled about the reasons given for the [potential] closure"

ALISON WENHAM, AIM

ramming, but the problem is it is marooned on a DAB channel and DAB has not caught on among young audiences."

Wenham says her members tried to search out the real reasons behind the proposed closure.

"We're concerned about the process and also puzzled about the reasons given for the closure, which largely no longer exist, such as the idea that commercial radio is keen to move into the space left by 6 Music," she says.

"There were questions asked about whether the decision had been taken in terms of audience reach," she adds. "If that is the case, then that goes against the spirit of a public service station."

BBC executives, including popular music controller Andy Parfitt, have spoken about some 6 Music programming surviving beyond the station going off the air, but Wenham says there is no "plan B" as to how this would be carried out. One such possibility, the introduction of a Radio 2 "Extra"

service to carry some 6 Music programming, has already been dismissed by Parfitt and his boss, audio and music director Tim Davie.

"Having met with [BBC director general] Mark Thompson a couple of weeks ago and [BBC Trust chairman] Michael Lyons last week and Tim Davie, I've pretty well seen everybody that has got a responsibility for this decision and they seem to have been wrongfooted," she says. "The fact there's no subsequent consultation with plan B is very worrying."

Although Wenham says her organisation is pressing on over the next few weeks with more lobbying to try to save 6 and expects to put forward its submission to the Trust in the next week or so, she says if the station is axed, a plan is needed for what would happen afterwards.

As part of this, Shennan and Smith have agreed to take part in a second meeting at a date still to be determined, this time with a smaller group of AIM members led by Wenham and including Beggars Group chairman Martin Mills, Bella Union managing director Simon Raymonde, Domino founder Laurence Bell and Full Time Hobby co-founder Nigel Adams.

Smith confirms that the indies' concerns about the potential loss of 6 registered loud and clear with the station's two executives. "From AIM's point of view, they put a lot of store into 6 Music and it would be a big loss to them," he says. "That came across to us."

The AIM move follows a BPI-led delegation to grill the BBC Trust over 6 Music in April. The BPI last week launched thejoyof6.com for the industry to demonstrate its support for the station.

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Media news in brief

● Florence + The Machine, Rihanna, Dizzee Rascal, Pendulum, Faithless and Vampire Weekend lead the line-up for this year's **Radio 1 Big Weekend**, which takes place in Bangor on May 22 to 23. The event will be broadcast on Radio 1, with an interactive presence at bbc.co.uk/radio1 and live performances available to watch on demand. There will be highlights on BBC Three and extended performances can be seen via the Red Button on digital TV during the weekend.

● Alex Zane (pictured) and co-host DJ Dan started a new Friday evening show on



NME Radio last week. The show, dubbed Radio Propaganda, goes out between 6pm and 8pm.

● Belgian dance act Aeroplane have become the 500th act to be featured on Radio 1's **Essential**

Mix, as part of an extended live broadcast from Circus in Liverpool. The duo were chosen for the honour by a panel that included DJs Pete Tong, Annie Mac and Judge Jules, from a shortlist nominated by former Essential Mix DJs.

● Junior Oakes has left **EMMS Publicity** for a new venture after a seven-year stint at the company in which he worked his way up to company director. Steve Rose, who joined the company in 2007, becomes senior account manager.

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Airplay analysis Alan Jones

Once ready to pounce at radio



Diana Vickers

Cheryl Cole's Parachute was the most-played record on UK radio for the fourth week in a row last week, with a tally of 3,207 plays, 449 more than nearest challenger Lady GaGa & Beyoncé's Telephone. But it is audience figures that determine radio airplay chart positions and on that basis Scouting For Girls' This Ain't A Love Song is number one for the fifth straight week. Its run may soon be over, however, as it lost 607 plays and more than 21m listeners week-on-week. Its latest audience of 52.41m puts it within range of Diana Vickers' debut single Once, which climbs 6-2 with an audience of 47.11m. That is an increase of more than 10m week-on-week for Once, which also added 365 plays. Vickers' surge pushes Plan B's She Said back a place to number three, even as it wins the award for biggest increase in plays week-on-week, upping its tally by 525. Such a surge is at odds with She Said's 1.74m dip in audience size - the blame for which must be laid at the feet of Radio 1, where support for She Said was pared from 23 plays to 13 plays last week, resulting in a direct loss of 8m listeners.

The highest climber on the chart, with the biggest increase in audience is Umbrella Beach, the second single from Owl City. It is the follow-up to Fireflies, which spent four weeks at number one in February and slides 8-19 this week, ending a 13-week Top 10 tenure. The year's second-biggest seller, Fireflies leads the year-to-date radio airplay chart, racking up an audience of more than 750m, 20m more than nearest challenger Alicia Keys' Empire State Of Mind Part II.

After enjoying the biggest increase in support of any track last week and surging 7-1, Professor Green feat. Ed Drewett barely hang on to top slot on the TV airplay chart, with I Need You Tonight slipping from 563 plays to 561, while Usher and will.i.am's OMG rebounds from 540 plays to 560. I Need You Tonight's biggest supporters in the latest frame were Q TV (58 plays), MTV Base (57) and MTV Hits (56).

Mixed fortunes for N-Dubz' most recent single, Say It's Over, which improves 97-81 on radio airplay (it reached number 70 two weeks ago) and falling 21-25 on TV airplay.

Campaign focus



Robyn

June 14, Body Talk PT. 2 out in September and the as-yet-untitled third album to be released in the third quarter.

Island marketing manager Tom March says this is a novel way to approach a release but the label is confident the strategy can pay off. "Robyn had tons of music ready to go and she wanted to approach the releases a bit differently," he says. "We have confidence in her idea."

Each album will spawn one official single, which means over the course of the campaign three singles from three different albums will be in the market.

However, as was the case with the first album in the series, Island is making sure more than one track is available in the market at any given time, to help galvanise fans across various platforms. As well as PT.1's full commercial single, Dancing On My Own, Island has hit clubs with album track Fembot and Non Of Dem has been serviced to online partners. Dancing On My Own is released on June 14.

There may have been a five-year gap between the release of Robyn's previous two albums, but the singer is making up for lost time with her next series of releases. The Scandinavian chart topper will release three studio albums in quick succession this year in a three-way tie-up between her own label Konichiwa Records, Island Records in the UK and Interscope in the US. The labels will stagger the releases over the course of 2010, with Body Talk PT.1 released on

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	8	7	SCOUTING FOR GIRLS This Ain't A Love Song Epic	2451	-19.85	52.41	-29.26
2	6	7	4	DIANA VICKERS Once RCA	2450	17.51	47.11	27.88
3	2	5	3	PLAN B She Said EMI/Atlantic	2694	24.2	42.41	-3.96
4	3	5	2	USHER FEAT. WILL.I.AM OMG LaFace	1471	9.69	39.04	-8.76
5	13	5	9	KELIS Acapella Interscope	1471	22.89	38.38	27.47
6	4	10	25	CHERYL COLE Parachute Fascination	3207	-2.49	38.28	-7.83
7	5	5	6	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight Virgin	1213	13.26	36.83	-9.8
8	12	6	5	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone Jive	1449	18	35.49	16.74
9	7	13	11	LADY GAGA FEAT. BEYONCE Telephone Interscope	2758	0.44	34.48	-5.25
10	14	4	36	TRAIN Hey, Soul Sister Columbia	1367	22.82	33.41	15.97
11	11	12	19	RIHANNA Rude Boy Def Jam	2056	-6.38	29.58	-2.76
12	9	4	8	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	1015	4.1	29.51	-6.35
13	15	28	32	LADY GAGA Bad Romance Interscope	1657	2.92	28.6	18.28
14	15	13	23	JASON DERULO In My Head Beluga Heights/Warner Brics	1964	-1.95	28.01	-1.02
15	17	18	30	ALICIA KEYS Empire State Of Mind Part II J	2500	-0.64	27.87	3.07
16	NEW	1		OWL CITY Umbrella Beach Island	173	0	27.62	0
17	18	14	41	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	2110	1.05	25.77	-0.73
18	35	3		B.O.B FEAT. BRUNO MARS Nothing On You Rebel Rock Ent./Atlantic/Grand Hustle	872	24.93	25.01	37.57
19	8	17	33	OWL CITY Fireflies Island	2194	-14.3	24.8	-22.26
20	20	10	43	PIXIE LOTT Gravity Mercury	1651	-2.77	24.73	2.96
21	16	2		KEANE Stop For A Minute Island	722	21.75	24.53	-12.08
22	21	4	28	LADY ANTEBELLUM Need You Now Parlophone	721	8.91	24.51	5.37
23	NEW	1		KATIE MELUA The Flood Dramatic	96	0	24.01	0
24	36	2	34	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	1853	25.03	23.65	30.81
25	33	3	10	TAIO CRUZ FEAT. KE\$HA Dirty Picture 4th & Brocway	722	11.59	23.44	25.21
26	24	33	70	CHERYL COLE Fight For This Love Fascination	1399	0	23.12	8.7
27	43	2		DIZZEE RASCAL Dirtee Disco Dirtee Stank	506	90.94	22.91	44.27
28	22	2		ELI "PAPERBOY" REED Come And Get It Parlophone	275	51.1	21.11	-7.21
29	NEW	1		BOYZONE Love Is A Hurricane Polydor	254	0	20.96	0
30	RE			MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1237	0	20.8	0
31	27	3		FYFE DANGERFIELD Faster Than The Setting Sun Geffen	226	24.18	19.52	-5.29
32	31	3	1	ROLL DEEP FEAT. JODIE CONNOR Good Time Relentless/Virgin	445	109.91	19.36	-1.02
33	23	14	21	ELLIE GOULDING Starry Eyed Polydor	1328	-15.36	18.83	-13.94
34	28	4	24	FLORENCE + THE MACHINE Dog Days Are Over Island	418	10.29	18.64	-8.67
35	36	2	98	YOU ME AT SIX Liquid Confidence Virgin	76	26.67	18.6	8.9
36	34	10	13	TINIE TEMPALH Pass Out Parlophone	793	-1	18.22	-0.05
37	26	16	76	JLS One Shot Epic	1421	-13.46	18.14	-10.9
38	41	18	48	3OH!3 FEAT. KATY PERRY Starstrukk Photo Finish/Atlantic	831	-0.48	18.09	8.26
39	50	4		BEN'S BROTHER What If Flat Cap	97	73.21	17.98	19.79
40	10	7	35	JOSHUA RADIN I'd Rather Be With You 14th Floor	1928	-9.65	17.84	-42.3
41	45	25		PIXIE LOTT Cry Me Out Mercury	1305	8.75	17.76	13.48
42	37	2	60	BIFFY CYRO Bubbles 14th Floor	308	-8.33	17.6	-1.23
43	47	31		ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	1313	4.46	17.39	13.07
44	NEW	1		AMY MACDONALD Spark Vertigo	460	0	17.26	0
45	NEW	1		MICHAEL BUBLE Crazy Love 143/Reprise	796	0	17.18	0
46	RE			PAOLO NUTINI Candy Atlantic	304	0	16.76	0
47	RE			THE SATURDAYS Ego Fascination/Geffen	843	0	16.64	0
48	NEW	1	26	MARINA AND THE DIAMONDS I Am Not A Robot EMI	209	0	16.63	0
49	40	23	59	FLORENCE + THE MACHINE You Got The Love Island	1267	-16.81	16.43	-3.58
50	42	29	72	BLACK EYED PEAS Meet Me Halfway Interscope	1334	-3.19	16.16	-0.49

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1XTRA, 100-102 Real Radio, 102 & Wish FM, 103 & The Beach, 105 & Real Radio, 106 & Bridge FM, 107 & Juice FM, 1077 Brunel FM, 108 & 109, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Wigan FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Northampton, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, BBC Radio Walsley, Choice FM, Choice FM London, Citybeat, 96.9 FM, Cycle 1 FM, Cycle 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 100.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Go!e, Hallelujah FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.3, Heart 103.6, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.6, Heart 106.9, Heart 107, Heart 107.1, Heart 107.2, Heart 107.3, Heart 107.4, Heart 107.5, Heart 107.6, Heart 107.7, Heart 107.8, Heart 107.9, Heart 108, Heart 108.1, Heart 108.2, Heart 108.3, Heart 108.4, Heart 108.5, Heart 108.6, Heart 108.7, Heart 108.8, Heart 108.9, Heart 109, Heart 109.1, Heart 109.2, Heart 109.3, Heart 109.4, Heart 109.5, Heart 109.6, Heart 109.7, Heart 109.8, Heart 109.9, Heart 110, Heart 110.1, Heart 110.2, Heart 110.3, Heart 110.4, Heart 110.5, Heart 110.6, Heart 110.7, Heart 110.8, Heart 110.9, Heart 111, Heart 111.1, Heart 111.2, Heart 111.3, Heart 111.4, Heart 111.5, Heart 111.6, Heart 111.7, Heart 111.8, Heart 111.9, Heart 112, Heart 112.1, Heart 112.2, Heart 112.3, Heart 112.4, Heart 112.5, Heart 112.6, Heart 112.7, Heart 112.8, Heart 112.9, Heart 113, Heart 113.1, Heart 113.2, Heart 113.3, Heart 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- RFID technology heralds cashless festivals
- *Unearthed* goes Nordic with Ja Ja Ja
- Biffy launch Ibiza Rocks

Promoters take on police, after spiralling cost of security threatens smaller festivals

Row erupts over police costs

Festivals

By Gordon Masson

A ROW OVER THE MASSIVE ESCALATION IN POLICING COSTS AT FESTIVALS is brewing between music promoters and the police after newly available documents reveal the controversial methods forces are using to calculate their bills.

The Association of Chief Police Officers (ACPO) has drawn up guidelines suggesting the cost of policing should be set at £55 per hour, per officer for festivals, which it believes pose a greater risk to the public safety than any other outdoor event, including football matches.

The result is that the majority of summer festivals have seen their policing costs at least double over the past few years – one festival saw its bill rise from £12,500 last year to nearly £30,000 this year – without

any breakdown from ACPO as to why the increases have arisen and no right of appeal for the promoters.

Some festivals have even gone under or are struggling: last year's Greener Gathering festival was cancelled at the 11th hour after organisers were presented with an unexpectedly large policing bill.

However, it has now been revealed that the controversial ACPO policy means festivals, irrespective of their size, are being charged the maximum overtime rate plus administration fees. The travel time and even pension costs for officers are also being factored into the bill.

One angry promoter suggests if the £55 per hour figure is used as a basis for an annual salary then the "average copper" would earn £100,000. "That patently isn't the case," he says. "So it appears that Chief Constables are profiteering on events that many people think they



should be policing in the course of their ordinary activities anyway."

ACPO's charging policy only came to light after the police chiefs' body forwarded its 46-pages of draft guidance notes, appropriately entitled *Paying The Bill*, to the Department for Culture Media and Sport (see pages 14-15), which in turn asked key stakeholders, including promoters, to provide feedback.

"We are very alarmed at the overarching reach of this document that appears to class all music festivals as one, no matter what their size, location or history," says Association of Independent Festivals (AIF) chairman Alison Wenham.

"ACPO seem to suggest that football matches represent a much lesser risk to the public than music festivals and that's just a very blunt assumption as far as we are concerned."

The ACPO document prompts forces to use a decision matrix – based on a range of issues and how difficult they expect an event will be to police – to calculate scores that help determine how they will be charged (see table above).

Thus, the Pop Concert category notches up a total score of 60 after totting up scores attributed to promoter involvement, a need for a licence, use of stewards, paid performers and other factors.

This is the highest total of any of the nine events listed by ACPO, with football matches scoring just 47 points, 35 points for a local authority event and 25 for a Lord Mayor's parade.

"It's hard to see how something like the Eden Sessions or Cornbury, where the under-12s and over-70s get in free, pose the same sort of risk as, say, an all-night dance event or rave, but that's what ACPO is suggesting and it could really endanger a number of boutique festivals," says Wenham.

Loud Sound director Jim King, who produces events such as

Costing criteria The Force's scoring system

ISSUES	Pop concert	Local authority event	Community festival	Lord Mayor's parade	Football match
Promoter	5	0	0	0	5
Premises licence/ SC needed	5	5	2	5	5
Stewards	5	5	0	5	5
Payment at event	5	5	0	0	5
Paid performers	5	5	0	0	0
Traders concessions	5	5	0	5	5
Nature of event	10	5	0	5	10
Proceeds to charity	0	0	0	0	0
Community impact	10	5	2	5	7
Additional policing	10	5	5	5	10
Normal deployment	n/a	-5	-5	-5	-5
TOTAL SCORE	60	35	4	25	47

SCORES

0-10 No charge | 10-35 Part or abated charge | 35+ Full cost recovery

Creamfields, Bestival and Rockness, says although he has "some sympathy" for the police wanting to produce more consistent guidelines on policing costs he believes what they are proposing for festivals is to charge for a police officer under overtime rules. "This is the most expensive way possible," says King. "If you look at events that have been established for five years or more, then surely the police should incorporate these regular events into their annual planning rather than having officers on overtime rates."

"It appears that Chief Constables are profiteering on events that many people think they should be policing in the course of their ordinary activities anyway"

ANONYMOUS PROMOTER

With no right of appeal on policing charges, some promoters are furious that, while it appears police are commercialising their services, individual forces refuse to negotiate on costs.

Leeds Festival won a high-profile court case against West Yorkshire Police over costs in 2006 and since then every police force now insists that promoters sign a form requesting Special Police Services for their event. One promoter claims if a promoter doesn't sign, the police will raise fundamental objections to the local authority and they won't get an event licence.

"But if police force A doesn't have drugs dogs, why shouldn't the promoter be able to speak to police force B to negotiate a price with them, rather than the fait accompli where the two forces agree a price behind closed doors," he says, adding that private firms could be used, as they are by the Home Office

firms to run security at prisons, courts and airports. "Why can't private firms be used for certain aspects at a festival? The £55 an hour rate is approaching four times the cost of a trained security guard, but police simply won't entertain a conversation about bringing in private sector contractors."

Promoters are also facing difficulties in budgeting and financial planning because the police are under no obligation to provide a breakdown of their charges to a promoter by any deadline.

King suggests there should be a clear timescale for police to provide both a breakdown of their costs and their staffing plan. He says that would preferably be in the same 60-day period from when the event management plan is submitted to the council until its licence approval.

He explains, "Imposing costs with officer rates this high will become a massive barrier to entry for new events to our industry. A lack of new promoters with new events and ideas will cause the industry serious problems in the medium and long term."

An ACPO spokesman claims nothing has been decided yet and that individual forces can still set their own cost rates and deal with each event on its own merit. AIF is now calling on ACPO to open discussions with stakeholders so that a more structured policy can be drawn up to ensure fairer methodology for all events.

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
60,591	KELLY CLARKSON Olympia, Dublin	1,619	MCD
28,125	THE MACCABEES Barrowlands, Glasgow	1,900	DF Concerts
26,722.50	NANCI GRIFFITH O2 Shepherd's Bush Empire, London	1,007	SA Entertainment
12,484	TWIN ATLANTIC O2 ABC, Glasgow	1,250	DF Concerts
10,958	COBRA STARSHIP Academy, Dublin	840	MCD
2,327.68	CODEINE VEIVET CLUB King Tuts, Glasgow	300	DF Concerts
2,301.20	OCEANSIZE King Tuts, Glasgow	300	DF Concerts
2,042.55	IGLU & HARTLY King Tuts, Glasgow	300	DF Concerts
1,714	FOX AVENUE Academy 2, Dublin	230	MCD
584	DETROIT SOCIAL CLUB Sneaky Petes, Edinburgh	100	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period 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 resale price chart

pos	prev	artist	av. price (£)	dates
1	NEW	BON JOVI	141	3
2	NEW	AEROSMITH	134	1
3	NEW	CAPITAL FM SUMMER BALL	133	1
4	2	MICHAEL BUBLE	125	17
5	5	ALICIA KEYS	120	5
6	NEW	AUSTRALIAN PINK FLOYD	119	2
7	3	ROD STEWART	114	8
8	7	LADY GAGA	90	6
9	4	SIMPLY RED	90	8
10	NEW	GORILLAZ	88	2
11	15	WHITNEY HOUSTON	82	4
12	NEW	JACKSON BROWNE	76	2
13	10	JLS	72	10
14	14	JAY-Z	65	2
15	12	PINK	64	6
16	NEW	BLACK REBEL MOTORCYCLE CLUB	62	5
17	19	BLINK 182	62	2
18	13	PAUL WELLER	59	6
19	NEW	REEF	58	4
20	18	LEONA LEWIS	58	13

Hitwise Secondary ticketing chart

pos	prev	event
1	17	SUMMERTIME BALL
2	3	JLS
3	2	MICHAEL BUBLE
4	1	LADY GAGA
5	NEW	SUPERTRAMP
6	4	PAOLO NUTINI
7	NEW	CHRIS BROWN
8	11	FLORENCE + THE MACHINE
9	NEW	ALICIA KEYS
10	5	T4 ON THE BEACH
11	NEW	LEONA LEWIS
12	NEW	STEVIE WONDER
13	NEW	KINGS OF LEON
14	16	RIHANNA
15	NEW	JUSTIN BIEBER
16	14	BLACK EYED PEAS
17	7	ROBBIE WILLIAMS
18	19	BRYAN ADAMS
19	NEW	ANDRE RIEU
20	6	V FESTIVAL

THE GREATEST VOICES OF A GENERATION

20TH ANNIVERSARY SPECIAL EDITION

THE ORIGINAL THREE TENORS



CARRERAS · DOMINGO · PAVAROTTI
MEHTA
IN CONCERT - ROME, 1990

THE MUSICAL EVENT OF A LIFETIME

THE FACTS

- The biggest-selling classical record of all time
 - Twelve million copies sold world-wide
 - The ORIGINAL classical crossover NUMBER ONE album
 - The world's first-ever music DVD
- A TV event viewed by 800 million people
 - Features 'Nessun Dorma'
 - the world's favourite sporting anthem

THE ANNIVERSARY EDITION

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 - re-mastered for the first time in 24-bit digital sound
- The original DVD, plus the award-winning documentary, 'The Impossible Dream'
- Packaged for the first time in an attractive double-disc brilliant box
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THE CAMPAIGN · 7TH JUNE

- Coincides with the opening of the FIFA World Cup and Father's Day
- Simultaneous 'Nessun Dorma' single release (physical, digital (inc. vingle), and mobile)
 - PR campaign 'kicks off' 24 May
- Targeting select airplay, national newspaper tie-ins, in-pub and juke box listings, communal broadcast placement and selective soccer synch activity
 - Extensive TV and online advertising featuring extended creative



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News digital

ON THE WEB

- Will **SoundHound** be a challenger to Shazam's crown?
- The pick of **Music Hack Day Amsterdam**
- **Headliner.fm** lets bands trade fans

www.musicweek.com

Digital news in brief

- Nokia's **Ovi Music Unlimited** service has launched in India. It is the local version of Comes With Music and India is the 30th market where it is available.
- Apple now has 200,000 **apps** available on its iPhone App Store.
- Meanwhile, Google has announced there are more than 50,000 apps available for the Android platform.
- **Warner Music** has licensed its audio and video content to German subscription streaming service Simfy.
- The **MySpace** auditions for the next series of Glee attracted 28,000 entrants in their first month. The company states that 85m votes have been cast by users.
- Research In Motion has reported there are now 20m registered users on its **BlackBerry App World** store. Between them, they are downloading around 1m apps a day.
- Online video viewing in the UK has jumped from 4bn views a year ago to 5.5bn views now according to **comScore**. YouTube accounted for 2.47bn views.
- **Universal Music Group** has partnered with Mozes, a mobile marketing services provider, to deliver Spanish-language content as well as fan engagement tools to Latin consumers.
- At the 140 Character Conference, **Topspin** revealed an artist's tweet triggers a visit rate of 4.8% and a sales conversion rate of 2.8%. This is nine times less than the results of direct email campaigns according to Topspin.
- MM Research Institute reports that **iPhone** shipments in Japan stood at 1.69m units for the year ending March 31.
- **The Echo Nest** has developed music fingerprinting software that it claims will rival Shazam by identifying tracks in just one second. It plans to open its technology for third-party services to use.
- **MP3tunes**, the cloud locker service set up by MP3.com founder Michael Robertson, has increased the storage space a user gets from 2GB to 10GB.
- DJ Shadow has confirmed he will work on the music for the sequel to the **DJ Hero** game. The first edition, launched last October, sold 122,300 copies in its opening fortnight.

New services

- **Frindie** - launched by TheIndie.biz, this social media tool lets users see what music their friends on networks like MySpace and Facebook are listening to or commenting on.

Apps round-up

- **Rhapsody (iPhone - free US only)** Like the Spotify and we7 apps in the UK, this allows subscribers to cache songs on their mobile handset. An Android version is expected soon.
- **Linkin Park 8-Bit Rebellion (iPhone - £2.99)** The rock band's members battle against the PixelKorp to return "8-bit harmony" to the world. Completing the game unlocks an exclusive track.

Three high-profile digital players tell MW about developments in their services

Taking digital up a level

Overview

By Eamonn Forde

THREE OF THE BIGGEST - and most innovative - names in digital music have spoken to *Music Week* about their plans to continue pushing the digital envelope, after a landmark week that saw we7 pass an ad-funding milestone, Spotify announce a social-centric overhaul and eMusic roll out a new rewards scheme.

we7 ads fund the music



In the week the BPI reported revenues from ad-funded services grew 247% in 2009 to a value of £8.2m, we7 announced it had experienced the first month in which all music on its on-demand service was paid for in full from advertising.

While ad-funded services accounted for less than 1% of total label income last year, this is still significant, according to CEO Steve Purdham.

"It's a massive milestone," he says. "There has been a lot of cynicism behind ad-funding and trying to get to that simplistic equation where the music costs, which are at a fair and reasonable rate, are paid for by the advertising at a market rate that can scale. This is really what ad-funding has been looking for right from the beginning."

The news came after the company had appointed Yahoo! to handle its ad sales and this was undoubtedly a contributory factor.

The trickiest balancing act for ad-funded services has been to reach a user base scale that draws in advertising income but in a way that does not massively destabilise the model by burning through unsupported per-minima licensing payments.

With 3m unique users a month in the UK, Purdham estimates that 1m song plays on we7 generate between £2,000 and £4,000 in royalty payments. To make this work, the focus has been on controlling growth and, through experimentation, finding the optimum number of ads that can be sold within a listening session.

"In some situations, we have actually used advertising as a deterrent," explains Purdham. "We know



that if we increase, say, the frequency of video pre-rolls, we can reduce how often people come to the site. We have been experimenting over the last six months to find at what point advertising is acceptable for the vast majority of the users."

We7 has just introduced a two-tier subscription side to the business - charging £5 a month for ad-free streaming to PC or £10 a month for ad-free streaming to PC and mobile portability. This, however, will only make up a small fraction of the service's future revenue.

"We will stay primarily an ad-funded service," says Purdham. "The difference is that the three areas we offer - ad-funded streaming, subscription streaming and à la carte downloads - have to be profit centres in their own right. That's as opposed to hoping the money from subscriptions pays for the music being consumed on the free version."

Spotify chats up users



While we7 is celebrating a revenue landmark, its rival Spotify is moving into social networking through a far-reaching integration with Facebook.

In what it has called "a massive evolutionary step forward", Spotify will allow its 7m users in Europe to build their Facebook profile into their Spotify account, embedding it within Spotify's client player. This will allow them to push recommendations to friends and also subscribe to other's playlists.

By plugging into Facebook's API (application programming interface), Spotify users can see what their Facebook friends who are also on Spotify are listening to. Users can choose which of their playlists are made public and which are private. They can also, in one click, subscribe to a friend's playlist and see who else is a subscriber.

Through the new inbox function, users will be able to drag and drop song recommendations into



friends' inboxes, making recommendations even more social and personal. A list of top tracks and acts each week will also appear by a user's profile.

Not only this, users can now import tracks from their hard-drive into their Spotify account. "It's not copying any music over," says Spotify SVP of strategic partnerships Paul Brown. "It's just linking to files you already have." Stopgap third-party services such as Unify offered this functionality previously, but it is now all controlled within the Spotify player. This is clearly designed to position Spotify as a user's main desktop music player rather than having to jump between it and, say, iTunes.

The focus is on encouraging users to build and share playlists and the wider aim for Spotify is to wrap a value around those playlists. This is part of a wider plan by the company to move far beyond the desktop and even mobile.

"It's about platforms," explains Brown. "You'll be able to do more of this [playlist sharing] across more devices and platforms. So there is IPTV, mobile, Sonos-style hardware devices, PlayStation and Xbox."

It is here, according to Brown, where the opportunities to upsell users from the free ad-funded tier to the premium subscription tier can be found.

"To get across all of that and get to where people are using all this, you'll have to be a premium customer," he says. "There will also be ever-growing amounts of content that will only be available to premium users and that's something we are working very hard on. It will be a step plan."

These new updates, according to Brown, are designed "to take Spotify to the next level socially and make it a social and sharing platform." He adds, "We are very hopeful that we will be in the US this year."

eMusic rewards members

eMusic has brought its Access + Rewards benefits programme to the UK after a recent launch in the US.

This offers eMusic subscribers ticket giveaways as well as reduced



entry to venues and discounts on hardware.

eMusic chief marketing officer Lee Nadler says, "We are a digital music club as opposed to just an e-tailer where you go and buy a song."

Initially these offers are only available to eMusic subscribers in the UK, but the company plans to roll this out across Europe in the coming months.

The company is currently partnering with the Barbican and the South Bank Centre in London, with a view to hooking up with other venues around the UK.

The new www.emusic.com/rewards section will also include a Steals & Deals section, offering discounts and free downloads to subscribers, and the eMusic Gives Back initiative to promote its chosen music charities, Youth Music and the Musicians' Benevolent Fund.

The company says a survey of its customers in the US, where this is already live, found that 75% believed it added value to their membership.

"Part of the mechanics is certainly about [consumer] retention, but really it's about super-serving the core music fan," says Nadler.

In terms of its future plans, Nadler states that eMusic is in discussions to bring the Sony and Warner catalogues already available in the US to its European subscribers.

He also says eMusic is in talks with Universal and EMI to include parts of their catalogues, too.

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News publishing

String of albums on the way as EMI secures deals

EMI extends agreements with premier league artists

Deals

By Charlotte Otter

AMY WINEHOUSE, SCISSOR SISTERS, BRYAN FERRY and Take That's Howard Donald and Jason Orange have provided EMI with welcome good news after the publishing group struck a deal to extend all the singer-songwriters' publishing agreements.

As EMI owner Guy Hands struggles to persuade investors to raise £360m to secure the future of the company, EMI Music Publishing's new deal sees all the artists' songwriting works continue to be represented and marketed by the publisher throughout the world.

Currently the company looks after the Scissor Sisters globally (excluding North America) and Bryan Ferry's back catalogue from the Roxy Music album *Avalon* onwards.

EMI Publishing also handles Amy Winehouse's first two albums, *Frank* and *Back to Black*, in addition to any future songs from the singer. It also controls the works of Donald and Orange, including *Shine*, which was written alongside band members Gary Barlow and Mark Owen.

EMI Music Publishing UK president Guy Moot says he is glad the widely publicised doubts over the company's future have not affected the confidence of artists at EMI Publishing and adds he is "proud and honoured" such high-profile writers value their relationship with the organisation.

He says, "As a music publisher, it's your responsibility to provide the best possible service to your writers - to help them in any way



Scissor Sisters: third album released in June

possible to develop their career and to create opportunities for their work to be heard by the widest possible audience.

"It is poignant for us, when there is all the speculation about the company, that so many great and iconic artists have decided to stay with us for the long term," he adds. "The last few years have seen the industry face real challenges about how people consume music and throughout all of this we have tried to represent these artists with integrity and honesty.

"I am really honoured Amy, Bryan, Howard, Jason and the Scissor Sisters have all decided to stay as they really are a dream roster to look after."

Winehouse's second album *Back to Black* earned the singer a Brit Award, five Grammys and three Ivor Novello songwriting awards. Moot says she is now working on her third release, but adds, "We are not putting deadlines on her. I think she has all the tracks worked out in her mind, it's just a matter of getting them down in the studio, but these things cannot be rushed. She is one of the most iconic songwriters of the decade and when the third album

happens it will be brilliant."

Former Roxy Music frontman Ferry has been with EMI since the early Eighties and the renewal will see the publisher look after the rights to his forthcoming solo album due for release in September. The album features collaborations with Groove Armada and the Scissor Sisters, as well as seven new songs by Ferry.

Ferry's manager Alistair Norbury says staying with EMI was an easy decision for the singer-songwriter to make. "The strength and stability of EMI's publishing company is clear for everyone to see and all the media reports of the organisation did not put Bryan off from renewing his contract," explains Norbury. "It made the most sense commercially and creatively for Bryan to stay with EMI and they have been very supportive and enthusiastic of the release of his new album, which at the end of the day was also an important factor."

The Scissor Sisters' third record *Night Work* will be released at the end of June. Moot says the album, which is produced by Stuart Price, is one of the most exciting he has heard in a long time. Moot adds, "We get a lot of requests from songwriters to collaborate with the Scissor Sisters because they are just so open and receptive to new ideas. It's fantastic."

The US band's eponymously-titled debut album became the biggest selling album of 2004 in the UK, which helped the group win best album, best group and best breakthrough in the international categories at the Brit awards. The group also scored a UK number one hit with *I Don't Feel Like Dancin'* (co-written with Elton John) in 2006.

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Peermusic cues Thundacatz for US market

PEERMUSIC'S PUBLISHING VENTURE So Star Entertainment has broken into the urban pop market following a top three hit from production and songwriting duo The Thundacatz.

The single *I Need You Tonight* was produced by The Thundacatz for Virgin/EMI artist Professor Green and is the first chart success for So Star since it was formed last November.

The hit reflects Peermusic's growing standing in the UK urban music scene - following in the footsteps of Peer songwriter Steve Mac and his co-write *Beat Again* for JLS.



Professor Green: Thundacatz tie-up led to top three hit

So Star managing director Melvin Brown says the success of *The Thundacatz* is just the tip of the iceberg for the publisher and

he hopes to become one of the few UK music companies which is able to break urban music in the US. "We are bringing a more urban edge to Peer," he explains. "With writers like The Thundacatz already producing hits for us, we stand a good chance of taking artists to America and making them stars."

Peermusic managing director Nigel Elderton says he is "thrilled" the first signing has made such a great start. He adds, "The boys are extremely talented and I am certain that this is just the first of many chart successes that they will notch up in the years ahead."

Album focus Diana Vickers

Album breakdown: Songs From The Tainted Cherry Tree

Track	writer	publisher
1	ONCE Eg White, Cathy Dennis	(EMI Music Publishing, Sony/ATV)
2	REMAKE ME & YOU Diana Vickers, Ellie Goulding, Guy Sigsworth	(Copyright Control, Global Talent, Imagem)
3	THE BOY WHO MURDERED LOVE Diana Vickers and Chris Braide	(Copyright Control, Visible Music/Sony/ATV)
4	FOUR LEAF CLOVER Diana Vickers and Chris Braide	(Copyright Control, Visible Music/Sony/ATV)
5	PUT IT BACK TOGETHER Nerina Pallot	(Chrysalis)
6	YOU'LL NEVER GET TO HEAVEN Diana Vickers, Starsmith, Cass Lowe	(Copyright Control, Warner/Chappell, Copyright Control)
7	ME & YOU Diana Vickers, Lightspeed Champion and Chris Braide	(Copyright Control, Domino Publishing, Visible Music/Sony/ATV)
8	MY HIP Harmony Boucher	(Copyright Control)
9	N.U.M.B. Diana Vickers, Chris Braide	(Copyright Control, Visible Music/Sony/ATV)
10	HIT The Sugarcubes	(Universal, Copyright Control)
11	NOTICE Diana Vickers, Ellie Goulding, Guy Sigsworth	(Copyright Control, Copyright Control, Imagem)
12	JUMPING INTO RIVERS Diana Vickers, Ellie Goulding, Guy Sigsworth	(Copyright Control, Global Talent, Imagem)
13	CHASING YOU Diana Vickers, Harmony Boucher, Guy Sigsworth	(Copyright Control, Copyright Control, Imagem)



Sony/ATV and Imagem are the big publishing winners on Diana Vickers' debut album, which is released today (Monday). Between them, the two companies claim more than 60% of Songs From The Tainted Cherry Tree.

Vickers was originally signed to Syco after leaving the *X Factor* in 2008, but is now part of sister Sony label RCA.

Vickers herself has yet to secure a publishing deal for her own writing credits on the album, which includes contributions from seasoned writers such as Cathy Dennis and Eg White alongside emerging talent.

For an artist whose reputation was built from starring on a primetime TV show, the album is surprisingly unmanufactured.

This is in part down to the influence of Imagem's Guy Sigsworth, producer of Madonna, Björk, Alanis Morissette and Imogen Heap, who helped to co-write four of the 11 tracks on the album.

Sigsworth says he tried to steer Vickers away from the stereotypical "karaoke singer" releases of previous talent show contestants, and instead helped the 18-year-old achieve a much more personal record by introducing her to co-writer Ellie Goulding.

"I wanted to help produce an album which really showed off her personality," says Sigsworth. "By getting Diana to collaborate with up-and-coming artists such as Ellie Goulding, a whole new dynamic

and different energy was achieved which is different from your typical commercial pop act."

Sigsworth was also instrumental in getting Vickers to work with writers such as the as-yet-unsigned Harmony Boucher, who co-wrote two of the songs on the album. The producer says the collaboration made the record sound fresher and younger and could help to become a stepping stone for Boucher.

"Working with Boucher really helped to open up Diana's eyes as to exactly how the songwriting process worked," Sigsworth explains. "Harmony brought this whole new dynamic into the studio which was fantastic to see. And I hope her contribution to the album will help to bring her to the attention of producers and record companies."

Another key collaborator on the release was Sony/ATV songwriter and producer Chris Braide (*S Club 7*, Cheryl Cole, Will Young, JLS). He says, "I always try and encourage artists I work with to be real to themselves. With Diana we just clicked straight away."

The strength of Vickers and Braide's partnership can be heard in the track *The Boy Who Murdered* which provided the lyric behind the album's name. The song is published by Braide's sub-publishing company Visible Music through Sony/ATV and had been written a few years before, but had failed to find a singer to bring it to life.

The album also features a track by Nerina Pallot, a cover of the Sugarcubes' song *Hit* and the number one single *Once* penned by Cathy Dennis and Eg White alongside collaborations with Lightspeed Champion, Starsmith and unsigned singer songwriter Cass Lowe.

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News diary

Long haul pays off for Bobby

UNEARTHED

OVERLOOKED BY THE UK A&R COMMUNITY, British solo artist Bobby Long set his sights on developing an international live plot.

He has toured the US relentlessly over the past 18 months and self-released a handful of CDs that netted him sales of 9,000 units during a two-month tour of the US. The releases have spawned two top five tracks on the iTunes singer-songwriter chart and earned the singer a place on the original Twilight movie soundtrack.

This hard work was rewarded last week when Long signed a recording deal with ATO Records, the label set up in early 2000 by Dave Matthews (of Dave Matthews Band) and singer Michael McDonald, and home in the US to artists including My Morning Jacket, Rodrigo y Gabriela, Jem and Gomez.

ATO will release Long's as-yet-untitled debut album this summer, a set recorded with producer Liam Watson at Toe Rag Studios between tour commitments at the end of last year and early 2010.

BOBBY LONG



Cast list

Management

Phil Taylor,
Up All Night
Music.

Publisher

Stuart Ongle,
Bug Music.

Press

Hayley Connelly,
Little Press.

Agent

Mel Young, X-Ray
Touring.

Label

ATO Records.

Long debuted much of the new material when he performed as part of the British Music Showcase at Midem alongside Chipmunk in January and it will be getting some further exposure Stateside this month when he takes to the road with Matt Pond PA.

Long is managed by Phil Taylor of Up All Night Music, who says ATO have shown interest in the singer from day one. "Bobby and I recognised ATO's commitment to their existing artists and felt that they would be an ideal home for Bobby and his music," he says. "They are a well-respected US indie label with major industry clout, far-reaching contacts and a great artist roster. We look forward to working closely with ATO in developing the crucial next stages of Bobby's career."

Long has self-released three singles to date, *Left To Lie*, *Being A Mocking Bird* and most recently *My Darling Belle*, which went straight in at number two on the singer-songwriter charts in the US.

He will tour the US throughout May, June and July, and return to the UK for live dates in August.

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ON THE WEB THIS WEEK

RECORD STORE DAY HAILED A SUCCESS AS TAKINGS ROCKET

Ian Moore: "Record Store Day was fantastic, albeit hectic. I had a day out in London where I joined 'the queue' at Rough Trade East. I managed to get just the one single I was after from, can I say, very polite helpful staff. Yes, it is sad to see people selling on eBay, but there are also a lot of people who couldn't get to any of the stores who I'm sure are grateful to get a copy of their idol's single by any means. Can't wait until next year!"



WE7 ANNOUNCES AD-FUNDING LANDMARK

Lionrock: "Let's hope this turns out to be more than just a one-off. If so, it could be hugely significant for we7 – and for the industry as a whole."

UNIVERSAL SIGNS KILLERS DEAL

Kjk62289: "So does this mean that some of them are going to be releasing solo work? I'm OK with it, as long as they stay together."

Dooley's Diary



And it's Labour vs the Pirate Party in leafy Surrey

IN CASE THE SCRUBBED, earnest-looking young men and women on the nation's high streets hadn't tipped you off, we can exclusively reveal there's the small manner of a **General Election** taking place this Thursday. We'd like to wish good luck in the polls to Dooley's good friend, the Labour Party's candidate for South West Surrey, aka **BPI director of public affairs Richard Mollet**, who is being sponsored in his fight by the **Musicians' Union**. **Mollet** has been active on the doorsteps of Chiddingfold, Farnham, Godalming and surrounding Surrey towns for several years now and has lots of good things to say – and not just about music and the **Digital Economy Act**. But he faces a massive **uphill struggle** this Thursday. Ranged against him is the Conservative Culture Secretary and **housewives' choice Jeremy Hunt**, who at the 2005 election managed to poll a massive 26,000-plus votes – way ahead of the second placed Lib Dems and a whopping 20,000-odd votes more than the previous Labour candi-

date Tom Sleigh managed to score. As we said, good luck Richard. Just as long as you see off the challenge from **Pirate Party** candidate **Luke Leighton**, who is gunning for both Mollet and Hunt on an anti DEA ticket... And talking of pirates, our friends at the **British Music Experience** managed to pull off the greatest coup since Ian Paisley shook hands with Martin McGuinness last week by bringing together **BPI CEO Geoff Taylor** and **Pirate Bay co-founder Peter Sunde** at the Tomorrow Never Knows **debate**. Feathers accordingly flew, but it seems Sunde had other things on his mind: "**London sucks**," he tweeted before. "The prepaid hotel overbooked, water is only 100 degrees or 0, non-smoking room is just besides smokers designated area..." Later on, he changed his mind: "OK, I take it back. London doesn't suck. The standards of the UK is just superlow. I don't know what's worse :-)"... Also in London for gigs last week was **Whitney Houston** (below). While some of the reviews were a touch, shall we say, mixed and she also had



to battle the impact of the damned volcano, our spies tell us she finished her London dates on fine form. To celebrate, she met up with the Sony UK crew, who presented her with a disc for 500,000 singles and album sales from *I Look To You*. Pictured left to right are (deep breath): Nick Bray, Shoshanna Stone (both RCA), Nicola Tuer (Sony), Craig Logan (RCA), Peter Leggatt (Sony), Whitney Houston herself, Megan Carver, Paul McGhie, Sarah Hall (all RCA), Jackie Hyde (Sony), Pamela Bortey (RCA), Delwyn Rees and Mervyn Lyn (both Sony)... Our congratulations go out to **Shirley Bassey** manager **Paul Carey**, who completed this year's **London Marathon** in a very impressive four hours and nine minutes, raising more than £1,500 for **Scope** along the way. Carey tells us that it was only the heady mix of British music on his iPod that got him around – "yet another reason why Music Matters". Good plug Paul... Now we like a pop

star who isn't afraid to get his hands dirty and **Ben Harper** is clearly one such – at **Roy Orbison's 74th birthday celebration** at the Hard Rock Café in Nashville last week, Barbara Orbison was joined by sons Roy, Alex and Wesley, along with friend and multiple Grammy winner Harper as they prepare to serve the cake. Harper began cutting the dessert in question – **guitar-shaped natch** – and wound up serving it to all the guests. Pictured left are Ben Harper and Barbara O, up to their elegant wrists in cake... **Plan B's** new album *The Defamation Of Strickland Banks* has proved a big success, landing at **number one** on the charts and going **gold** in the UK after just two weeks. To celebrate, the rapper-turned-singer picked up a plaque from the nice people at Atlantic: pictured left to right are Sam Eldridge (management), Mark Mitchell (Atlantic) Plan B, Max Lousada (Atlantic) and Roy Eldridge (management). Good to see the management had a glass to drink, anyway...



Features

A SPRING IN ITS STEP

With the UK economy showing signs of recovery, the festival business is racing towards summer buoyed by a roaring trade in ticket sales and a host of new events

Live

By Christopher Barrett

AS THE UK ECONOMY STAGGERS SLOWLY toward recovery, evidence suggests that the festival business is striding out of recession with a spring in its step.

Across the business leading promoters are reporting that their ticket sales are soaring above both expectations and what was achieved at this point last year.

A number of new festivals across the country are also being launched. On previous form – in recent years the sector has seen the arrival, and swift departure, of numerous unconvincing festivals – this might not look that encouraging. But 2010 looks set to see some strong entrants, not least of the media-backed variety. Alongside new arrivals including Serenata, which is being billed as “the first British classical music festival”, the Parklife festival in Manchester and the launch of the four-day Greenwich festival in London, both *Classic Rock* magazine and the newly redesigned *NME* are taking a punt at the festival market this year.

Classic Rock will be looking to attract 30,000 rockers to London’s Victoria Park in July with its High Voltage festival (inset), in partnership with Mama/HMV Group. Meanwhile, *NME*’s plan to hold an indie music festival over a weekend at Pontin’s is clearly an attempt to successfully mirror All Tomorrow’s Parties well-proven formula.

Despite the best efforts of Iceland’s Eyjafjallajökull volcano, the festival season kicked off in style at Coachella in mid-April, albeit without many of the UK acts that were scheduled to perform, including The Cribs, Bad Lieutenant, Delphic, Talvin Singh and Gary Numan.

“Coachella heralds the start of the festival touring circuit,” says AEG Live president Rob Hallet. “Any act intending to seriously exploit that circuit starts with Coachella.”

Certainly, if the UK festival market can emulate Coachella this summer, it could be in for a buoyant season. With the lingering effects of the recession remaining Coachella set itself a considerable challenge this year, having increased its capacity by 10,000 per day and doing away with single-day tickets for the first time. The latter move caused some disgruntled comments on message boards, but the festival nonetheless sold out.

Goldenvoice promoter Paul Tollett, who founded Coachella in 1999 as a two-day event for 38,000 ticket-holders, before partnering with AEG in 2001, has seen the event grow to 75,000 per day. Coming early in the year, Tollett believes Coachella is an important date in the calendar not only for UK acts but also UK promoters.

“When you are trying to get established in America I think Coachella is a big piece of the puzzle. A lot of great bands come from the UK and, because we are one of the first festivals of the year, it is a good chance for festival promoters to come and check out some bands early in the season” says Tollett.

Meanwhile, back on home turf, the Isle of Wight Festival, which kicks off on June 11, is one of the first big summer festival dates in the UK festival calendar. Solo

Agency founder John Giddings, the man responsible for re-establishing the renowned festival, describes it as “the warm-up festival for Glastonbury”, but insists that is where the comparison to Glastonbury ends. “We never have rain, the Isle of Wight has a micro-climate. The summer starts here,” he enthuses.

Giddings has reason to be cheerful; not least as he can happily report that his festival’s ticket sales are up 20% on the same point last year and that they are well on the way to selling out. “We are over 50,000 already,” he says.

The Solo Agency head believes that Isle Of Wight’s strong sales are a combination of factors; not only the improved economic climate but the draw of some key headline acts. “We have a really eclectic line-up; between Jay-Z, The Strokes and Paul McCartney we have all the genres covered,” he insists.

The UK’s flagship festival, Glastonbury, celebrates its 40th anniversary this year, and once again sold out before its line-up was announced.

Alongside having mammoth headline acts such as Muse, Stevie Wonder and U2, Michael and Emily Eavis are keeping the feel eclectic with the likes of Snoop Dogg, Vampire Weekend and Orbital also on the bill. A new, non-performance, highlight for late-night hedonists is

the expansion of the Shangri-la and Arcadia areas which, following a £200,000 investment, are being extended by 10 acres.

Meanwhile, BBC Worldwide will be looking to take Glastonbury to its biggest ever international audience having become the exclusive television and radio distributor for this year’s event. The organisation has held the radio rights to broadcast the festival since 1985, licensing performances across 40 territories worldwide in this time. However, 2010 will be the first time that BBC Worldwide has held the TV rights to the festival.

Over at Festival Republic, managing director Melvin Benn is another festival boss in good spirits. In addition to having operational responsibility for and being the licence holder of Glastonbury Festival, Benn manages a handful of the UK’s leading festivals, including Reading,

“We never have rain, the Isle of Wight has a microclimate. The summer starts here...”

JOHN GIDDINGS,
THE SOLO AGENCY



BELOW
Every day is like Sundae: or at least festival promoters hope it is as Leicester’s Summer Sundae is one of the first festivals to be twinned with a European counterpart this year



Leeds and Latitude. He reports that sales are going well with Latitude now in its fifth year enjoying swifter sales at this point than in 2009.

Festival Republic also took on the troubled Big Chill festival after it fell into liquidation last October. Benn is pleased to see that his attempts to turn the event's fortunes around are already paying dividends.

"Ticket sales are going well – they are on target to be higher than what was finally achieved last year, and we are yet to announce the third headline act," says Benn.

The mood among the key members of the Association of Independent Festivals is also good, according to its co-founder Rob Challice. He says there has been a lot of positive talk among AIF members about ticket sales this year, while earlybird sales of tickets to his own festival, Leicester's Summer Sundae, are "several hundred ahead of usual".

Fellow AIF co-founder and the man behind successful boutique events Bestival and Camp Bestival, Rob Da Bank, says sales are going well for Camp Bestival while he expects Bestival to sell out in record time, despite expanding its capacity from 43,000 to 46,000 this year.

Considering the apparent optimism across the festival market, Challice says he would like to think that the worst of the recession is over, but he remains cautious. "Last year a lot of the smaller festivals were selling out in the final month and that could happen again this year, so we're hoping these good sales carry on."

One of the hurdles that could well hinder the continual flow of strong ticket-sales revenue is the FIFA World Cup. Giddings is ensuring that the Isle of Wight festival, which coincides with the tournament's opening matches including England v USA, makes the most of the football buzz having constructed a brand new arena equipped with a giant screen. But for festivals taking place later in the year, the month-long tournament could provide a major distraction to punters and an interruption in ticket sales.

And as the World Cup unites football fans this summer from around the globe, the AIF will be working to create international harmony in the festival business. A new initiative among festival promoters this year is the launch of the AIF's festival twinning programme, inspired



by UK towns twinning with others across Europe.

The AIF Twin Festivals: A Cultural Exchange programme is the brainchild of Challice and already eight UK festivals have teamed up with European counterparts in the cross-promotional exercise. Festivals including Bestival, Glade and Challice's own Summer Sundae have twinned with similar festivals – Summer Sundae's twin, Norway's Bergenfest, was the first to take place on April 30.

Challice believes it will be a great way of introducing bands to different audiences and has invited Norwegian band Megaphonic Thrift to play at Summer Sundae. "It's a cultural exchange; we are going to be able to look at joint bookings in future years and I can see myself talking to Bergenfest promoter Frank Nes about him curating a stage for a night at Summer Sundae," says Challice.

"The media like it, so Summer Sundae has been written up by the Bergen press and Bergenfest has been written about in the local Leicester press. I think there is going to be endless benefits that can be achieved from it, but this is the first year and we have to see how it evolves."

Challice will be looking to rouse another wave of support for the Twin Festivals concept at Holland's



Eurosonic industry gathering in January next year and expects to start the 2011 festival season with around 20 festivals signed up to the programme.

While it is far too early to say whether 2010 will prove to be a vintage year for the festival market, the early signs indicate that it is likely to be one of the best in recent years.

"The Government has stabilised the economy which has helped, but that could change," says Benn. "The Conservatives have not ruled out the possibility of increasing VAT, which would hit ticket sales, plus they are looking to make cuts in the public sector and we have many public-sector workers among our audiences."

With AIF member festivals alone having attracted around 340,000 people last summer, spending an average £408 per person, they contributed more than £135m to the UK economy. Meanwhile, Glastonbury's economic impact has been measured at around £70m alone.

Whatever the outcome of the election on May 6, promoters, agents, artists and managers will be hoping it does not harm consumer confidence and trip up the spirited progress of one of the most vibrant areas of the music industry.

ABOVE
Drumming up trade: Bestival (middle) is expected to sell out in record time while the Isle of Wight festival (above) has already sold 50,000 tickets – well up on the same point last year

Waging war on gangs Combating crime – and paying for it

WHILE THE FESTIVAL INDUSTRY HAS

GROWN RAPIDLY in the past decade, with it has come the spectre of crime as an increasing number of organised gangs plague events up and down the country. Meanwhile the escalating costs of policing events has put considerable pressure on festival organisers' attempts to both balance the books and keep their audiences safe from crime.

In an effort to wage war against the criminals, promoters from across the UK have united in recent years to share evidence, ideas and initiatives in an effort to squeeze the life out of the criminal activity.

In 2009 the AIF launched its Security Task Force initiative, the same year Festival Republic managing director Melvin Benn organised the inaugural Crime At Major Music Festivals conference. Benn's idea was to bring together promoters, police and security firms from across the country to share evidence, identify culprits and establish methods of crime prevention.

In January Benn oversaw a second event where numbers doubled, on the back of which he plans to hold another event at the beginning of 2011. This year he is hoping that those meetings will bear fruit, "While it's impossible to say whether crime levels will fall as a result of the conferences, I'm sure that we will see a rise in convictions," says Benn.

Meanwhile, AIF co-founder and Bestival/Camp Bestival owner Rob Da Bank suggests that, while difficult to prove it was a direct



result of AIF Task Force that crime was down in 2009 at all of the festivals that took part.

"I think we sent the message out that all the AIF festivals are aware of the problem. This is organised crime. I don't know whether they read *Music Week*, but I'm sure they are probably aware that we are on to them," says Da Bank.

However, there is a potential minefield. The sheer cost of policing music festivals is believed to be stymieing the launch of new events and anti-crime efforts at existing festivals. The Association of Chief Police Officers (ACPO) is currently revising its 2005 guidelines for charging for police services and the Department for Culture Media and Sport has arranged for key stakeholders to have an opportunity to comment.

With those current guidelines believed to lump all music festivals together without any

reference to style, size or location and to give them all the highest possible rating (well above that of football matches), the AIF is less than impressed.

Jim King, the festival director of numerous events including RockNess, Camp Bestival and Creamfields, believes that while relations are generally very positive with police forces around the country the continued rise in the cost of policing events is becoming untenable.

King says there is concern across the industry about the way that ACPO is costing and charging for police time. "There is a fundamental issue that is not being addressed and we are not being asked to consult on, which is the argument about police services being charged for in the first place and the level at which they charge, the costing structure of the officers on site and those working in the area.

"The cost of policing has increased dramatically over the last three to five years and within that, the per-hour cost that you are charged for a police officer," he says.

King adds that the police claim they have not been charging for the full cost of having officers at the events, nor for the planning team responsible for putting officers on site and any associated costs of employing a police officer. "So they are adding in charges for pension contributions, travel time and we have to pay the most expensive cost you can for an officer, the full overtime rate, which works out around £55 per hour for a constable. If you annualise that cost, they are the best-paid people on a festival site outside the main performers," he says.

As a result King says that over the last five years festivals are seeing substantially fewer police on the ground for two or three times as much cost.

The AIF believes that the ACPO document has a number of major flaws, not least that the police have no obligation to submit their costs to any timescale. This can mean a serious financial spanner being thrown into the workings of a well-organised festival just weeks before it is due to take place. "There have been examples of festivals not taking place as a result," says King. "Within the ACPO document there needs to be very clear guidelines and fixed timescales for the protection of the festival industry."



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Features

SOUND IN MOTION




Double-digit growth is not something you would normally associate with physical music product – but music DVD is bucking the trend thanks to strong, timely and innovative release campaigns

Formats

By Christopher Barrett

WHILE THE PHYSICAL MUSIC MARKET has continued to wither in recent years, music DVD is enjoying a resurgence – thanks largely to some well-timed, strongly-marketed and skillfully-designed releases.

Recent BPI figures illustrate that the physical albums market dropped 6.7% in value during 2009 and revenue from physical singles was down 25.5% to £7.6m, but music DVD enjoyed double-digit growth, illustrating that there is life in the not-so-old format yet.

Among the physical formats music DVD was alone in providing good news, helped largely by the extraordinary success of Michael Jackson and Take That titles on both DVD and Blu-ray.

Following the death of Jackson last June and AEG's \$60m (£37m) deal with Sony Pictures to release the film *This Is It*, the documentary made motion-picture history as the highest-earning concert film and its impact on the UK DVD sector was no less profound. Meanwhile, *Take That's The Circus Live* DVD enjoyed sales of more than 570,000 units in December 2009 alone. In so doing, it acted as a finale to a great year for the format.

Revenue from music DVD increased by 16.1% to £33.1m in 2009 and, so far, 2010 is shaping up well with unit sales of music on Digital Versatile Disc up 42% year-on-year according to the OCC.

While the more sceptical of observers might claim this rise in sales and revenue is a glitch, reliant on the success of two unusually successful releases (and OCC statistics show that annual sales of music DVDs have fallen 2.5m in the past five years), opinion across the music audio-visual sector is united in believing that the present is a very satisfactory time for music DVD and the future looks bright indeed.

Universal Music International marketing manager for audiovisual Archie Gormley, who oversaw the campaign for *Take That's The Circus*, admits that the release was a remarkably successful exception to the general rule that a music DVD will usually generate approximately 10% of the sales you would expect from a comparative album.

Citing Universal releases including Nirvana At Reading and Killers: Live From The Royal Albert Hall as recent successes that also underline the health of the music DVD sector, Gormley points out that even before the huge success of the *Take That* and Michael Jackson titles, sales of music DVD were not falling any faster than other physical music formats.

Indeed Eagle Vision marketing manager Ian Rowe says that, while few music DVD releases generate the kind of headline-grabbing sales achieved by *Take That*, the sales pattern for the format is markedly different from that of CDs with most DVD titles selling steadily and strongly well after week one.

Providing Jeff Beck – *Live At Ronnie Scott's* as an example, Rowe points out that the title remains Eagle Vision's best-selling current release despite being issued back in March 2009.

"It's been a sustained campaign riding off the back of him touring and one of the tracks from the DVD winning a Grammy, which gave us more impetus at the beginning of this year," explains Rowe.

"It's a very different sales pattern on music DVD compared to an album where you get the big week-one and -two spikes and then a swift tail-off," he continues. "With music DVD you obviously get a new-release spike but you also get a much longer tail with sales staying at a very steady level for a long period of time. Sales can easily be revitalised by live dates and TV appearances and even new album releases."

"Music DVD has definitely got an important place

in HMV," says HMV web and digital music manager Jamie Layton, who cites live shows from major acts including Barbra Streisand and Madonna as being the real sales drivers. For Layton and his team at HMV a strong DVD release offers an opportunity to drive catalogue sales and cross-merchandise with other relevant products.

Sales of music on all physical formats have been hit by the closure of numerous high-street retailers, including Zavvi and Woolworths, in recent years, yet Rowe believes music DVD has suffered less than albums by the demise of many of the UK's independent retail operations.

"Obviously we have been hit by the reduction of high-street stores in general but in fairness the independent record stores have never been great supporters of music DVD as a format, so the fact that there are less of them around has not had a dramatic effect," says Rowe.

At HMV Layton points out that it is live performances from established acts that really drive the market. "U2 – 360° At The Rose Bowl is coming in a few weeks and we have Barbra Streisand's *One Night Only*; her last live DVD and Blu-ray was really successful for us," says Layton. And he admits that despite the strong interest in concert performances, Michael Jackson's 1988 movie *Moonwalker* remains HMV's best-selling music DVD title, so naturally he is looking forward to its arrival on Blu-ray in June.

Layton points out that the expanding interests of the entertainment-retailer-turned-venue-owner is allowing the business to back the releases of music DVDs in new and impactful ways, citing its screening of *Take That's The Circus* DVD at the HMV Apollo venue in Hammersmith and promoting it via HMV.com as a prime example.

Holding a cinema screening of a music DVD is nothing new with Warner Vision being one of the first to hold a major premiere event back in 2003 (when the surviving members of Led Zeppelin presented the unveiling of the Led Zeppelin DVD in The Odeon Leicester Square).

More recently it was the turn of EMI with Parlophone's acclaimed Blur documentary *No Distance Left To Run* being premiered at the same venue. But with the Odeon chain



ABOVE
Steady seller: many music DVDs such as Jeff Beck's live show at Ronnie Scott's have a longer tail than CDs in terms of sales and shelf-life

MAIN PHOTO
This is a hit: Michael Jackson's *This Is It* reaped unprecedented rewards for music DVD

"You get a longer tail with [music DVD]. Sales can easily be revitalised by live dates and TV appearances..."

IAN ROWE, EAGLE VISION



Features



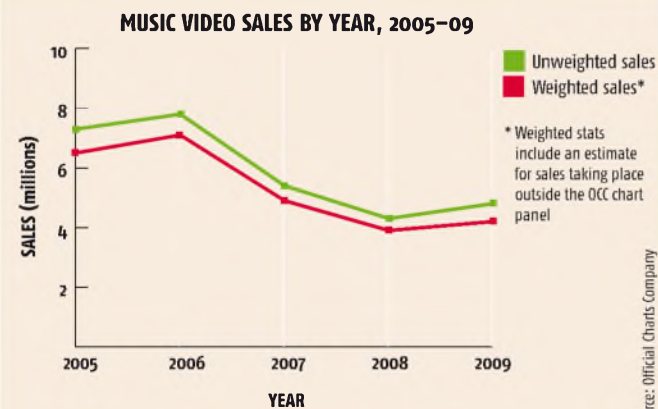
Music DVD 2009 sales Top 10

This	Artist Title / Label
1	TAKE THAT <i>The Circus - Live</i> Universal
2	MICHAEL JACKSON <i>Moonwalker</i> Warner
3	CLIFF RICHARD & THE SHADOWS <i>The Final Reunion</i> zEntertain
4	KILLERS <i>Live From The Royal Albert Hall</i> Vertigo
5	IL DIVO <i>An Evening With - Live In Barcelona</i> Syco
6	MICHAEL JACKSON <i>Live In Bucharest - The Dangerous Tour</i> Epic
7	GEORGE MICHAEL <i>Live In London</i> Aegean
8	ORIGINAL SOUNDTRACK <i>High School Musical - The Concert</i> Walt Disney
9	DANIEL O'DONNELL <i>Hope & Praise</i> Demon Vision
10	MICHAEL JACKSON <i>Number Ones</i> Epic

Source: Official Charts Company

Music DVD Q1 2010 Top 10

This	Artist Title / Label
1	MICHAEL JACKSON <i>This Is It</i> Sony
2	TAKE THAT <i>The Circus - Live</i> Universal
3	MICHAEL JACKSON <i>Moonwalker</i> Warner
4	ANDRE RIEU <i>Live In Vienna</i> Universal
5	VARIOUS <i>It Might Get Loud</i> Universal
6	BLUR <i>No Distance Left To Run</i> EMI
7	CLIFF RICHARD & THE SHADOWS <i>The Final Reunion</i> zEntertain
8	ANVIL <i>The Story Of</i> Universal
9	ORIGINAL SOUNDTRACK <i>Les Miserables In Concert</i> zEntertain
10	SUSAN BOYLE <i>I Dreamed A Dream - The DVD</i> Sony



Source: Official Charts Company



TOP
Main players: The Killers' Albert Hall DVD and the forthcoming big release from U2's 360° tour at the Rose Bowl. Meanwhile, Barbra Streisand's *One Night Only* (above) is expected to perform well

sitting alongside EMI in Terra Firma's portfolio of interests, the major has been quick to capitalise on its support.

"Theatrical is a very significant part of our planning and the support of Odeon has proved an effective element of this," says EMI VP of visual content strategy Stefan Demetriou. Prior to the film topping the music DVD chart and being screened on BBC Two, Demetriou oversaw a theatrical run of *No Distance Left To Run* which he says "helped to raise profile and position the film as a 'film' with a strong narrative and visual aesthetic in audience's minds - not just an extended EPK or generic doc".

According to Demetriou, feature-length theatrical projects are a key element of both EMI's ongoing visual and A&R strategy with Parlophone's first non-music signing Immodesty Blaize the subject of a feature-length film that is set to be rolled out across cinemas worldwide.

But while the sky appears to be the limit for a major music audiovisual project, fewer acts are being provided with the opportunity to gain a footing in the music DVD market let alone on cinema screens.

You only need glance at 2009's music DVD Top 10 to see that it is not only established acts but ones that have been established for many years that make up the best-selling titles. Among a rundown that is dominated by vet-

eran acts including Cliff Richard, Michael Jackson and Daniel O'Donnell, Take That and The Killers appear relatively new and youthful.

Universal's Gormley points out that, while he is extremely excited about the prospect of forthcoming releases such as Dire Straits *Alchemy Live* on DVD and Blu-ray as well as U2 360° *At The Rose Bowl*, it would be great to be able to work on projects by lesser-known acts.

"The frustrating thing is that we have to focus on these big acts to make the sales work. It is very difficult for us to release DVDs by emerging artists and we would love to do more," he says.

At Metropolis Recording Studios, which recently won a British Video Association (BVA) award for best British-authored Blu-ray for its work on Take That's *The Circus*, head of digital media Richard Osborn says that there remains potential for creativity no matter how minuscule the budget.

"Part of what we strive to do is make every disc unique on the budget and with the time that we have," says Osborn. "You can still do some amazing things with a tight budget and under time restraints."

While it is largely the most prestigious acts and concerts that make it on to standalone DVD and Blu-ray titles these days, there is increasing focus on DVDs being created as companion discs for deluxe album editions, something that HMV's Layton feels is no bad thing.

"There is a place for both. You can't use one rule for all because it is very act-specific; some acts or shows will be strong enough to sell on their own merits and with others it is advantageous to package the DVDs with something else to add value for the consumer," says Layton. "We have seen great results when DVD is used in partnership with a CD to drive sales, such as the recent Madonna *Sticky & Sweet* tour release."

But while DVD is increasingly being used alongside the ailing 30-year-old CD format to create a compelling physical package for consumers, the relatively new Blu-ray format is making great gains and offers a world of possibilities to entice sales, not least its BD-Live technology.

The BD-Live Blu-ray disc functionality allows users

with an internet connection to download additional content and features straight on to the disc in order to enhance the viewing experience. The first music Blu-ray title using the technology to hit the market is believed to be U2's *Rose Bowl* performance, which is currently being authored by an award-winning team at The Pavement.

The Pavement's managing director Andy Evans says, "We'll be taking footage from the second leg of the tour and within 24 hours that material will be available to the owners of the Blu-ray through the BD-Live feature. BD-Live will also deliver content shot by fans uploaded through the U2 BD-Live community where they can share content and interact with other users around the world who have the U2 360° Blu-ray. It's a fantastic feature that allows the Blu-ray to remain alive and to grow."

Shot entirely in HD, U2 360° *At The Rose Bowl* was filmed with 27 cameras and directed by Tom Krueger who had previously worked on U23D, the first live-action 3D concert movie taken from U2's *Vertigo* tour. The results, released via Mercury on June 7, promise to be spectacular.

According to the OCC, sales of Blu-ray were up 50% in quarter one 2010 on the same period last year to reach 2.7m units in the first three months of the year, taking the total number of Blu-ray discs sold to 15.6m units since launch.

"Music DVD is a vibrant business and Blu-ray is a terrific format for music. You get amazing sound and stunning picture quality," enthuses Rowe. "We are getting consistently high Blu-ray sales percentages when we are doing day and date releases alongside DVD. That is the route for music on video to go down and there is also 3D which will make an impact. I have seen some 3D concert footage that looks absolutely stunning."

EMI's Demetriou says the company only recently shot an "innovative" 3D test with Kylie Minogue to explore the technology: "It went really well and we are now considering exciting 3D plans for future projects across the company," he enthuses.

But, although music DVD is certainly on the up, for the time being at least, it remains a small element of both the music industry and wider DVD/Blu-ray business.

"In the UK, music DVD as part of the overall DVD market has historically been quite a small percentage of the market, especially when compared to some of the other major territories such as France, Germany and Benelux where music DVD makes up a much larger proportion of sales," says Rowe.

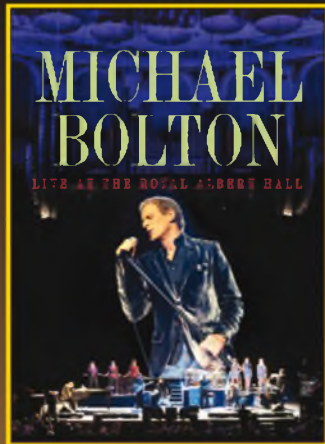
"I think [music DVD] has always suffered from falling between two stools because the DVD market sees it as music and the music market sees it as DVD. But I think what these headline releases, including Take That and Michael Jackson, have proved is that if you provide consumers with the right product at the right time and right price there are enormous sales to be had."

MUSIC ON DVD & BLU-RAY

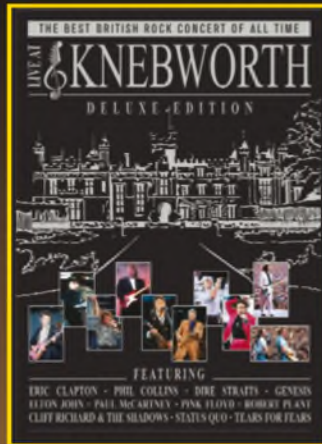
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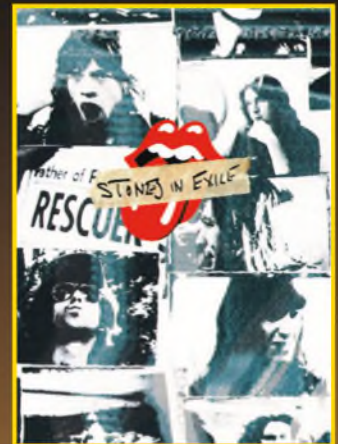
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Features

OLD SCHOOL TOP WRITERS' LIST

Overseas talent dominates the first quarter's songwriters top 30, with covers of REM and Journey tracks helping them to one and two, while Plan B is the leading British songwriter at number 12

RIGHT

REM (top) are Q1's number one songwriters after Helping Haiti's cover of Everybody Hurts sold 616,387 units; thanks to a Glee cover, Journey (bottom) find belated success in the UK with Don't Stop Believin'

Songwriting

By Paul Williams

VETERAN US BANDS REM AND JOURNEY swept aside all contemporary competition to become the first quarter's unlikely leading hit songwriters.

The two acts experienced previously-unexplored success on the UK singles chart to help them take the top two positions on *Music Week's* exclusive countdown of the period's top songwriters, which is based on shares of the OCC's 100 biggest-selling singles.

Although REM have seven chart-topping albums in the UK to their name, they had never had a number one on the singles chart either as artists or songwriters. But that changed spectacularly in February when the Simon Cowell-led cover of their 1993 hit Everybody Hurts by Helping Haiti sold 453,426 copies in its first week and reached 616,387 sales by quarter's end.

The sales achieved for the charity single were enough for Warner/Chappell-signed REM to beat off a strong challenge from Eighties hitmakers Journey to top the Q1 2010 songwriters chart by around 17,000 sales.

If REM's place at the top of this chart seems unlikely, Journey's position at number two is even more remarkable considering in their heyday, more than a quarter of a century ago, they were unable to come anywhere near replicating their Stateside success on this side of the Atlantic.

Nearly three decades after Don't Stop Believin' became a US Top 10 hit (while stumbling at 62 in the UK), the track finally achieved classic status in the UK with nearly 600,000 units of the song sold in the first three months of 2010. The IQ/Sony/ATV-published tune appeared in both eighth and 11th places in the quarter-end chart, with Glee Cast's cover outselling Journey's original version by around 48,000 units.

Don't Stop Believin' was one of six Glee cover versions to appear among Q1's 100 biggest singles, four of them as a pair of double A-sides. Besides the Journey hit, Glee's reworking of Halo was joined in the 100 by Beyonce's original, helping its Kobalt-signed co-writer Ryan Tedder to 24th place on the songwriters chart.

Ranked in his own right in 16th position, EMI-signed Jay-Z helps to extend the quarter's oldies theme as his use of samples found places on the songwriters chart for the three original members of Eighties German synth band Alphaville and the writers behind Love On A Two-Way Street, a 1970 US hit for R&B vocal group The Moments.

Published by Chelsea Music, Alphaville's 1984 single Forever Young was the quarter's 23rd top single in its new version by Jay-Z featuring Mr Hudson, helping its writers Bernhard Lloyd, Marian Gold and Frank Mertens to 15th position on the songwriters chart.

Meanwhile, Love On A Two-Way Street's IQ-handled writers Sylvia Robinson and Bert Keyes finish in joint 27th position after the song was sampled in both Alicia Keys' Empire State Of Mind (Part II) - the quarter's fourth biggest single - and its predecessor by Jay-Z featuring Keys. That version, released as a single last autumn, continued to sell enough in the new year to finish as the quarter's 24th most-popular single.

In what is becoming a disappointingly regular pattern, the most successful hit songwriters of the period were largely from overseas. In fact, the best a UK songwriter could manage was 12th place with Universal's Plan B owing his presence to co-writes of three of the quarter's Top 100 songs, led by Stay Too Long at number 33. Its follow-up She Said, released at the end of the quarter, was 77th, while his End Credits hit with Chase & Status finished in 95th place.

Among the chart's few other UK writers, Sony/ATV's

Q1's top hit songwriters

pos	songwriter(s), publisher(s)
1	REM (Warner/Chappell)
2	Journey (IQ, Sony/ATV)
3	Adam Young aka Owl City (Universal)
4	Jonathan Rotem (Sony/ATV)
5	30H3! (EMI)
6	Stefani Germanotta aka Lady GaGa (Sony/ATV)
7	Nadir Khayat aka RedOne (Sony/ATV)
8	James Washington aka Jim Beanz (BMG Rights)
9	Sean Foreman of 30H3! (EMI)
10	Will Adams aka will.i.am (Cherry Lane/Catalyst)
11	Black Eyed Peas (Cherry Lane/Catalyst)
12	Benjamin Balance-Drew aka Plan B (Universal)
13	Sidney Samson (Universal)
14	Patrick Okogwu aka Tinie Tempah (EMI)
15	Bernhard Lloyd/Marian Gold/Frank Mertens (Alphaville) (Chelsea Music)
16	Shawn Carter aka Jay-Z (EMI)
17	Timothy McKenzie aka Labrinth (EMI)
18	Jason Desrouleaux aka Jason Derulo (Universal)
19	Arnesia Harris (Intersong)
20	N-Dubz (Sony/ATV)
21	Marina Diamandis (Warner/Chappell)
22	Rodney Jerkins (EMI)
23	Esther Dean (Peermusic)
24	Ryan Tedder (Kobalt)
25=	Ellie Goulding (Global Talent)
25=	Jonny Lattimer (Warner/Chappell)
27=	Sylvia Robinson (IQ)
27=	Bert Keyes (IQ)
29	Marshall Altman (Songs Of The Galt Line)
30	Ingrid Michaelson (Cabin 24)

The above shows Q1's top songwriters based on shares of the quarter's top 100 biggest-selling singles.

Source: OCC data/Music Week research

N-Dubz are 20th, while 2010 breakthroughs Tinie Tempah, Marina Diamandis and Ellie Goulding are in 14th, 21st and joint 25th places respectively. EMI-signed Tempah had the period's 10th top single with Pass Out, co-written with Marc Williams and 17th-placed Labrinth; Warner/Chappell's Diamandis achieved more than 110,000 sales of her solo-penned breakthrough hit Hollywood with The Diamonds in the quarter; and Global Talent's Goulding had the 17th biggest single with Starry Eyed, written with Warner/Chappell's Jonny Lattimer.

Two other UK writers finished just outside the top 30 but had even greater albums success during the quarter: Universal's Marcus Mumford and Warner/Chappell-signed Paolo Nutini.

That all means the quarter's 10 most-successful hit songwriters are exclusively non-British with Universal's Adam Young aka Owl City adding some much-needed contemporary input into the leading positions by finishing in third place. His breakthrough hit Fireflies sold 538,557 units in the quarter, outranked only by the Helping Haiti single.

South African-born Jonathan Rotem had a successful quarter, making it to fourth spot after co-writing four of the period's top 100 singles. Iyaz's Replay led the way in third spot for Q1, while the Sony/ATV writer also contributed to Jason Derulo hits In My Head and Whatcha Say (15th and 52nd for the quarter), while his JLS chart-topping co-write Everybody In Love added to its 2008 sales to finish 78th over 2010's first three months.

Sean Foreman, half of EMI-signed 30H3!, claims two



positions in the Top 10. He is ranked fifth with his band-mate Nathaniel Motte after their Katy Perry recording collaboration Starstruck finished as the quarter's sixth top single, while he is in ninth place in his own right through his share of Starstruck and co-writing the Kesha hit Blah Blah Blah, which features 30H3!

Like Foreman, will.i.am also has band and solo entries on the songwriters chart. Finishing one notch above Black Eyed Peas, his 10th-placed solo entry comprises his share of three of the band's hits in Q1's top 100 plus his Cheryl Cole collaboration 3 Words and his Usher pairing OMG, which crept in at 81st place for the quarter having been released at the end of March.

Across the whole of 2009 Cherry Lane/Catalyst-published Black Eyed Peas just pipped Lady GaGa as the year's top hit songwriters, but she moved back above them during the first three months of 2010 as she claimed sixth spot through her Beyonce chart-topping collaboration Telephone and her three 2009 number one singles, Just Dance, Poker Face and Bad Romance. Her Sony/ATV colleague RedOne, who co-penned those 2009 chart-toppers, is a place below in seventh, having also co-written the Alexandra Burke hit Bad Heels.

In eighth position, Philadelphia-based writer, producer and artist Jim Beanz added to previous successes with the likes of Shakira and Nelly Furtado by co-writing two Timbaland hits. If We Ever Meet Again, featuring Katy Perry, sold 312,386 units to finish as the quarter's ninth biggest single, while its predecessor Morning After Dark, featuring Nelly Furtado and Soshy, was in 45th place.

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Key releases

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

Out this week

Singles

- **Biffy Clyro** Bubbles (14th Floor)
- Previous single (chart peak): Many Of Horror (20)
- **Sarah Blasco** All I Want (Dramatic)
- Debut single
- **Bless Beats Feat. Remi Nicole** Let It Go (Island)
- Debut single
- **Toni Braxton** Yesterday (Atlantic)
- Previous single: Hit The Freeway (29)
- **Miley Cyrus** When I Look At You (Hollywood/Polydor)
- Previous single: Party In The USA (11)
- **Sophie Ellis-Bextor** Bittersweet (fascination)
- Previous single: Today The Sun's On Us (64)
- **Foals** This Orient (Transgressive)
- Previous single: Olympic Airways (did not chart)
- **Hole** Skinny Little Bitch (Mercury)
- Previous single: Awful (39)
- **Grace Jones** Love You To Life (Wall of Sound)
- Previous single: Williams Blood (did not chart)
- **Mika Vs RedOne** We Are Young (Island)
- Previous single: Rain (72)
- **Mini Viva** One Touch (Xenomania/Geffen)
- Previous single: I Wish (73)
- **The National** Blood Buzz Ohio (4AD)
- Previous single: Mistaken For Strangers (did not chart)
- **Pendulum** Watercolour (Warner)
- Previous single: Showdown (did not chart)
- **Taio Cruz Feat. Ke\$ha** Dirty Picture (4th & Broadway)
- Previous single: No Other One (42)
- **Train** Hey, Soul Sister (Columbia)
- Previous single: She's On Fire (49)

Albums

- **Chipmunk** I Am Chipmunk - Deluxe Edition (Jive)
- Previous album (first-week sales/total sales): I Am Chipmunk (23,024/190,189)
- **Deftones** Diamond Eyes (Reprise)
- Previous album: Saturday Night Wrist (8,940/29,811)
- **Disturbed** Disturbed (143/Reprise)
- Previous album: Indestructible (8,313/82,698)
- **Flying Lotus** Cosmogramma (Warp)
- Previous album: Los Angeles (N/A)
- **Hole** Nobody's Daughter (Mercury)
- Previous album: Celebrity Skin (14,303/24,221)
- **Natalie Imbruglia** Come To Life (Malabar)
- Previous album: Counting Down The Days (41,306/206,860)
- **Alicia Keys** The Platinum Collection (1)
- Previous album: The Element Of Freedom (69,114/572,392)
- **Kid Sister** Ultraviolet (Asylum)
- Debut album
- **Lady Antebellum** Need You Now (Capitol)
- Previous album: Lady Antebellum (101/1,049)
- **Adam Lambert** For Your Entertainment (19/RCA)
- Debut album
- **Switchfoot** Hello Hurricane (Atlantic)
- Debut album
- **Diana Vickers** Songs From The Tainted Cherry Tree (RCA)
- Debut album

Out next week

Singles

- **Christina Aguilera** Not Myself Tonight (RCA)
- **Kaci Battaglia** Crazy Possessive (Warner Brothers)
- **Alexandra Burke Feat. Pitbull** All Night Long (Syco)

- **Estelle** Freak (Atlantic)
- **Fugative** Crush (Hard2beat)
- **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)
- **Elli "Paperboy" Reed** Come And Get It (Parlophone)
- **Violent Soho** Son Of Sam/Bombs Over Broadway (Island)

Albums

- **Diana Birch** Bible Belt (Virgin)
- **The Black Dog** Music For Real Airports (Soma)
- **Toni Braxton** Pulse (Atlantic)
- **Chase & Status** More Than A Lot (Ram)
- **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)
- **Celine Dion** Taking Chances - World Tour (Columbia)
- **Eli "Paperboy" Reed & The True Loves** Come And Get It (Q Division)
- **Filterwolf** Music From Tomorrow (Process)
- **Foals** Total Life Forever (Transgressive)
- **Free Energy** Stuck On Nothing (Virgin)
- **Green Day** American Idiot (143/Reprise)



- **Harrys Gym** Harrys Gym (Hype City)
- “The UK release of this Norwegian band's two-year-old mighty fine debut album makes you wonder where the tastemakers have been hiding their radars in that time. This is dreamy, multi-layered stuff with an experimental bent but one that never gets in the way of its over-arching pop sensibilities. Anne Lise Frøkedal's vocals seem to strain at some kind of leash despite their wafer-thin resonance as on tracks like The Escape and Whisper. Brother is a superb slice of angular guitar pop with a circular, nagging chorus while Top Of The Hill recalls Stay On These Roads-era A-ha fused with the electro-pop sheen of Ladytron.”

www.musicweek.com/reviews

- **Taylor Hawkins** Red Light Fever (Columbia)
- **John & Jehn** Time For The Devil (Naive)
- **Judas Priest** British Steel - 30th Anniversary Edition (Sony)
- **Keane** Night Train (Island)
- **Gidon Kremer** De Profundis (Warner)
- **Lady GaGa** The Remix (Interscope)
- **Lafaro** Lafaro (tbc)
- **Male Bonding** Nothing Hurts (Sub Pop)
- **The National** High Violet (4AD)
- **Nigel Kennedy Quintet** Shhhh! (EMI Classics)
- **Radar Bros** The Illustrated Garden (Chemikal Underground)
- **Alvin Stardust** I Love Rock'n'roll (UMTV)
- **Teenagersintokyo** Sacrifice (Back Yard Recordings)
- **Train** Save Me, San Francisco (Columbia)
- **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)
- **Chris Difford** 1975 (SMMC)
- **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 (Dramatic)
- **Night Bus** I Wanna Be You (Universal)
- **Owl City** Umbrella Beach (Island)
- **Renee Fleming** Endlessly (Mercury)
- **Slow Club** Giving Up On Love (Moshi Mosh)

Sheffield duo Charles Watson and Rebecca Taylor

“may draw obvious Ting Tings comparisons but dig a little deeper and the indie folk pair have personality, charm and crucially a range of songs to die for that is all of their own. Watson takes a back seat on this latest single from last year's Yeah So album, leaving Taylor to leap from melody to harmony to energy over the top of a chugging, Sixties-style surf beat that starts with a crash, bounces, jangles and fizzles along for three minutes and then ends all too soon.”

www.musicweek.com/reviews

- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)
- **White Rabbits** They Done Wrong / We Done Wrong (Mute)

Albums

- **Timothy Andres** Shy And Mighty (Warner)
- **Band Of Horses** Infinite Arms (Sony)
- **Mike Batt** A Songwriters Tale/The Orinoco Kid (Dramatic)
- **Court Yard Hounds** Court Yard Hounds (Sony)

- **Faithless** The Dance (Nate's Tunes)
- **Kelis** Flesh Tone (Polydor)
- **LCD Soundsystem** This Is Happening (DFA/EMI)



- **Lights** The Listening (Warner Brothers)
- **Renee Fleming** Dark Hope (Mercury)
- **The Rolling Stones** Exile On Main St (Polydor)
- **Tracey Thorn** Love And Its Opposite (Strange Feeling)

May 24

Singles

- **Ash** Binary (Atomic Heart)
- **Jamie Cullum** Wheels (Decca)
- **Daisy Dares You** Rosie (Jive)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco (Dawne Comedy)
- **General Fiasco** Ever So Shy (Infectious)
- **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 Sack Tonight / Great Britain (Sunday Best)
- **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 (Polydor)
- **Disturbed** The Sickness (143/Reprise)
- **Vera Lynn** Attic (Decca)
- **Katie Melua** The House (Dramatic)



- **Metric** Fantasies (Metric)

“Like their continental cousins Rilo Kiley, Canadian indie rockers Metric take the remnants of Nineties alt. country and repackage it into a sharper, more crowd-pleasing guitar-focused sound that has earned them several lucrative TV syncs. And you can see why. On Fantasies, the songs are pretty enough to pass for pop yet engaging enough to satisfy those hankering after a more indie bent. Standout track Sick Muse is typical of this, candy-coated vocals over danceable guitar riffs and that's a pattern deployed with further success on recent single Gold Guns And Girls and Grey's Anatomy favourite Front Row. Re-released for the UK market and backed by a Spotify ad campaign, the new deluxe edition of the album will include the full original album plus a bonus disc holding a selection of remixes, covers and acoustic tracks.”

www.musicweek.com/reviews

- **Pendulum** Immersion (Warner Brothers)
- **Hollie Steel** Hollie (BB5)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)
- **Stornaway** Beachcomber's Winddownsill (4AC)
- **Villagers** Becoming A Jackal (Domino)

May 31

Singles

- **Matt Abbott** I Love This City (Mercury)
- **Alphabeat** DJ (Fascination)
- **Justin Bieber** Somebody To Love (Def Jam)

THE PANEL

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



JEANETTE LEECH (SHINDIG! MAGAZINE)

THE TINY: GRAVITY & GRACE (DETERMINE RECORDS)

Sustaining a marriage and musical partnership is tough – just ask ABBA. The Tiny, wedded duo Ellekari Larsson and Leo Svensson, offer their own raw relationship dissections on third album Gravity & Grace. This is an album of pop intelligence and a voyeur's delight.



TALIA SOGHOMONIAN, (MUSICOMH)

David G Cox: David G Cox (Dreamtrak)

Every now and then comes an artist seemingly removed from the rest, carrying an aura of a bygone musical epoch – or of one to come. This Dylanesque bluesman defies today's trends and delivers something new and something true to what he is. And MusicOMH believes.



HARRIET GIBSONE (THE FLY)

The Eighties Matchbox B-Line Disaster: Blood & Fire (Black Records)

The band's third album wrathfully darts from QOTSA-like rumbling drums to gothic grimness, before ending on Are You Living's forebodingly claustrophobic chorus, "In time/you'll learn to love me." They needn't worry, we're already feverishly addicted.



CLAIRE DAVIES (TOTAL GUITAR)

Dakota: Heart & Soul (GRL Records)

If you are a fan of the soaring vocal lines and guitar melodies of Suede and McAlmont & Butler, you will love this new single from Dakota. Atmospheric and soulful, the track We Get Along is the perfect platform for guitarist Aaron Whelan's haunting guitar playing.

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

- **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)
- **Justin Nozuka** My Heart Is Yours (Virgin)
- **Vinny Piana** Love Is Your Fear (Attack Media/EMI)
- **Sade** Babyfather (RCA)
- **Stornoway** Zorbing (uAD)
- **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)
- **Daisy Dares You** tbc (Jive)
- **Detroit Social Club** Existence (Polydor)



- **The Divine Comedy** Bang Goes The Knighthood (Divine Comedy)
- **Four Year Strong** Enemy Of The World (Defacto/Island)
- **Rowland S Howard** Pop Crimes (Infectious)
- **Jack Johnson** To The Sea (Brushfire/Island)
- **Vinny Piana** Beg Me To Forgive (Attack Media/EMI)
- **Various** Twilight: Eclipse OST (Atlantic)

June 7

Singles

- **Cold Cave** Life Magazine (Matador)
- **Dee-Lux** Hot Hot Hot (Serious/Mercury)

- **Delphic** Counterpoint (Polydor)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown)
- **Green Day** Last Of The American Girls (Reprise)
- **David Guetta** I'll Be Fine (Mercury) (Positiva/Virgin)
- **Stevie Hoang** I'll Be Fine (Mercury)
- **Tom Jones** Burnin' Hell (Island)
- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
- **LMFAO** Yes (Interscope)
- **Local Natives** World News (Infectious)
- **Pixie Lott** My Love (Mercury)
- **Pixie Lott** Turn It Up (Mercury)
- **Mumford & Sons** Roll Away Your Stone (Island)
- **Robyn** Dancing On My Own (Konichiwa)
- **Tinie Tempah** tbc (Parlophone)
- **Paul Weller** Find The Torch Burn The Plans (Island)
- **We The Kings** Check Yes Juliet (Virgin)

Albums

- **Against Me!** White Crosses (Warner Brothers)
- **Christina Aguilera** Bionic (RCA)
- **The Drums** The Drums (Island/Moshi Moshi)
- **David Gray** Draw The Line (Polydor)
- **Hot Hot Heat** Future Breeds (Dine Alone)
- **Iyaz** Replay (Beluga Heights/Reprise)
- **Morcheeba** Blood Like Lemonade (PIAS)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)
- **Kevin Rudolf** To The Sky (Island)



- **Sandi Thom** Merchants And Thieves (Guardian Angel)

- **United Nations Of Sound** Redemption (Parlophone)
- **Steve Winwood** Revolutions – The Very Best Of Steve Winwood (Island)

June 14

Singles

- **Diddy** Dirty Money – Hello Good Morning (Polydor)
- **Evermore** Hey Boys And Girls (Warner Music)
- **Everything Everything** Schoolin'? (Geffen)
- **Melanie Fiona** It Kills Me (Island)
- **Goldhawks** Keep The Fire (Mercury)
- **Macy Gray** Lately (Concord/Island)
- **Erik Hassle** Isn't It Obvious (Island)
- **Kele** Tenderoni (Polydor)
- **McLean** Finally In Love (Asylum)
- **Primary 1** Princess (Atlantic)
- **Semi Precious Weapons** Semi Precious Weapons (Polydor)

Albums



- **Crowded House** Intriguer (Mercury)
- **Devo** tbc (Warner Bros)
- **Drake** Thank Me Later (Island)
- **The Game** R.E.D. (Geffen)
- **Ed Harcourt** Lustre (Heavenly)
- **Jay-Z** The Hits Collection Vol. 1 (Roc Nation)
- **Jonathan Jeremiah** Happiness (Island)
- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
- **LMFAO** Party Rock (Interscope)
- **Ozzy Osbourne** Scream (Columbia)
- **Punch Brothers** Antifogmatic (Nonesuch)

- **Robyn** Body Talk Pt 1 (Konichiwa)
 - **We Are Scientists** Barbara (PIAS)
- The New York-based trio, now featuring former Razorlight drummer Andy Burrows, were in the UK over the weekend to headline London's Roundhouse, forming one of four MTV-hosted shows taking place as part of the Camden (rawl) festivities.
- **Zero 7** Record (Atlantic)

June 21

Singles

- **Cypress Hill** Armada Latina (Parlophone)
- **Eliza Doolittle** Pack Up (Parlophone)
- **Free Energy** Free Energy (Virgin)
- **I Blame Coco** Self Machine (Island)
- **K'naan** Wavin' Flag (Polydor)
- **Noisettes** Ever Fallen In Love (Vertigo)
- **Tegan And Sara** Alligator (Warner Brothers)

Albums

- **Laurie Anderson** Homeland (Warner)
- **Mike Batt** Caravan (Dramatic)
- **Bombay Bicycle Club** Acoustic (Island)
- **Diddy** Dirty Money – Last Train To Paris (Polydor)
- **The Dream** Love King (Def Jam)
- **Goldhawks** Trick Of Light (Mercury)
- **Macy Gray** The Sellout (Concord/Island)
- **Kele** The Boxer (Wichita/Polydor)
- **Tom Petty & The Heartbreakers** Mojo (Warner Bros)
- **The Roots** How I Got Over (Def Jam)
- **Semi Precious Weapons** You Love You (Polydor)

June 28 and beyond

Singles

- **The Boy Who Trapped The Sun** Katy (Geffen) (28/6)
- **Foals** Miami (Transgressive) (28/6)
- **Lady GaGa** Alejandro (Interscope) (28/6)
- **Marina And The Diamonds** Shampoo (679) (28/6)
- **Millionaires** Stay The Night (Warner) (28/6)
- **Professor Green** feat. Lily Allen Just Be Good To Green (Virgin) (28/6)

Albums

- **30h13** Streets Of Gold (Asylum/Photo Finish) (12/7)
- **The Boy Who Trapped The Sun** Fireplace (Geffen) (5/7)
- **Eliza Doolittle** Eliza Doolittle (Parlophone) (28/6)
- **Evermore** Evermore (Warner Music) (28/6)
- **Korn** Korn III (Virgin) (28/6)



- **The Like** Release Me (Downtown/Polydor) (August, tbc)

Mark Ronson has produced this second album by the California band, all daughters of music-industry figures. Polydor is getting things started with lead single He's Not A Boy – played by Jonathan Ross on Radio 2 last week – released on May 31 and limited to just seven-inch and download formats. Part Sixties-style girl group, part Valley Of The Dolls madness. Release Me boasts additional production by Thomas Brenneck and Homer Steinweiss of The Dap Kings, and Alex Greenwald of Phantom Planet. The band recently concluded a US tour supporting the Arctic Monkeys and will perform a handful of London dates this week following their Camden (rawl) performances.

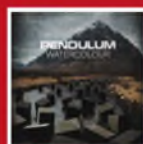
- **MIA** Untitled (N.E.E.T.M.) (28/6)

The third album from MIA and things have got off to a typically controversial start courtesy of the video for introductory single Born Free. Directed by Roman Gavras (The Last Shadow Puppets, Justice, DJ Mehdi), the nine-minute video features sex, death, kidnapping and gory violence which has shocked some to such an extent that it was banned from YouTube within hours of being made available online last week. The track was made available to download immediately.

- **Alan Pownall** True Love Stories (Mercury) (12/7)
- **Sia** We Are Born (Monkey Puzzle) (12/7)

SINGLE OF THE WEEK

Pendulum Watercolour (Warner Brothers)



Currently A-listed at Radio 1, the first single proper from this Australian drum and bass outfit's major-label debut is proving itself as the commercial radio breakthrough the group have long promised. As an introduction to the band, which for many daytime Radio 1 listeners it will be, this gives a firm indication of what Pendulum is all about; an energetic, beat-driven rock-dance hybrid that manages to maintain a radio-friendly edge throughout. It comes at an apt time for this band who boast one independently released album already under their belt and have spent the better part of two plus years relentlessly promoting their cause to reach this pivotal moment.

ALBUM OF THE WEEK

Diana Vickers Songs From The Tainted Cherry Tree (RCA)



She may not have won The X Factor, and was not even snapped up by Cowell's Syco label, but neither turn of events appears to have damaged Vickers' chances of success. Number one on the UK singles chart with first single Once and enjoying ever-increasing spins across a particularly broad range of radio stations, she offers more on this debut thanks to a diverse cast list of collaborators. Among artists contributing their songwriting talents are fellow chart-topper Ellie Goulding, Lightspeed Champion, Nerina Pallot, Guy Sigsworth and Starsmith, with Vickers co-writing all but three tracks. Other album highlights include The Boy Who Murdered Love and Put It Back Together.

Key releases

Repackage keeps the Stones riding high



WITH 25% MORE SALES than nearest challenger Sticky Fingers, Exile On Main Street is The Rolling Stones' (pictured) most popular catalogue album since the OCC/Millward Brown have been collecting data, with sales approaching 200,000 in the past 16 years – and the forthcoming repackaging of the classic 1972 set should lengthen its lead at the top of the list. With a bonus CD

featuring 10 extra tracks, Exile spends a second week atop Amazon's pre-release chart, and improves 9-6 at HMV and 15-11 at Play.

With Keane's plug track Stop For A Minute in the Top 20 of the airplay chart, orders are also piling up for the band's new EP, Night Train, which moves into pole position on the HMV chart, while climbing to number six at

Amazon and Play. Keane's first release since 2008 album Perfect Symmetry, the eight-song EP is released on Monday (May 10).

Stereo Love was number one in Finland, France, Portugal and Sweden for Romania's Edward Maya feat Vika Jigulina and is now attracting club and radio support in the UK. It is also exciting the curiosity of Shazam users and tops its list of most-

tagged pre-releases for the second week in a row.

Lady GaGa's Bad Romance has been number one on Last FM's overall chart every week thus far in 2010 – and nothing has changed this week, with the track dominating an all-female top three, ahead of Ellie Goulding's Starry Eyed and Florence + The Machine's Dog Days Are Over.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	13307	5338
2	GURU	3251	3251
3	LADY GAGA	2996	478
4	JUSTIN BIEBER	2377	-39
5	DEMI LOVATO	1949	-620
6	BULLET FOR MY VALENTINE	1151	788
7	SOULJA BOY TELL 'EM	964	177
8	KE\$HA	703	-122
9	LIL WAYNE	676	20
10	AKON	675	131
11	EMINEM	609	177
12	DRAKE	544	-205
13	ASHLEY TISDALE	532	-108
14	YOUR FAVORITE ENEMIES	514	220
15	THE RASMUS	514	424
16	AUCIA KEYS	452	62
17	TREY SONGZ	434	66
18	BRING ME THE HORIZON	426	231
19	WDACRIS	419	-24
20	TYPE O NEGATIVE	415	-3808

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	SLASH	Slash	Roadrunner
2	PENDULUM	Immersion	Warner Brothers
3	EMINEM	Recovery	Interscope
4	OASIS	Time Flies: 1994 - 2009	Big Brother
5	DIVINE COMEDY	Bang Goes...	Divine Comedy
6	KEANE	Night Train EP	Island
7	THE NATIONAL	High Violet	4AD
8	FOALS	Total Life Forever	Transgressive
9	THE CURE	Disintegration	Fiction
10	BAND OF HORSES	Infinite Arms	Columbia
11	ROLLING STONES	Exile On Main St	Polydor
12	VARIOUS	Twilight: Eclipse Ost	Atlantic
13	JUDAS PRIEST	British Steel...	Sony
14	JOE MCELDERY	Joe Mcelderry	Syco
15	SOULFIY	Omen	Roadrunner
16	CELINE DION	Taking Chances...	Columbia
17	CHRISTINA AGUILERA	Bionic	RCA
18	IRON MAIDEN	The Final Frontier	EMI
19	LCD SOUNDSYSTEM	This Is Happening	DFA/EMI
20	THE BASEBALLS	Strike!	Rhino

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROLLING STONES	Exile On Main St	Polydor
2	THE NATIONAL	High Violet	4AD
3	DIANA VICKERS	Songs From The...	RCA
4	THE CURE	Disintegration	Fiction
5	SLASH	Slash	Roadrunner
6	KEANE	Night Train	Island
7	LUCINDA BELLE ORCHESTRA	My Voice...	Island
8	ADAM LAMBERT	...Entertainment	19/RCA
9	KATIE MELUA	The House	Dramatico
10	LADY ANTEBELLUM	Need You Now	Capitol
11	DIVINE COMEDY	Bang Goes...	Divine Comedy
12	BAND OF HORSES	Infinite Arms	Columbia
13	THE HOLD STEADY	Heaven Is...	Rough Trade
14	STEVE HACKETT	...Tunnel's Mouth	Century Media
15	MANTOVANI	The Magic Of Mantovani	Decca
16	DEFTONES	Diamond Eyes	Reprise
17	JACK JOHNSON	To The Sea	Brushfire/Island
18	LCD SOUNDSYSTEM	This Is Happening	DFA/EMI
19	LIFEHOUSE	Smoke & Mirrors	Geffen
20	BEE GEES	Mythology	Rhino

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	KEANE	Night Train EP	Island
2	SLASH	Slash	Roadrunner
3	OASIS	Time Flies: 1994 - 2009	Big Brother
4	EMINEM	Recovery	Interscope
5	LADY GAGA	The Remix	Interscope
6	ROLLING STONES	Exile On...	Polydor
7	VARIOUS	Eurovision Song Contest Oslo 2010	EMI
8	FOALS	Total Life Forever	Transgressive
9	PENDULUM	Immersion	Warner Brothers
10	MY BLOODY VALENTINE	Loveless	Sony
11	GASLIGHT ANTHEM	American Slang	SideOneDummy
12	CHRISTINA AGUILERA	Bionic	RCA
13	AGNES	Dance Love Pop	A&W/UMTV
14	CELINE DION	Taking Chances	Columbia
15	UNKLE	Where Did The Night Fall	All Surrender
16	LOSTBOY AKA JIM KERR	Lostboy Aka	earMUSIC
17	BAND OF HORSES	Infinite Arms	Columbia
18	THE MAGIC NUMBERS	Runaway	Heavenly
19	TRACEY THORN	Love... Strange Feeling	
20	SOULFIY	Omen	Roadrunner

Top 20 Last FM Overall chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Bad Romance	Interscope
2	ELLIE GOULDING	Starry Eyed	Polydor
3	FLORENCE...	Dog Days Are Over	Island
4	MUMFORD & SONS	The Cave	Island
5	PLAN B	She Said	679/Atlantic
6	THE XX	Crystalised	Young Turks
7	FLORENCE...	You've Got The Love	Island
8	MUMFORD & SONS	Little Lion Man	Island
9	FLORENCE...	Rabbit Heart...	Island
10	THE TEMPER TRAP	Sweet Disposition	Infectious
11	THE XX	Islands	Young Turks
12	LADY GAGA	Poker Face	Interscope
13	KATE NASH	Do Wah Doo	Fiction
14	THE XX	Heart Skipped A Beat	Young Turks
15	THE XX	VCR	Young Turks
16	RIHANNA	Rude Boy	Def Jam
17	PLAN B	Stay Too Long	679/Atlantic
18	THE XX	Intro	Young Turks
19	LADY GAGA	Paparazzi	Interscope
20	LADY GAGA FEAT. BEYONCE	Telephone	Interscope



CATALOGUE REVIEWS

GLORIA GAYNOR

Never Can Say Goodbye (Big Break CDBBR 001)



A new label specialising in black dance music from the

Sixties, Seventies and Eighties, Big Break launches with a 35th anniversary edition of Gaynor's debut album, freshly remastered with bonus tracks and extensive liner notes. Though Gaynor will always be best known for I Will Survive, her disco period started with this album which was something of a groundbreaker for 1975. Honey Bee is a pleasant opener, but Never Can Say Goodbye – previously produced as a ballad by The Jackson 5 and Isaac Hayes – is perfectly suited to Gaynor's vocals, as is her version of The Four Tops' Reach Out, I'll Be There. The remaining songs are more workmanlike; R&B workouts which can't quite match the opening salvo but pleasing nevertheless.

WISHBONE ASH

Sometime World – An MCA Travelogue (Universal 5236131)



Widely respected and celebrated, Wishbone

Ash are not only one of the most successful rock bands but also one of its more intelligent, continually creating challenging, evocative, harmonic hard rock with vital vocal sweetening. This new double-disc set – compiled with the co-operation and approval of key members to mark the band's 40th anniversary – is a chronological keepsake of their MCA label tenure, which ran from their self-titled 1970 debut album to 1981's Number The Brave, and included their 1972 breakthrough album Argus, whence come some of this primer's most potent pieces – Sometime World, Blowin' Free, Warrior and Throw Down The Sword.

ODYSSEY

Odyssey (Big Break CDBBR 005)



Odyssey were criminally underrated in their US homeland,

where they never made the Top 20. UK audiences were much keener on the Lopez sisters Lillian and Louise and their male sidekick Tony Reynolds, granting the trio five Top 10 entries and several lesser hits. Their self-titled 1977 debut album, newly remastered, includes their debut single Native New Yorker and seven other songs penned and produced by Sandy Linzer and Charlie Calello. Among them are the latin-tinged Easy Come Easy Go/Hold De Mota Down and You Keep Me Dancin', which was covered to great effect by Samantha Sang. The 12-inch disco version of Native New Yorker, although a little too compressed, is a welcome bonus track, alongside the single remix of Weekend Lover.

THE TROGGS

Greatest Hits (UMTV 5327397)



With the exact same 25 tracks and only slightly different

artwork, this UMTV release has sold more than 40,000 copies since 1994 – first on PolyGram TV, then on Spectrum. Now back at full price and set for TV promotion to tie in with their latest tour, it will doubtless secure a welcome return to the chart for Britain's original garage band, The Troggs. Although frequently portrayed as West Country yokels, Reg Presley and his bandmates made a succession of superb singles, charting nine on the bounce in less than two years. All are present and correct on Greatest Hits including their solitary number one With A Girl Like You and Presley's sublime Love Is All Around, which later became such a major hit for Wet Wet Wet.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	SCOUTING FOR GIRLS	Scouting For Girls	Epic (ARV)
2	2	PAOLO NUTINI	These Streets	Atlantic (CIN)
3	19	AC/DC	Highway To Hell	Epic (ARV)
4	3	MICHAEL BUBLE	Call Me Irresponsible	Reprise (CIN)
5	4	MGMT	Oracular Spectacular	Columbia (ARV)
6	5	DUFFY	Rockferry	ABM (ARV)
7	6	RIHANNA	Good Girl Gone Bad	Def Jam (ARV)
8	7	AMY MACDONALD	This Is The Life	Vertigo (ARV)
9	8	ELBOW	The Seldom Seen Kid	Fiction (ARV)
10	11	LEONA LEWIS	Spirit	Syco (ARV)
11	13	AC/DC	For Those About To Rock We Salute You	Epic (ARV)
12	12	MICHAEL BUBLE	It's Time	143/Reprise (CIN)
13	14	MUSE	Black Holes & Revelations	Helium 3/Warner Bros (CIN)
14	9	MICHAEL JACKSON	Bad	Epic (ARV)
15	10	EVA CASSIDY	Songbird	Blix Street (ADA/CIN)
16	15	VAMPIRE WEEKEND	Vampire Weekend	XL (PIAS)
17	18	KASABIAN	Empire	Columbia (ARV)
18	RE	MEAT LOAF	Bat Out Of Hell	Epic (ARV)
19	NEW	BAND OF HORSES	Cease To Begin	Sub Pop (PIAS)
20	NEW	PLAN B	Who Needs Actions When You Got Words	679/Atlantic (CIN)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	MYNC & RHYTHM MASTERS FEAT. WYNTER GORDON	Feel Love / CR2
2	7	4	CHERI MOON	House Arrest / Neverdie
3	15	3	TOCADISCO & NADIA ALI	Better Run / Superstar
4	9	3	NIGHT BUS	I Wanna Be You / Universal
5	3	3	GRUM	Can't Shake This Feeling / Heartbeats
6	17	7	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
7	2	4	DEE-LUX	Hot Hot Hot / Serious/Mercury
8	40	1	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself / 3 Beat Blue
9	1	4	AGNES	On & On / Beat/AATW
10	NEW		BANG BANG CLUB	Chemistry / White Label
11	19	3	MILK & SUGAR FEAT. AVAK	Let The Love (Take Over) / Milk & Sugar
12	21	3	BLACK GOLD	Shine / Red Bull
13	38	2	EDEI	In My Bed / Alma
14	26	4	JES	Lovesong / Magic Muzik
15	NEW		DAN BALAN	Chica Bomb / AATW
16	NEW		EXAMPLE	Kickstarts / Data
17	16	3	OCELOT	Beating Hearts / Wall Of Sound
18	25	2	SUNDAY GIRL	Four Floors / Geffen
19	33	2	MR. SAM & ANDY DUGUID FEAT. AMANDA WILSON	Satisfaction Guaranteed / Magic Muzik
20	10	4	MR FOGG	Moving Parts / Kicking Ink
21	27	6	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
22	13	4	DARREN BAILIE	Silence / Maelstrom
23	8	4	NERVO	This Kind Of Love / Loaded
24	22	9	TV ROCK VS. AXWELL	In The Air / Data/Axtone
25	12	6	EDWARD MAYA	Stereo Love / 3 Beat
26	28	2	KID SISTER	Daydreaming / Asylum
27	24	7	FAITHLESS	Not Going Home / Nates Tunes
28	6	5	NASTALA	Crazy / New State
29	NEW		ANALOG PEOPLE IN A DIGITAL WORLD VS. TIM DELUXE/SAM OBERNIK	Just Won't Do / Hysterical
30	35	8	LOVERUSH UK! & SHELLEY HARLAND	Different World / Loverush Digital
31	NEW		TIMOTHY ALLAN & MARCIE	One Night Stand / Loverush Digital
32	35	2	NICOLA FASANO VS UITRA NATE	No Wasted Hearts / Jolly Roger
33	20	4	FLORENCE + THE MACHINE	Dog Days Are Over / Island
34	18	5	PENDULUM	Watercolour / Warner
35	5	7	BRIAN ANTHONY	Electricity / 7 Entertainment
36	29	10	DAVID GUETTA FEAT. KID CUDI	Memories / Positiva/Virgin
37	14	5	URBAN MYTH	Africa / AATW
38	32	2	USHER FEAT. WILL.I.AM	OMG / LaFace
39	NEW		DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
40	23	5	FUGATIVE	Crush / Hard2beat

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	USHER FEAT. WILL.I.AM	OMG / LaFace
2	9	3	CHERI MOON	House Arrest / Neverdie
3	8	3	3OH!3	Don't Trust Me / Photo Finish/Atlantic
4	15	2	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
5	22	2	LEE RYAN	Secret Love / Geffen
6	10	5	URBAN MYTH	Africa / AATW
7	1	3	AGNES	On & On / 3 Beat/AATW
8	13	2	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
9	5	5	FUGATIVE	Crush / Hard2beat
10	25	2	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy / Mercury
11	16	4	STEFY DE CICCIO FEAT. TOM STONE	Keep On Jumpin' / AATW
12	NEW		8-BIT HEART	Make A Move / Turbulence
13	17	4	VANESSA AMOROSI	Off On My Kiss / Island
14	14	4	POLLUTED MINDZ FEAT. MASTER SHORTIE	Daydream / Decode
15	19	4	SPACE COWBOYS FEAT. THE PARADISO GIRLS	Falling Down / Tiger Trax
16	20	2	HOT CHIP	I Feel Better / Parlophone
17	2	4	DEE-LUX	Hot Hot Hot / Serious/Mercury
18	24	2	BLESS BEATS	Let It Go / Island
19	23	2	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN	I Made It / Island
20	29	2	BLACK GOLD	Shine / Red Bull
21	NEW		SIA	Clap Your Hands / RCA
22	4	5	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
23	NEW		LUIGI MASI	Radar / Bunx
24	27	7	KELIS	Acapella / Interscope
25	RE		MAD 4 MUSIC	Don't Speak / Down 2
26	NEW		KATIE MELUA	The Flood / Dramatico
27	NEW		KID SISTER	Daydreaming / Asylum
28	NEW		DAN BALAN	Chica Bomb / AATW
29	30	7	TAIO CRUZ FEAT. KESHA	Dirty Picture / 4th & Broadway
30	21	2	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco

Usher and Timbaland top urban and pop rundowns



A FEW DAYS AFTER his 70th birthday, dance music legend Giorgio Moroder's span of number ones on the Upfront club chart extends to just under half that – 34 years – with the coronation of I Feel Love by The Rhythm Masters. Comprising Steve MacGuinness and Robert Chetcuti, The Rhythm Masters also achieved club and retail success, most notably in the Nineties, and I Feel Love – which also features CR2's MYNC and vocalist Wynter Gordon – is their first release together for several years. Moroder's first club chart number one was Love To Love You Baby with Donna Summer in 1976.

Usher and will.i.am had to fight a rearguard action to remain top

of the Urban club chart for a third week with OMG, which now has only a 9% lead over Timbaland and Justin Timberlake's Carry Out, which leaps 8-2 – but they also add the Commercial Pop crown, thanks to mixes of OMG by Almighty, Riva Starr and Ripper.

Most Upfront club chart entries hit their peak quickly – the current number one, for example, has been on the chart just three weeks – but there are many sleepers reaching new peaks this week. Among them Space Cowboys, whose Falling Down jumps 17-6 on its eighth week in the Top 100; Jes' Lovesong – up 26-14 on its ninth appearance; and Mr Sam's Satisfaction – up 33-19 on its eighth week.

Alan Jones



Cheri Moon: narrowly misses out on club chart number ones



Sub Focus: rises to the peak position on the Cool Cuts list

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST	Title
1	SUB FOCUS	Splash
2	DIZZEE RASCAL	Dirtee Disco
3	SWEDISH HOUSE MAFIA	One
4	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Getting Over You
5	YOLANDA BE COOL & DCUP	We Don't...
6	GORILLAZ	Superfast Jellyfish
7	GROOVE ARMADA	Look Me In The Eye Sister
8	BOOKA SHADE	Bad Love
9	STEVE SMART & SUNDANCE	Missing...
10	WAY OUT WEST	We Love Machine
11	ALEX GAUDINO	I'M In Love
12	APDW V TIM DELUX	Just Won't Do
13	MR BLINK	Gecko
14	SIDNEY SAMSON	Fill U Up
15	ELLIE GOULDING	Guns & Horses
16	BUSH DOCTORS	Bush Doctors
17	PABLO DECODER & TIM HEALEY	Echoes In My Head
18	EX-PRESIDENTS	Africa
19	SEAMUS HAJI V KIDDO & DIRTY HARRIS FEAT. CALVIN	Do What We Do
20	ILLEIST COLLECTIVE	Every Time



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



Urban takeover in the UK charts

LONDON - SPECIFICALLY EAST LONDON - rules the charts this week, with Roll Deep taking pole position on the singles chart with Good Times while Plan B returns to the albums summit.

With Plan B, Chipmunk, Professor Green, Taio Cruz and Tinie Tempah already waving the banner for the capital's urban music scene in the singles top 20, Cockney collective **Roll Deep** sail to the summit with Good Times. Evolving since 2005, Roll Deep's current and past members include Dizzee Rascal, Tinchy Stryder, Skepta and Wiley. Their only previous chart placings came in 2005, when The Avenue peaked at number 11 and Shake A Leg got to 24. Their last album Return Of The Big Money Sound climbed no higher than number 138 in 2008, selling 6,000 copies while singles Do Me Wrong and Movin' In Circles sold even fewer copies and fell short of the Top 200.

Good Times sold 66,523 copies last week, defeating OMG by **Usher feat. will.i.am** by just 2.09%. Increasing sales for the fifth week in a row, OMG sold 65,161 copies to lift

its career tally to 279,736 - enough to place it fourth in Usher's best-sellers list behind Love In This Club (283,192), You Make Me Wanna (335,622) and Yeah! (434,739).

After debuting at number one last week, Diana Vickers' debut hit Once dips to number four (39,412 sales).

As well as powering the mini album itself to a high debut, all seven songs from **Glee Cast's** new release The Power Of Madonna, show up on the Top 200. Like A Prayer leads the way (16, 13,960 sales), followed by 4 Minutes (42, 5,765 sales), while their All American Rejects cover Gives You Hell - their highest new entry last week - holds at number 14 (15,778 sales). They have now charted 55 songs in the Top 200 this year, 27 of them in the Top 75.

Last November, Taken By Trees' cover version of Guns N' Roses' Sweet Child O' Mine reached number 23 and sold 60,000 copies when selected by John Lewis' department store as a pad for its Christmas TV advertising campaign. The store's latest advert employs Guillelmos singer **Fyfe Dangerfield's** specially-recorded

Sales statistics

Last week	Singles	Artist albums
Sales	2,653,759	1,507,401
prev week	2,548,616	1,339,582
% change	+4.1%	+12.5%

Last week	Compilations	Total albums
Sales	314,879	1,822,280
prev week	293,817	1,633,399
% change	+7.2%	+11.6%

Year to date	Singles	Artist albums
Sales	45,524,235	27,205,029
vs prev year	42,612,278	27,493,039
% change	+6.8%	-1.0%

Year to date	Compilations	Total albums
Sales	6,103,071	33,308,100
vs prev year	7,214,808	34,707,847
% change	-15.4%	-4.0%

Compiled from sales data by Music Week

version of **Billy Joel's** She's Always A Woman To Me. Rush-released on Friday, Dangerfield's recording debuts at 99 (2,352 sales). Given a free run for much of the week, Joel's original charts at 29 (9,297 sales). Recorded in 1977, it was an uncharted single for Joel the following year but eventually charted in 1986 when it reached number 53 as a double A-sided reissue with Just The Way You Are. Its new lease of life returns Joel to the Top 40 for the first time since 1993 and also restores his Piano Man compilation to the albums chart at number 101 (1,490 sales).

Overall singles sales are up 4.13% week-on-week, at 2,653,759 - 5.56% above same-week 2009 sales of 2,513,864.

With introductory single OMG proving to be a major hit, Usher's Raymond V Raymond was expected to debut atop the artist albums chart, especially after first midweek sales flashes showed it 20% ahead of its nearest challenger. In the end, however, the 31-year-old R&B star was denied his fourth consecutive number one in the UK, with the album's first-week sales of 40,788 placing it second behind **Plan B's** The Defamation Of Strickland Banks, which returns to the summit on sales of 41,001. Last week's number one, AC/DC's Iron Man 2 soundtrack, completes an extraordinarily tight top three, on sales of 40,272 copies. The 213 sales differential between the top two albums is the smallest since the chart for September 17 2005, when James Blunt's Back To Bedlam sold 43,477 copies, keeping The Rolling Stones' A Bigger Bang from the summit by a margin of just 11 sales.

With Glee's Madonna tribute episode picking up excellent ratings for E4 and Channel 4, Glee - The Music: The Power Of Madonna makes a big debut, entering at number four (30,934 sales). It is the Glee Cast's third top five album thus

ARTIST ALBUMS



Sony	38.5%
Universal	38.0%
Warner	17.8%
EMI	3.4%
Others	2.3%

SINGLES



Universal	34.2%
Sony	29.6%
EMI	24.0%
Warner	11.7%
Others	0.5%

far this year. Glee - The Music: Season One - Volume 1 topped the chart and has sold 279,294 copies, while Glee - The Music: Season One - Volume 2 reached number two, and has sold 151,150 copies. Glee also delivers a major boost to Madonna's latest compilation, Celebration, which revives 93-15, securing its highest chart position for 27 weeks, with sales increasing 796.9% to 13,024. The album has sold 370,231 copies since its release 32 weeks ago.

Four other albums debut inside the Top 20 this week - and they could hardly be more diverse, with

new albums from Welsh metal band Bullet For My Valentine and a first-time entry of seas shanties from Port Isaac's Fisherman's Friends joining new compilations of pop/R&B hits from Billy Ocean and MOR instrumentals from James Last.

Bullet For My Valentine's third album Scream Aim Fire gave the quartet from Bridgend its first Top 20 entry, reaching number five in 2008 on first-week sales of 23,476. Follow-up Fever matches that position on sales of 21,965. **Port Isaac's Fisherman's Friends'** last album Home From The Sea was a very low-profile 2004 release and has sold just 915 copies to date, but with the might of Universal behind them, the Cornish octet, whose members include fishermen, coastguards, a hotelier, a shop keeper and a builder - debut at number nine (17,053 sales) with their self-titled new set.

Although its more than six years since his last Top 75 appearance, German orchestra leader **James Last** has had more album chart entries than any other act bar Elvis Presley. Last chalks up his 65th chart entry in a 43-year chart career with Eighty Not Out, a triple-CD set which debuts at number 12 (14,948 sales). Despite the album's title, Last is actually 81.

Billy Ocean is a comparative spring chicken at 60 but also has a long chart career stretching back to 1984. His new Very Best Of set is his eighth chart success, and debuts at number 17 (10,666 sales).

The Fall fell short of the Top 75 with 10 studio albums in a row until Imperial Wax Solvent reached number 35 in 2008. They make it two in a row, and 17 overall with new set Your Future, Our Clutter, which debuts at number 38 (5,279 sales), extending the albums chart career of Mark E Smith's band to 28 years.

Album sales improve for the third week in a row, climbing 11.56% week-on-week to 1,822,280 - 7.84% above same-week 2009 sales of 1,685,782.

Alan Jones

International charts coverage Alan Jones

AC/DC spark international success with soundtrack set

FOR THE FIRST TIME since 1998 when Titanic ruled the waves, the biggest-selling album in the world last week was a soundtrack - specifically, AC/DC's hard-rocking, career-spanning Iron Man 2. As well as debuting at number one in the UK, the album took the title in Austria, Germany, Ireland, New Zealand and Switzerland for the Anglo-Australian veterans. It debuted at two in Canada, four in Hungary,

Norway, Spain and the US, five in Finland and The Netherlands, six in The Czech Republic, nine in Portugal, 22 in Flanders and Wallonia and 35 in Mexico.

Paul Weller missed out on his sixth UK number one album (including Jam and Style Council releases) by a small margin last week and had to settle for a number two debut with Wake Up The Nation. The 51-year-old retains a following all over the world and the

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 PLAN B ...Strickland Banks	£7.83	£8.99	£10.49	£7.93
2 USHER Raymond Vs Raymond	£7.99	£7.99	£10.49	£8.95
3 AC/DC Iron Man 2 - OST	£8.93	£7.99	£11.99	£8.93
4 GLEE CAST The Power Of Madonna	£4.85	£4.99	£5.49	£3.97
5 BULLET FOR MY VALENTINE Fever	£8.93	£8.99	£11.99	£6.97

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	3	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
2	2	SKEPTA Bad Boy / Boy Beta Know (SRD)
3	1	THE FUTUREHEADS Heartbeat Song / Nai (PIAS)
4	6	EXAMPLE Won't Go Quietly / Data (ARV)
5	NEW	ASH Mind Control / Atomic Heart (ADA/CIN)
6	9	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
7	NEW	RACE FOR LIFE Girls Just Want To Have Fun / Race For Life (RACE FOR LIFE)
8	4	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
9	NEW	BLAME FEAT. RUFF SQWAD On My Own / New State (E)
10	NEW	CHICANE Come Back & Stay / Modena (AMD/ARV)
11	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
12	13	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank (PIAS)
13	NEW	MIA Born Free / XL (PIAS)
14	NEW	STARMAN I Don't Wanna Dance / Click Records Ent (CLICK)
15	NEW	NERO Innocence/Electron / MTA (SRD)
16	15	ZINC FEAT. MS DYNAMITE Wile Out / ZincEssential (ADA/CIN)
17	NEW	BEBE VOX FT AD-APT All This Time / Movation Oceanic II (ORC+)
18	RE	MIA Paper Planes / XL (PIAS)
19	RE	XX Crystallised / Young Turks (PIAS)
20	16	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	THE FALL Your Future Our Clutter / Domino (PIAS)
2	1	THE XX XX / Young Turks (PIAS)
3	NEW	THE FUTUREHEADS The Chaos / Nai Records (RDM/ARV)
4	5	DIZZEE RASCAL Tongue N Cheek / Ditee Stank (PIAS)
5	7	THE TEMPER TRAP Conditions / Infectious (PIAS)
6	6	VAMPIRE WEEKEND Contra / XL (PIAS)
7	NEW	65DAYSOFSTATIC We Were Exploding Anyway / Hassie (PIAS)
8	3	GOTAN PROJECT Tango 3.0 / XL (PIAS)
9	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
10	NEW	AVI BUFFALO Avi Buffalo / Sub Pop (PIAS)
11	NEW	DREADZONE Eye On The Horizon / Dubwise (E)
12	14	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	NEW	ASIA Omega / Frontiers (C)
14	10	EVA CASSIDY Songbird / Blix Street (ADA/CIN)
15	17	BAND OF HORSES Cease To Begin / Sub Pop (PIAS)
16	15	ARCTIC MONKEYS Humbug / Domino (PIAS)
17	NEW	SHARON JONES & THE DAP-KINGS I Learned The Hard Way / Daptone (SRD)
18	NEW	BARENAKED LADIES All In Good Time / BNL Ent (E)
19	RE	DRIVE-BY TRUCKERS The Big To Do / PIAS (PIAS)
20	19	ARCTIC MONKEYS Whatever People Say I Am, That's What I'm Not / Domino (PIAS)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	RACE FOR LIFE Girls Just Want To Have Fun / Race For Life (RACE FOR LIFE)
2	1	ALL TIME LOW Lost In Stereo / Hopeless (ADA/CIN)
3	NEW	BLAME FEAT. RUFF SQWAD On My Own / New State (E)
4	NEW	STARMAN I Don't Wanna Dance / Click Records Ent (CLICK)
5	NEW	NERO Innocence/Electron / MTA (SRD)
6	NEW	BEBE VOX FT AD-APT All This Time / Movation Oceanic II (ORC+)
7	6	MIDNIGHT BEAST Tik Tok (Parody) / The Midnight Beast (AWAL)
8	2	DEE EDWARDS Why Can't There Be Love / Diamond Trzxx (PIAS)
9	3	FENECH-SOLER Stop And Stare / Modat (PH)
10	NEW	VANDARTH Nothin On You / tbc (tbc)

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 Big Tunes - Back To The 80s / Sony (ARV)
3	2	VARIOUS Clubland Smashed / AATW/UMTV (ARV)
4	3	VARIOUS Dave Pearce - Trance Anthems 2010 / EMI/UMOS (E)
5	NEW	VARIOUS Mod Mania / Universal TV (ARV)
6	NEW	VARIOUS 100 Chillout Classics / Rhino (CIN)
7	4	VARIOUS Floorfillers - 90s Club Classics / AATW/UMTV (ARV)
8	5	VARIOUS Urban Hits / EMI TV/Rhino (E)
9	8	VARIOUS Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV)
10	16	VARIOUS Pop Princesses 2010 / Sony Music/UMTV (ARV)
11	10	VARIOUS Weekend Anthems / AATW/UMTV (ARV)
12	7	VARIOUS Sexy R&B / Sony Music/UMTV (ARV)
13	9	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 3 / EMI TV/Sony Music (ARV)
14	12	VARIOUS Addicted To Bass 2010 / Ministry (ARV)
15	14	VARIOUS Now That's What I Call The 00s / EMI TV/UMTV (ARV)
16	11	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
17	13	VARIOUS Euphonia - A Decade Of Trance Anthems / Ministry (ARV)
18	15	VARIOUS Anthems - Electronic 80s / EMI TV/Mos (E)
19	18	VARIOUS 101 Running Songs / EMI Virgin/RCA (ARV)
20	17	VARIOUS Mash Up Mix 90s / Ministry (ARV)

Jazz/Blues albums Top 10

This	Last	Artist Title / Label
1	1	MICHAEL BUBLE Call Me Irresponsible / Reprise (CIN)
2	3	SEASICK STEVE Songs For Elisabeth / Atlantic (CIN)
3	4	MICHAEL BUBLE It's Time / N3/Reprise (CIN)
4	2	MELODY GARDOT My One And Only Thrill / Verve (ARV)
5	7	SADE The Best Of / Epic (ARV)
6	8	MICHAEL BUBLE Michael Buble / N3/Reprise (CIN)
7	6	SEASICK STEVE Man From Another Time / Atlantic (CIN)
8	5	JOE BONAMASSA Black Rock / Provoque (ADA)
9	NEW	OLI BROWN Heads I Win Tails You Lose / Ruf (PROP)
10	RE	MICHAEL BUBLE Come Fly With Me / N3/Reprise (CIN)

Download Top 10

This	Last	Artist Title / Label
1	NEW	DIANA VICKERS Once / RCA
2	1	USHER FEAT. WILL.I.AM OMG / LaFace
3	NEW	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive
4	4	PLAN B She Said / 679/Atlantic
5	2	SCOUTING FOR GIRLS This Ain't A Love Song / Epic
6	3	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin
7	5	KELIS AcaPella / Interscope
8	8	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope
9	NEW	TINA TURNER The Best / Capitol
10	7	SELENA GOMEZ AND THE SCENE Naturally / Hollywood

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Music Week

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

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Company number 370721
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Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



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



Member of Periodical Publishers' Association
ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

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

UK £225; Europe £265;
Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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Jones



album makes early debuts in Ireland (eight), Norway (29), Germany (30), Austria (31), The Netherlands (60), Spain (80) and Flanders (95).

A more recent UK export, Kate Nash did pretty well with her 2007 debut set Made Of Bricks, which earned Top 40 placings in seven overseas territories. Thus far, follow-up My Best Friend Is You has charted lower in all six countries in which it has shown up, earning debuts in Switzerland (23), Ireland (26), The Netherlands (47), The US (62), Canada (69) and France (71).

In decline almost everywhere now, including the US where it falls 46-58 to end a 21-week run on the Top 50, and

Mexico (38-76), Susan Boyle's I Dreamed A Dream swims against the tide in the Antipodes, climbing 4-2 in Australia and 13-4 in New Zealand, thanks to a repackaging which adds a DVD featuring an interview with Aussie DJ Ian 'Molly' Meldrum and a documentary feature.

Jeff Beck is off sharply in most territories too, none more so than the US, where his Emotion & Commotion set dives 11-56 - but the guitarist is new to the charts in Finland (35) and Italy (56).

Ahead of what should be a major debut in many territories next week, Welsh rockers Bullet For My Valentine

sold more than 14,000 copies of their fourth album Fever in Japan last week. That is good enough for a number eight debut on the Oricon chart and number 12 on the rival *Billboard* listing.

Finally, kudos to Taio Cruz whose former UK chart-topper Break Your Heart has finally clawed its way to the top of the singles chart in Canada, while rebounding 4-3 in the US. Its growing airplay profile Stateside has more than offset its sales decline to earn it a bullet on *Billboard's* composite Hot 100 chart in each of the seven weeks since it fell off the top of the chart in March.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)	
1	New		ROLL DEEP FEAT. JODIE CONNOR Good Times	Relentless/Virgin RELCD66 (E)	(Dawood & Preston) EMI/Universal/ICC (Dawood/Preston/Connor/Kelly/Cowie/Williams/Almal)	HIGHEST NEW ENTRY
2	2	6	USHER FEAT. WILL.I.AM OMG	LaFace CATCO15952520 (ARV)	(Will.i.am) Catalyst/Cherry Lane (Adams)	SALES INCREASE
3	4	5	PLAN B She Said	679/Atlantic 6791172CD (CIN)	(Drew/McLwan/Appapoulay) Pure Groove/Universal (Drew)	
4	1	2	DIANA VICKERS Once	RCA 8869768072 (AARV)	(Spence) EMI/Sony ATV (White/Dennis)	
5	3	2	CHIPMUNK FEAT. ESMÉE DENTERS Until You Were Gone	Jive CATCO159337203 (ARV)	(FT Smith) Universal/Chrysalis/Sony ATV (Fyfe/FT Smith/THIK)	
6	6	3	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight	Virgin VSC021010 (E)	(The Thundacat/Hayes) Bucks/Peermusic/50 Star (Manderson/Farriss/Hutchence/Moore/Bergamy)	
7	5	5	SCOUTING FOR GIRLS This Ain't A Love Song	Epic 88697632852 (AARV)	(Green) EMI (Stride)	
8	8	6	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out	Interscope CATCO160878070 (ARV)	(Timbaland/Harmon) Warner Chappell/EMI/Universal/Imagem/BMG Rights/CC (Masley/Harmon/Timberlake/Beanz/Clayton)	
9	7	3	KELIS Acapella	Interscope CATCO160155223 (ARV)	(Guetta) Universal/EMI/Catalyst/Cherry Lane/Janice Combs/Yoga/Square Rivoli/Issy & Nemo Tunes (Rogers/Riddick/Bepiste/Guetta)	
10	12	4	TAIO CRUZ FEAT. KESHA Dirty Picture	4th & Broadway 2739095 (ARV)	(Cruz/FT Smith) EMI/Chrysalis (Cruz/FT Smith)	SALES INCREASE
11	11	22	LADY GAGA FEAT. BEYONCÉ Telephone	Interscope 2734706 (ARV)	(Jerkins) Sony ATV/EMI (Gernotal/Jerkins/Daniels/Francis/Kin/Knowles)	
12	10	3	SELENA GÓMEZ AND THE SCENE Naturally	Hollywood D515032 (ARV)	(Armeto/Memes/Ker/oglu) Downtown/ICC (Bruner/Schack/Viteto)	
13	13	9	TINIE TEMPAH Pass Out	Parlophone R6805 (E)	(Lebrinth/Da Diggler) Stelrad/EMI/ICC (Lebrinth/Tinie Tempah/Williams)	
14	14	2	GLEE CAST Gives You Hell	Epic ATCO160339727 (ARV)	(Anders/Astrom/Murphy) Universal/Smells Like Phys Ed (Ritter/Wheeler)	
15	16	9	DAVID GUETTA FEAT. KID CUDI Memories	Positiva/Interscope CATCO159563693 (E)	(Guetta/Riesterer) Kobalt/Elsie's Baby Boy/Quare Rivoli/Interscope (Guetta/Riesterer/Mescuci)	SALES INCREASE
16	New		GLEE CAST Like A Prayer	Epic CATCO160339656 (ARV)	(Anders/Astrom/Murphy) Warner Chappell/EMI/Sony ATV (Madonna/Leonard)	
17	15	7	INNA Hot 3	Beat/AAWV CATCO158454145 (AARV)	(Belec/Bolfeal/Botezn) EMI (Belec/Bolfeal/Botezn)	
18	18	7	JUSTIN BIEBER FEAT. LUDACRIS Baby	Cef Jam CATCO158297314 (ARV)	(Stewart/The-Dreem) Universal/Warner Chappell/EMI (Stewart/Lofres/Bieber/Nash/Bridges)	SALES INCREASE
19	17	15	RIHANNA Rude Boy	Def Jam USJM70912379 (AARV)	(Stargate/Swivel/Riddick) EMI/Chrysalis/Peermusic/ICC (Riddick/Hermansen/Dezn/White/Fenty/Eriksen)	
20	30	6	N-DUBZ Say It's Over	AATW/UMTV ATCO161249176 (ARV)	(Contostavlos/Rwson/Ecweds) Sony ATV (Ecweds/Contostavlos/Rawson/Contostavlos)	+50% SALES INCREASE
21	19	10	ELLIE GOULDING Starry Eyed	Polydor 2732866 (AARV)	(Steersmith) Warner Chappell/Global Talent (Hetherington/Goulding)	
22	20	15	YOUNG MONEY FEAT. LLOYD Bedrock	Cash Money 2737582 (AARV)	(Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Cameron/Carter/GHz/Hz/Miller/Lilly/Stevenson/McJr)	
23	24	10	JASON DERULO In My Head	Beluga Heights/Warner Erics CATCO158787538 (CIN)	(Rotem) Universal/Sony ATV/Beluga Heights/Interscope/Studio Beast/Warner Tamerlane (Kelly/Rotem/Desrouleux)	
24	27	17	FLORENCE + THE MACHINE Dog Days Are Over	Island 2736273 (ARV)	(Ford/Summers) Universal/UGoldzeal (Welch/Summers)	SALES INCREASE
25	23	14	CHERYL COLE Parachute	Fascination 2734193 (ARV)	(Syience) Cabin 24 Records/Songs of the Galt Line (Michelson/Altman)	
26	61	3	MARINA AND THE DIAMONDS I Am Not A Robot	679 6791173CD (CIN)	(Howe) Warner Chappell (Dimitriadis)	HIGHEST CLIMBER
27	22	11	3OH!3 Don't Trust Me	Photo Finish/Atlantic PFOOTCD (CIN)	(Quiere/3OH!3/Bianco) EMI/Kobalt/Dick Jems/Master F/Icon/Where De Kesz Alt/Prescription (Mottel/Levin/Foreman)	
28	New		LADY ANTEBELLUM Need You Now	Parlophone CATCO160829397 (E)	(Worley) Warner Chappell/EMI/Foray/Interscope/1 Do3 (Hollywood/Kelley/Scott/Kerr)	
29	New		BILLY JOEL She's Always A Woman	RCA JSSM17800265 (AARV)	(Ramone) EMI (Joel)	
30	26	19	ALICIA KEYS Empire State Of Mind Part II	J CATCO157951829 (ARV)	(Shux/Keys) EMI/Global Talent/CCIQ (Keys/Shux/Carter/Sewell-Ulepi/Huntel/Keys/Robinson)	
31	63	3	ALICIA KEYS Try Sleeping With A Broken Heart	J CATCO156023878 (ARV)	(Bhasker) EMI/Sony ATV (Keys/Bhasker/Reynolds)	+50% SALES INCREASE
32	40	27	LADY GAGA Bad Romance	Interscope 2726752 (ARV)	(Reigione) Sony ATV (Germanotta/Khaya)	SALES INCREASE
33	29	17	OWL CITY Fireflies	Island CATCO157687536 (ARV)	(Young) Universal (Young)	
34	43	6	ALEXANDRA BURKE FEAT. PITBULL All Night Long	Syco 88697686132 (ARV)	(Siancanell/Watters/Jonsn/love) Sony ATV/EMI/Rica/Foray/Jim/pub/Breckthrough Creations (Love/Scheff/Watters/Bianc/nello)	
35	25	4	JOSHUA RADIN I'd Rather Be With You	14th Floor 14FLR42CD (CIN)	(Schnapf/Wheatley) Glass Bead/Good Soldier/WCM (Radin)	
36	51	3	TRAIN Hey, Soul Sister	Columbia 88697692092 (ARV)	(Terefe & Espionage) Pitman/EMI April/Stellar (Lind/Boerlund/Monahan)	SALES INCREASE
37	31	10	CHIDDY BANG The Opposite Of Adults	Regal REG156 (E)	(Lxxxx) Universal/EMI/Chiddy Bang/XI (Goldwasser/Vanwyngarden/Anameger/Beregim)	
38	56	7	JASON DERULO Ridin' Solo	Beluga Heights/Warner Bros CATCO160781716 (CIN)	(Rotem) Universal/Sony ATV (Desrouleau/Rotem)	+50% SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)	
39	46	4	ADAM LAMBERT For Your Entertainment	19/RCA CATCO157088316 (ARV)	(Dr. Luke) Warner Chappell/Kasz Money/Studio Beast (Gottwald/Kelly)	SALES INCREASE
40	32	10	BLACK EYED PEAS Rock That Body	Interscope 2735637 (ARV)	(Guetta/Will.i.am) EMI/Catalyst/Cherry Lane/ICC (Ginye/rd/Guetta/IC/ams/F/medz/C/omez/Ferguson/Bepiste/Knight/Munson/Welder)	
41	36	14	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again	Interscope 2733439 (ARV)	(Timbaland) Millenium Kid/BMG (McSley/Busbee/Bezn)	
42	New		GLEE CAST 4 Minutes	Epic ATCO160339666 (ARV)	(Anders/Astrom/Murphy) Warner Chappell/Universal/Imagem (McSley/Mcconnz/Timberlake/Willis)	
43	41	12	PIXIE LOTT Gravity	Mercury CATCO160292699 (ARV)	(Leberg/Cutcliffe) Bug/Warner Chappell/F&F/Cutcliffe/ICC (Wilsden/Leberg/Hansen/Eccn)	
44	38	17	GLEE CAST Don't Stop Believin'	Epic ATCO156352813 (ARV)	(Anders/Astrom/Murphy) IQ/Scny ATV (Cain/Perry/Schen)	
45	54	46	BLACK EYED PEAS I Gotta Feeling	Interscope CATCO151960369 (ARV) ★	(Guetta) Catalyst/Cherry Lane/EMI/Square Rivoli/Riester/Shapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riesterer)	SALES INCREASE
46	42	37	JOURNEY Don't Stop Believin'	Columbia USSM1810116 (ARV)	(Elson/Stone) IQ/Scny ATV (Cain/Perry/Schen)	
47	21	3	KATE NASH Do Wah Doo	Fict'cn 2737819 (ARV)	(Butler) Universal (Nesh)	
48	39	20	3OH!3 FEAT. KATY PERRY Starstruck	Photo Finish/Atlantic ATCO153477585 (CIN)	(Caire) EMI (Mottel/Foreman/Mes)	
49	37	16	PLAN B Stay Too Long	679/Atlantic 6791171CD (CIN)	(Epworth) Universal/Fire Groove (Belance-Drew)	
50	28	3	ELIZA DOOLITTLE Skinny Genes	Particphne CATCO159578184 (E)	(Prime) Universal/Scny ATV/Mattel (Cair/Prime/Wcccock)	
51	71	2	RIHANNA Te Amo	Def Jam USJM70912379 (ARV)	(Stargate/Eriksen) EMI/fauntleroy/Underdog West/Almo/Annari (fauntleroy/Eriksen/Hermansen/Fenty)	+50% SALES INCREASE
52	34	8	MCLEAN My Name	Asylum ASYLUM14CD (CIN)	(Slick Anc Me/gic) Street Music/Bucks/CM/Scny ATV (McLean/Hennides/Hennides)	
53	44	3	BOYS LIKE GIRLS Love Drunk	Columbia ATCO161376192 (ARV)	(Howes) EMI (Johnson)	
54	45	11	FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL You Got The Dirtee Love	Ertee Stank/Island GB3/Hococo1 (ARV)	(Huggill/Detmon) TrueLove/Interscope/Nocting Mill/CC/cphcn/Universal/ICC (Stevens/Bellamy/Harris/Truelove Mills/Vincent/Walsh/Detmon)	SALES INCREASE
55	60	2	DRAKE Over	Island CATCO159820630 (ARV)	(Boi-1da) EMI/Sony ATV/ICC (Graham/Samuels)	SALES INCREASE
56	35	2	GLEE CAST Hello	Epic ATCO160339756 (ARV)	(Anders/Astrom/Murphy) Brende Richie/Brockman (Richie)	
57	50	17	ALL-AMERICAN REJECTS Gives You Hell	Geffen 1797778 (ARV)	(Valentine) Universal (Ritter/Wheeler)	
58	New		GLEE CAST Like A Virgin	Epic ATCO160339671 (ARV)	(Anders/Astrom/Murphy) Scny ATV (Kelly/Steinberg)	
59	59	35	FLORENCE + THE MACHINE You've Got The Love	Island 2726059 (ARV)	(Huggill) TrueLove/Interscope (Stevens/Bellamy/Harris/Truelove)	SALES INCREASE
60	New		BIFFY CLYRO Bubbles	14th Floor CATCO159870039 (CIN)	(Biffy Clyro/G Gerth) Universal/UGoldzeal (Sclider (Biffy Clyro/Neil)	
61	57	22	THE SATURDAYS Ego	Fascination/Interscope CATCO15736713 (ARV)	(McC) P&P Songs/Rckstone/Peermusic (McC/Wilcsen)	
62	53	26	KESHA Tik Tok	RCA 88697619042 (ARV)	(Dr Luke) Kobalt (Sebert/Levin/Cittwale)	
63	9	2	TINA TURNER The Best	Capitol ATCO2551422 (E)	(Turner/Hartman) IQ/Finchley (Chapman/Knight)	
64	65	8	LIL WAYNE FEAT. EMINEM Drop The World	Cash Money CATCO157656749 (ARV)	(Chase N. Cash) Universal/Young Money/Warner Chappell/Alma's Own/Marion (Hollis/Woodard/Mathers/Carter/Resto/Strange)	SALES INCREASE
65	58	17	IYAZ Replay	Beluga Heights/Warner Erics CATCO152507377 (CIN)	(Rotem) Scny ATV/Universal/Bug (Rotem/Anderscn/Jones/Desrouleux/The/ma/S/Thmcs)	
66	New		GLEE CAST Borderline	Open Your Heart Epic ATCO160339681 (ARV)	(Anders/Astrom/Murphy) Warner Chappell/Universal/ICC (Lucas/R/elscn/Mcconnz/Cole)	
67	64	33	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind	Rca Nation AT0350CD (CIN)	(Shux) C/ebel Talent/EMI/Q (Shuckburgh/Winter/Sewell/Carter/Keys/Keys/Febiscn)	
68	New		KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN Made It	Island CATCO161249566 (ARV)	(tbc) tbc (tbc)	
69	Re-entry		MARINA AND THE DIAMONDS Hollywood	679 6791170CD (CIN)	(Stennard/Howes/Steersmith) Warner Chappell (Dimitriadis)	
70	73	28	CHERYL COLE Fight For This Love	Fascination 2721778 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Merritt)	SALES INCREASE
71	New		ELLIE GOULDING Guns & Horses	Polydor GBUM71000872 (ARV)	(Steersmith) Global Talent/Reverb (Cauldwell/Feris)	
72	75	30	BLACK EYED PEAS Meet Me Halfway	Interscope 2726544 (ARV)	(Harris/Will.i.am) Universal/Downtown/Chrysalis/HeadphoneJunkie/EMI/Catalyst/CherryLane/ICC (Various)	SALES INCREASE
73	47	4	JAY-Z FEAT. SWIZZ BEATZ On To The Next One	Rca Nation AT0350CD (CIN)	(Swizz Beatz) Universal/ICC (Deen/Chiztoni/Auge/De/Rcsnyz/Carter)	
74	62	12	MUMFORD & SONS The Cave	Island 2733942 (ARV)	(Dreus) Universal (Mumford)	
75	Re-entry		LADY GAGA Poker Face	Interscope 2703459 (ARV) ★	(RedOne) Scny ATV (Germanotta/Khaya)	

Official Charts Company 2010.

- 4 Minutes 42
- Acapella 9
- All Night Long 34
- Baby 18
- Bad Romance 32
- Bedrock 22
- Borderline/Open Your Heart 66
- Bubbles 8
- Carry Out 6
- Dirty Picture 10
- Do Wah Doo 47
- Dog Days Are Over 24
- Don't Stop Believin' 44
- Don't Stop Believin' 46
- Don't Trust Me 27
- Drop The World 64
- Ego 61
- Empire State Of Mind 67
- Empire State Of Mind Part II 30
- Fight For This Love 70
- Fireflies 33
- For Your Entertainment 39
- Gives You Hell 14
- Gives You Hell 57
- Good Time 1
- Gravity 43
- Guns & Horses 71
- Hello 56
- Hey, Soul Sister 36
- Hollywood 69
- Hot 17
- I Am Not A Robot 26
- I Gotta Feeling 45
- I Made It 68
- I Need You Tonight 6
- I'd Rather Be With You 35
- If We Ever Meet Again 41
- In My Head 23
- Like A Prayer 16
- Like A Virgin 58
- Love Drunk 53
- Meet Me Halfway 72
- Memories 15
- My Name 52
- Naturally 12
- Need You Now 28
- OMG 2
- On To The Next One 73
- Once 4
- Over 55
- Parachute 25
- Pass Out 13
- Poker Face 75
- Replay 65
- Ridin' Solo 38
- Rock That Body 40
- Rude Boy 19
- Say It's Over 20
- She Said 3
- She's Always A Woman 29
- Skinny Genes 50
- Starry Eyed 21
- Starstruck 48
- Stay Too Long 49
- You've Got The Love 59

- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)
- As used by Raelle 1

- BPI Awards
- Singles
- Justin Bieber: Baby (silver); Rihanna: Rude Boy (gold)

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 (Producer)	Label / Catalogue number (Distributor)	
1	3	3	PLAN B The Defamation Of Strickland Banks (Drew/Epworth/Appapoulay/McEwan)	679/Atlantic 5186584712 (CIN)	
2	New		USHER Raymond Vs Raymond (Various)	LaFace 93697639892 (ARV)	HIGHEST NEW ENTRY
3	1	2	AC/DC Iron Man 2 OST (Lange/Venocci/Young/AC/DC/Fairbairn/O'Brien)	Columbia 93697609522 (ARV)	
4	New		GLEE CAST The Music Of Glee: The Power Of Madonna (Anders/Astrom/Murphy)	Epic 88697676812 (ARV)	
5	New		BULLET FOR MY VALENTINE Fever (Gillmore)	Sony 88697639471 (ARV)	
6	2	2	PAUL WELLER Wake Up The Nation (Dine)	Island 2732961 (ARV)	
7	6	68	LADY GAGA The Fame (RedOne)	Interscope 1791397 (ARV)	4★ SALES INCREASE
8	5	3	SCOUTING FOR GIRLS Everybody Wants To Be On TV (Green)	Epic 88697634362 (ARV)	
9	New		PORT ISAAC'S FISHERMAN'S FRIENDS Port Isaac's Fisherman's Friends (Christie)	Island 2736888 (ARV)	
10	7	48	PAOLO NUTINI Sunny Side Up (Nuti/Jones)	Atlantic 2564690137 (CIN)	4★ SALES INCREASE
11	10	43	FLORENCE + THE MACHINE Lungs (Lowe/Forc/Mackie/Hugall/White)	Island 1797940 (ARV)	3★ SALES INCREASE
12	New		JAMES LAST Eighty Not Out UMTV (Lest/Bowlen)	UMTV 7532 (ARV)	
13	4	2	MEAT LOAF Hang Cool Teddy Bear (Cavallo)	Mercury 2734097 (ARV)	
14	9	15	JUSTIN BIEBER My World (Bieber/Caron/Stewart/Harrell/D. mile/Diory/Swift/Maynard/Lewis/Muhammad/Hamilton/Shin/Pretti/Boi/Fresh/DJ Frank ElMalina)	Def Jam 2725523 (ARV)	SALES INCREASE
15	Re-entry		MADONNA Celebration (McCormack/Almadajal/Petibone/Timberlake/Denije/Jellybee/N.K. mins/Rcc gen/Bryllecncr/Ori/Prub/Austin/Kicvitz/Lucc/siBc/bylce/Oa/kenfck)	Warner Brothers 7399399319 (CIN)	★
16	22	47	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Boerd/Apl.De. Ap/DJ Replay)	Interscope 2707969 (ARV)	4★ +50% SALES INCREASE
17	New		BILLY OCEAN The Very Best Of Billy Ocean (Biechwaite/Eestmon/Diamond/Lange/franco/Gck)	Sony RCA 93697696932 (ARV)	
18	15	20	ALICIA KEYS The Element Of Freedom (Bhesker/Keys/Brothers/Gacz/Swizz Beatz/Shux)	88697463712 (ARV)	SALES INCREASE
19	11	5	FREE & BAD COMPANY The Very Best Of (Roche/Vericus)	Rhino/UMTV 5186582802 (ARV)	
20	16	14	GLEE CAST Glee - The Music - Season One - Vol 1 (Anders/Astrom/Murphy)	Epic 88697549092 (ARV)	SALES INCREASE
21	21	33	PIXIE LOTT Turn It Up (FT Smith/Hauger/Thornalley/Kurstin/Gad/Jeberg/Zizzo/RedOne/Laubscher/Cutfather)	Mercury 2700146 (ARV)	★ SALES INCREASE
22	18	30	MUMFORD & SONS Sigh No More (Diavs)	Island 2722538 (ARV)	★ SALES INCREASE
23	28	23	RIHANNA Rated R (Chase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Eniksen/Timberlake/Knox/Harrison)	Def Jam 2725990 (ARV)	★ +50% SALES INCREASE
24	17	7	GLEE CAST Glee - The Music - Season One - Vol 2 (Anders/Astrom/Murphy)	Epic 88697617052 (ARV)	SALES INCREASE
25	13	8	BOYZONE Brother (Wells/Tipson)	Polydor 2733609 (ARV)	
26	34	8	GORILLAZ Plastic Beach (Gorillaz)	Parlophone 6261662 (E)	+50% SALES INCREASE
27	24	27	CHERYL COLE 3 Words (Will.I.Am/Syience/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)	Fascination 2721459 (ARV)	★ SALES INCREASE
28	27	9	ELLIE GOULDING Lights (FT Smith/Starsmith/Frankmusic)	Polydor 2732799 (ARV)	SALES INCREASE
29	12	2	SELENA GOMEZ & THE SCENE Kiss & Tell (Bruner/Witteoel/Fields/Superspy/Armatol/James/Karaoglu/Wells/Peiken/Gad/Wilder)	Hollywood 000575702 (ARV)	
30	32	14	TIMBALAND Shock Value II (Timbaland/Harmon)	Interscope 2727374 (ARV)	+50% SALES INCREASE
31	31	10	MARINA AND THE DIAMONDS Family Jewels (Howe/Stannard/Gabriel/Starsmith/Kurstin/Howe)	679 2564683625 (CINR)	SALES INCREASE
32	14	3	JOSHUA RADIN Simple Times (Schna/J/Wheately/Taiz/ferro)	14th Floor 5186550672 (CIN)	
33	25	76	BEYONCÉ I Am... Sasha Fierce (Gad/Fedder/The Dream/Stargate/Stewart/Various)	Columbia 88697194922 (ARV)	4★ SALES INCREASE
34	23	84	KINGS OF LEON Only By The Night (Petraglia/King)	Hand Me Down 8869732721 (ARV)	5★ SALES INCREASE
35	19	3	MGMT Congratulations (MGMT/Cebal/Sonic Bcom/fricmann/Bennet/Johnson/Boynon)	Columbia 88697453351 (ARV)	
36	47	24	N-DUBZ Against All Odds (FT Smith/N-Dubz)	AATW/UMTV 2725229 (ARV)	★ HIGHEST CLIMBER
37	42	25	BIFFY CLYRO Only Revolutions (G.G. Garth/Biffy Clyro)	14th Floor 518656452 (CIN)	+50% SALES INCREASE
38	New		THE FALL Your Future Our Clutter (Orton/Smith/Ding And Tim)	Domino WIGCD245 (PIAS)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	3	2	KATE NASH My Best Friend Is You (Butler/McIntyre/McSh)	Fiction 2733707 (ARV)	
40	29	28	MICHAEL BUBLE Crazy Love (Foster/Rock/Gatical/Chang)	Reprise 9362497077 (CIN)	4★ SALES INCREASE
41	33	114	PAOLO NUTINI These Streets (Nelson)	Atlantic 094634 (CIN)	3★ SALES INCREASE
42	44	47	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzorno/Dan The Automator)	Columbia 88697518312 (ARV)	2★ SALES INCREASE
43	26	18	ANDRE RIEU Forever Vienna (Rieu)	Decca 5323879 (ARV)	
44	41	6	LAURA MARLING I Speak Because I Can (Johns)	Virgin CDV3075 (E)	SALES INCREASE
45	30	80	SCOUTING FOR GIRLS Scouting For Girls (Green)	Epic 88697155192 (ARV)	2★
46	37	14	THE XX XX Young Turks YTO3 CD (PIAS)	(Smith/McDonaid)	SALES INCREASE
47	38	27	PALOMA FAITH Do You Want The Truth Or Something Beautiful? (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Lorgensen/ Kunstin/Marrin/Criegs/Wells/Ellefson/Westerlund/skz/Dixcn)	Epic 88697543552 (ARV)	SALES INCREASE
48	New		THE FUTUREHEADS The (chaos Nul Reccds NUL07 CD (ROM/ARV)	(Youth/The Futureheads/Brewis/Gencckey)	
49	39	25	JLS JLS (McClintock/Hector/FT Smith/Cruz/Jeberg/Cutfather/Metric/Phonic/Deekay/Cushock/Kerlin)	Epic 88697564572 (ARV)	3★ SALES INCREASE
50	40	8	AMY MACDONALD A Curious Thing (Wilkinson)	Mercury 2731140 (ARV)	SALES INCREASE
51	46	64	LILY ALLEN It's Not Me, It's You (Kurstin)	Regal 6942752 (E)	3★ SALES INCREASE
52	58	11	OWL CITY Ocean Eyes (Yeung)	Island 2728130 (ARV)	SALES INCREASE
53	49	53	WHITNEY HOUSTON The Ultimate Collection (Vericus)	Arista 88697177012 (ARV)	★ SALES INCREASE
54	53	28	ALEXANDRA BURKE Overcome (Thepharntomoyz/Sarge/Ne-Yo/Rec One/Bizence/llc/Mc/teis/Jcnsn/Love/Element/Wilkins/tepi/Bccker/Kennedy/Quiz&L/iccst)	Syco 88697460232 (ARV)	★ SALES INCREASE
55	45	15	ALVIN & THE CHIPMUNKS Alvin & The Chipmunks 2 - The Squeakquel (Dee Town)	Rhine 8122798179 (CIN)	SALES INCREASE
56	36	23	SNOW PATROL Up To Now (Lcknife/Lea/Mccllelnc/Lightccy/Coogan/Bienne/n/Wtscn)	Fiction 2720709 (ARV)	2★ SALES INCREASE
57	48	19	DAVID GUETTA One Love (Guetta)	Positiva/Virgin 6064700 (E)	
58	52	9	JASON DERULO Jason Derulo (Rotem)	Belluga Heights/Warner Brcs 9362496702 (CIN)	SALES INCREASE
59	63	67	MICHAEL JACKSON Number Ones (Jones/Jackson/Vericus)	Epic 2022509 (ARV)	6★ SALES INCREASE
60	55	2	AC/DC Highway To Hell (Lange)	Columbia 4770882 (ARV)	SALES INCREASE
61	56	22	PARAMORE Brand New Eyes (Cecil/Pezzmore)	Fueled By Ramen 7567893804 (CIN)	SALES INCREASE
62	35	2	TONY BENNETT Sings The Ultimate American Songbook - 1 (Miller/Roberts/Altschuler)	Sony 88697692592 (ARV)	
63	57	70	FLEETWOOD MAC The Very Best Of (Vericus)	W.S.M. 812276352 (ARV)	4★ SALES INCREASE
64	51	26	FOO FIGHTERS Greatest Hits (Jones/Norton/Kesper/Rskulmezz/Nig)	RCA 88697369211 (ARV)	
65	Re-entry		THE STONE ROSES Stone Roses (Leckie)	Silvertone 8287639712 (ARV)	★
66	New		GOGOL BORDELLO Trans-Continental Hustle (Rubin)	Sony 88697459652 (ARV)	
67	Re-entry		THE COURTEENERS Falcon (Buller)	A&M 2729351 (ARV)	
68	62	43	STEREOPHONICS A Decade In The Sun - Best Of (Innes/Lowe)	V2 1780699 (ARV)	2★ SALES INCREASE
69	69	31	DIZZEE RASCAL Tongue N Cheek (Van Heiden/Lacarte/Harris/Cage/Shy FX/Dzee Rascal/FCotsie/Teestc)	Dirtee Stank 12STANK007 (PIAS)	★ SALES INCREASE
70	60	49	TAYLOR SWIFT Fearless (Chapman)	Mercury 1795298 (ARV)	★ SALES INCREASE
71	70	77	PINK Funhouse (Various)	LaFace 88697406492 (ARV)	3★ SALES INCREASE
72	New		AVETT BROTHERS I And Love And You (Rubin)	Sony 88697350991 (ARV)	
73	65	32	MICHAEL BUBLE Call Me Irresponsible (Foster/Gatic)	Reprise 9362499987 (CIN)	3★ SALES INCREASE
74	50	32	BOYZONE Back Again... No Matter What (Hecges/Rogers/Tipson/Mac/Vericus)	Polydor 1785357 (ARV)	
75	20	2	JAMES The Night Before (Baker/James)	Mercury 2730015 (ARV)	

Official Charts Company 2010.

- AC/DC 3, 60
- Allan, Lily 31
- Alvin & The Chipmunks 55
- Avett Brothers 72
- Bannett, Tony 62
- Beyoncé 33
- Bieber, Justin 14
- Biffy Clyro 37
- Black Eyed Peas 16
- Bordello, Gogol 66
- Boyzone 25, 74
- Buble, Michael 40, 73
- Bullet For My Valentine 5

- Burke, Alexandra 54
- Cole, Cheryl 27
- Courtnezis, The 67
- Derulo, Jason 58
- Dizzee Rascal 69
- Faith, Paloma 47
- Fall, The 38
- Fleetwood Mac 63
- Florence + The Machine 11
- Foo Fighters 64
- Free & Bad Company 19
- Futureheads, The 48
- Glee Cast 4, 20, 24

- Gomez, Selena, & The Scene 29
- Gorillaz 26
- Goulding, Ellie 28
- Guetta, David 57
- Houston, Whitney 53
- Jackson, Michael 59
- James 75
- JLS 49
- Kasabian 42
- Keys, Alicia 18
- Kings Of Leon 34
- Lady Gaga 7

- Last, James 12
- Lott, Pixie 21
- Macdonald, Amy 50
- Madonna 15
- Marina And The Diamonds 31
- Marling, Laura 44
- Meat Loaf 13
- MGMT 35
- Mumford & Sons 22
- N-Dubz 36
- Nash, Kate 39
- Nutini, Paolo 10, 41

- Ocean, Billy 7
- Owl City 52
- Paramore 64
- Pink 71
- Plan B 1
- Port Isaac's Fisherman's Friends 9
- Radin, Joshua 32
- Rieu, Andre 43
- Rihanna 23
- Scouting For Girls 8, 45
- Snow Patrol 56
- Stereophonics 68

- Stone Roses, The 65
- Swift, Taylor 70
- Timbaland 30
- Usher 2
- Weller, Paul 6
- xx, The 46

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

- BPI Awards
- Albums
- Meat Loaf: Hang Cool Teddy Bear (silver)
 - Justin Bieber: My World (gold)
 - Ihe xx: xx (gold)
 - Paul Weller: Wake Up The Nation (gold)




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