

NEWS

DIGITAL PURCHASES MAKE UP THE NUMBERS

BPI reveals encouraging figures for digital take-up



FEATURES

FULL CIRCLE FOR BON JOVI

One of rock's most resilient acts talks to MW on the eve of their 12-date O2 run



FEATURES

GOT THE LOOK?

With bands and brands uniting as never before, are our musicians still such dedicated followers of fashion?

Competition Commission clears long-planned merger

Live giants map out their merger future

Live

By Gordon Masson

SENIOR MANAGEMENT at the London headquarters of Live Nation and Ticketmaster will meet this week to draw up blueprints for the combined company's future, following the Competition Commission's approval of their merger.

Although the decision last Friday was widely expected, the Commission's unconditional clearance reaffirms the deal it first approved late last year, before an appeal by ticketing company CTS Eventim forced another investigation.

German-owned Eventim claims that the deal would impede its entry to the UK market was rejected by the regulator, which concluded the merger will not harm the competitiveness of the live music industry in this country.

Prior to the merger announcement Eventim signed a 10-year deal to replace Ticketmaster as Live Nation's preferred ticketing partner. However, the controversial marriage has put that contract in question and Eventim has already seen Live Nation tear up the agreement in the US.

Nevertheless, Commission deputy chairman Christopher Clarke notes, "If Eventim is to establish itself in the UK market as a large-scale ticket retailer, in keeping with its presence in other countries, this will depend on its own efforts and abilities in attracting consumers and obtaining tickets from other promoters and venue operators, and will not be affected significantly by the merger."

"We have taken into account that there have been a number of disputes over the terms and operation of the agreement between Live Nation and Eventim, but we found that these



'Our focus is on the future' - Live Nation president and CEO Michael Rapino

disputes did not undermine materially our analysis of the impact of the merger."

Live Nation Entertainment president and CEO Michael Rapino comments, "We applaud this decision by the UK Competition Commission and are pleased to have the matter resolved. Our focus is on the future and continuing to execute on our goals of driving innovation across the live event experience and strengthening the artist-to-fan connection."

Nobody at Eventim could be reached for comment.

While the deal's clearance finally means Live Nation Entertainment can begin operating in the UK, staff working for the merged companies may be facing an uncertain future as management look to identify efficiencies and cost-cutting measures.

In the US the combined companies have reportedly already begun shedding staff, cutting the combined payroll by about 150 people. However, because the UK businesses are much smaller than their North American equivalents and they also operate in two distinctly different areas, the potential reduction in headcount here should be far less.

The company is yet to confirm the make-up of its senior management team in the UK, but *Music Week* understands that current Live Nation International Music chief operating officer Paul Latham and Ticketmaster UK managing director Chris Edmonds will lead operations on this side of the Atlantic.

Other executives set to play a leading role in the structure of the merged company are former music-industry executive Roger Ames who is Ticketmaster's international CEO, Live Nation (Music) UK chief operating officer John Probyn and Live Nation senior VP legal services Selina Emeny.

Although the Commission's ruling states the merger should not prove a barrier for CTS Eventim establishing itself in the UK, the company has already seen Live Nation rescind its agreement for North America, where the promoter has reverted to using Ticketmaster's systems.

In turn, the German company has filed a complaint alleging breach of contract. Eventim's 10-year agreement with Live Nation kicked off last year in the US, while in the UK the contract came into force on February 1. As part of its arbitration case, filed with the International Chamber of Commerce, Eventim complains that Live Nation has not been allocating enough tickets to its UK operation.

Eventim CEO Klaus-Peter Schulenberg previously hinted he could shutter the new UK operation if it struggled to gain a foothold. However, more recently he said Eventim could be looking for acquisitions throughout Europe, suggesting that there could now be a period of consolidation as rivals look to compete with the ticketing element of Live Nation Entertainment.

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Industry hangs fire as politicians battle it out

MUSIC INDUSTRY EXECUTIVES and lobbyists are confident they can count on the support of whoever forms the next UK Government in light of a hung parliament in last week's General Election.

The impartial stance follows the failure of any political party to win a clear majority at the polls, leading to crucial talks over this past weekend to try to bring an end to the deadlock.

PPL director of government relations Dominic McGonigal says the current situation makes it very difficult for anyone to predict what will happen but adds the industry should take comfort from the fact that all three parties value the contribution of the creative industries.

However, he adds patience is essential when it comes to finding out who the industry will be dealing with, noting, "We have always enjoyed a very good relationship with members of all parties and I hope that will continue."

Labour incumbent Culture Secretary Ben Bradshaw kept his seat in Exeter, while a surge in popularity of 11% ensured current Liberal Democrat Culture spokesman Don Foster held his Bath constituency.

The ballots also saw a number of new industry affiliates winning seats, including Musicians' Union and PRS for Music member John Hemming, who became MP for the Birmingham Yardley constituency and MU member Kevin Brennan who won Cardiff West.

The poll also had its music-industry casualties, including the Liberal Democrats' Lembit Opik and Labour's Ian Cawsey, who supported the establishment of the Brit School, and Janet Anderson who was chair of the Performance Alliance.

BPI director of public affairs Richard Mollet, who stood for the Labour Party in the constituency of Surrey South West but lost to the Conservatives' Shadow Culture Secretary Jeremy Hunt, adds the industry does not back one particular party.

Instead Mollet says, "We have to hope for stability and clarity from whoever gets into power," and adds he hopes that politicians will arrive at a settlement in the next few days so that by the time Parliament reconvenes on May 18 and the Queen's Speech takes place on May 25 it will be clear where everyone stands.

News

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

The Playlist



FOSTER THE PEOPLE Pumped Up Kicks (unsigned)

With sizeable deals on the table from both sides of the Atlantic, it is decision time for this LA outfit. We predict big things. (demo)



CHERRY GHOST Kissing Strangers Heavenly

The stunning lead single from this Ivor Novello-winning quintet is a rich, expertly crafted song. Download a taster track at their website now.



CHAPEL CWB Five Trees A&M

The first fruits of the band's labours with Paul Epworth, Five Trees is a strong start. It is punchy and radio-friendly with a dark undercurrent. (single, May 31)



LISSIE When I'm Alone Columbia

Released the same day as Lissie's debut album in the UK, this title track and next single is indicative of the fiery pop songs that make up her debut. (single, June 21)



KEVIN RUDOLF FEAT. CASH MONEY I Made It Island

With 4m singles sold worldwide, this track is currently approaching the iTunes top 30 despite zero airplay in the UK – strong signs indeed. (single, June 7)



THE HOOSIERS Choices RCA

Somebody stole Hot Chip's synths! The Hoosiers add dub-friendly panache to their sound as they return with radio-friendly album number two. (single, July tbc)



RAY DAR VEES Heart Attack SevenSeven

Entertaining positive major-label interest, Ray Dar Veas' debut is a potent mix of classic British musical influences from Suede to Echo & The Bunnymen. (single, May 24)



DUTCH UNCLES The Ink Love&Disaster

Currently on tour with the Futureheads, Dutch Uncles' new single is the sound of a band starting to hit their stride musically. A name to watch. (single, May 31)



SETH LAKEMAN Hearts & Minds Virgin

Produced by Tchad Blake (Crowded House, Black Keys), this has a commercial edge which promises to take Lakeman forward at radio. (single, June 7)



THE CHAKRAS Build Me A Swan Flock

The debut single from these Dublin chaps is an anthemic guitar-driven pop song with potential. (single, June 21)



SIGN HERE

Cooking Vinyl has signed former Atlantic Records artist **Sam Duckworth** (Get Cape. Wear Cape. Fly). A new album has already been recorded and is now due for release

Bullet For My Valentine's third album *Fever* aims for top five in 'ever

Welsh rockers target global

Releases

By Ben Cardew

BULLET FOR MY VALENTINE co-manager Craig Jennings has backed his band to score a top five hit in "every market in the world", after the Welsh rock act's new album *Fever* went to number three in the US.

Released by Jive around the world and through Columbia in the UK, *Fever* has gone one better than the band's previous album across the pond, selling 71,000 units in its first week to debut at three: the previous stateside peak was four when the band's second album *Scream Aim Fire* sold 53,000 in its first week in the US in 2008.

Fever has also gone top five in Australia, the UK, Japan, Germany, Austria and Switzerland. With more results to come in, Jennings, of Raw Power Management, says he expects a truly global hit.

"Everywhere it is connecting great. I think it will be top five in every market in the world," he says. "When was the last time that a UK rock act did that?"

Jennings explains that the strong result comes down to a variety of factors. "We have built the whole thing on a really solid base, we have toured the world and labels have made it a priority. The Bullet sound is quite a global, old-school rock sound. It seems to resound," he says.

The ship for the album was around 260,000 physical copies, but Jennings says there were approxi-

mately an extra 75,000 digital sales on top of that: midweek sales in the US were 36% digital, for example, while 24% of first-week sales in the UK were downloads.

In total, the band's last album sold around 1m copies globally. "We would like to think that if we connect we can be getting more than that, 1.5m plus, with this album," says Jennings. "If this record seriously connects in the US with radio, which it feels like it is, there is no end to it."

Jennings says that the album's producer Don Gilmore and mixer Chris Lord-Alge have helped to make the record sound more "complete", while singer Matthew Tuck "has really found his voice".

Should radio fall short of Jennings' expectations, the band can still rely on an extensive touring schedule to whip up interest. This will see them on the road until at least August 2011, playing venues from 2,500-capacity halls to 15,000-capacity arenas.

"If success is built on live then it is built on concrete; if it is built on radio, then it is built on sand," Jennings says.

The band will be in the UK for gigs this summer, including headlining the second stage at the Download Festival on June 11. To tie in with this, a new single from the album *Your Betrayal* is set for release around the time of the festival. This track was the lead single in the US, with *The Last Fight* the lead for the rest of the world.

Before either track was released,



Getting connected: Bullet For My Valentine are aiming to reach out worldwide with new album *Fever* (see inset)

however, a third song, *Begging for Mercy*, was released as a free download. Jennings believes that this strategy, which effectively allowed fans around the world to hear three tracks from the new album before its release, was another reason for the success of the album.

Trio to record charity version of *Nessun Dorma*

BLAKE, CAMILLA KERSLAKE AND HOWARD GOODALL's *Enchanted Voices* are taking a leaf out of Dizzee Rascal and Florence + The Machine's books by recording a charity single live at the Classical Brits.

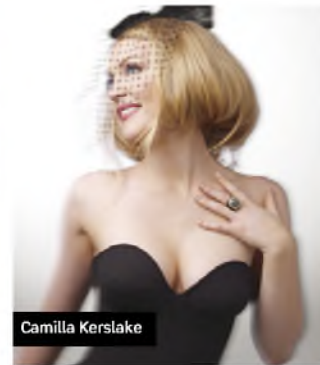
The trio will perform *Nessun Dorma*, the aria made famous by the Three Tenors at the 1990 football World Cup, at the 2010 Classical Brits on May 13. It will be conducted and arranged by Classical Brit Nominee Howard Goodall.

The Classical Brits airs on ITV1 from 10.35pm on Tuesday, May 18. *Nessun Dorma* will be available for download from all major digital retailers after the broadcast finishes, at midnight. The recording is released by Brit Awards Limited, with Universal/Mercury handling the distribution.

The strategy mirrors that of February's 2010 pop Brits. That



Blake



Camilla Kerslake

saw Dizzee Rascal and Florence + The Machine collaborate on a live mash-up of their hits *Dirtee Stank* and *You've Got The Love* – appropriately called *You Got The Dirtee Love* – which went on sale hours after the awards finished and has sold more than 280,000 copies to date, according to the OCC.

A donation will be made to the Brit Trust from every sale of

Nessun Dorma – Live From The Brits until June 18.

Barney Wragg Associates founder Barney Wragg, who has been advising the BPI on building the Brits' online presence, says the single release is a great way to inform classical-music buyers of the opportunities that buying music online offers.

"We are trying to show that the industry has really embraced

Global Fever



In the UK, the band played a secret gig to mark the release of the album, which was streamed on MySpace. In total, a global audience of 70,000 people watched the live stream of the gig, with an additional 100,000 views over the next 48 hours.
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at Classical Brits



digital and is driving it forward," he says. "It also educates people about classical music itself."
BPI CEO Geoff Taylor says that Nessun Dorma is set to be a memorable performance at the Classical Brits. "If the nation takes the song, performed by this superb fresh classical talent, into their hearts for this year's World Cup we can hope to reprise the success of the song 20 years on," he adds.

One in 10 people make digital music purchase, says BPI

Digital downloaders break the 10% barrier

Digital
By Robert Ashton



MORE THAN ONE IN 10 PEOPLE between the ages of 12 and 74 made at least one digital music purchase last year according to new figures released today (Monday) by the BPI, the first time this number has risen above the 10% mark.

And with a record 149m digital single sales in 2009 helping online revenues to increase by £52.5m, the BPI's chief executive Geoff Taylor says the performance of authorised music services gives a "strong indication" of the untapped potential in the music market if piracy can be reduced.

Taylor, who played a major part in getting anti-filesharing measures included in the Digital Economy Act, explains that music companies have been bold in launching new digital services such as Sky Songs and Muzu.tv.

What is more, these and other non-physical sales helped to generate more than a fifth of the industry's total revenue in 2009. "While it is too early to say that this represents a turnaround for the fortunes of the recorded music sector, in such difficult trading conditions this is a very encouraging performance," says the BPI CEO.

To back this up, Taylor points to the £154m earned over 2009 by online music sales - 51.7% up on last year's £101.5m and helping to push overall revenue figures slightly ahead (by 1.4%) to £928.8m (£915.6m).

The figures come from the BPI's weighty 2010 Statistical Handbook, which is released today. The book also reveals that Lady GaGa was the best-selling digital artist in the UK by a country mile, with nearly 2.9m people downloading her singles and album tracks.

Significantly, sales of downloaded albums reached 16.1m in 2009 - equivalent to a 12.5% share of the market (up from just 7.7% in 2008). Three albums, by GaGa, Kings Of Leon and Lily Allen, recorded digital sales of 100,000-plus.

The new figures also show that just



No contest: Lady GaGa was - by some distance - the best-selling digital artist in the UK

over 13% of the population aged 12-74 years old made at least one digital purchase in 2009 - the first time penetration has topped the 10% mark. The average spend per buyer was £30.08.

"In such difficult trading conditions this is a very encouraging performance..."

GEOFF TAYLOR, BPI

Single tracks are the most popular entry point into the digital market for most customers, with just shy of 11% of the population legally downloading at least one track last year. 5.7% of the population bought a digital album over the same period, with an average 4.8 units purchased across the course of the year per buyer.

However, with price competition increasing between retailers, the average price of digital tracks slipped 2p to 80p, although that is still 6p higher than in 2006.

Sunday is the most pop-

ular day for buying singles, with nearly one in five digital sales made on the Sabbath and Saturday is the most important day for album sales.

With the rise of digital has come a corresponding fall in the number of singles being released on CD: only 582 titles were released on CD single last year, compared to 1,093 in 2008. And despite talk of a revival in vinyl, the number of new single releases on 12-inch also fell - from 1,746 in 2008 to 906 in 2009.

Work done by the BPI on the popularity of genres showed that pop singles reclaimed the crown from rock in 2009 for the first time since 2005. With artists such as Lady GaGa, Cheryl Cole and La Roux selling well in 2009, pop's share of the singles market rose to 33.5%, up from 28.1% in 2008 and 9% up on rock's cut in 2009.

R&B saw a slight revival taking nearly 19% of the singles market, with dance dipping slightly to just under 13%. Rock dominated new releases in the albums sector, accounting for around four in every 10 new physical albums. Pop could only manage 13.7%.

The stats also contain fascinating details on nationality and demographics: they show men account for more than two thirds of overall spend in the digital market, with buyers in social group C1 splashing out the most - they were responsible for two thirds of spending last year.

US artists dominated in the singles charts - they were responsible for six of the 10 biggest-selling singles of last year and more sales than UK artists combined, at 44.1% compared to the UK's 42.3%.

But the Brits were able to hang on to their crown in the albums sector; accounting for just under 50% of titles sold, well ahead of the 37.5% sold by American artists. However, the US standing was a 2.2% percentage point improvement on 2008.

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The 100 club: Kings Of Leon achieved in excess of 100,000 digital album sales

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Social ticketing is developing fast - are we just a few clicks away from a live revolution?

News

Editorial Paul Williams



UNDER NORMAL CIRCUMSTANCES, in the immediate aftermath of a General Election we would be discussing the shape of the Government and what that might mean for the music industry.

These, though, are far from normal circumstances and, like the rest of the country, this business woke up last Friday morning totally unclear which ruling political party (or, indeed, parties) it would have to deal with, let alone such specific details as to who would be Culture Secretary or fill any of the other ministerial posts with links to music.

Many in the run-up to voting were predicting a hung Parliament, but nobody could have foreseen the results would be as unclear and in the balance as they turned out to be. The people had spoken, but what they were saying could be interpreted in so many different ways. When some commentators and historians have to turn the clock back as far as

Whatever the Election's outcome, our industry is in a great position

1929 to seek out any previous similar situation you know how incredible the circumstances are.

For this industry then it was a case of having to patiently wait for some answers to emerge and only then could those who spend their time dealing with the political elite start to press on with what will be another very important Parliament for the music business.

Frustrating as that no doubt is, for this industry it can be comforted by the fact that, as speculation from early last Friday morning onwards centred on who might try to do deals with whom, whatever the ultimate outcome it would end up having a Government sympathetic and supportive to its cause. That is the result of the excellent job undertaken in the past few years by the industry of more clearly getting its message across to Westminster, meaning that all three main political parties acknowledge the huge contribution it makes to the economy and, more significantly, the legislative help it needs going forward if it is ever to deal with certain issues and fulfil its potential.

There is so much at stake and so much to achieve in this new Parliament for the music business that those whose job it is to press its causes in the political world will not want to wait a second to pick up from where the last Parliament stopped. That last Parliament concluded spectacularly for the industry with the passing of the Digital Economy Act and, going forward, this piece of legislation will occupy plenty more of the business's time as decisions need to be made about the code that dictates how it will operate and how the costs will be carved up between content owners and ISPs.

More immediately pressing will be assessing the line-up of ministerial characters this industry will have to work with and making overtures to them.

The long-running saga of securing recorded copyright extension will continue to be a burning issue with the debate now having moved to Europe, while in the live sector we hope that Don Foster's Live Music Bill, which got ditched in the last Parliament because time ran out, will get another airing.

UK Music should give the new administration plenty to think about with its recently-published Liberating Creativity manifesto, which includes a call for a Creative Industries Committee to be set up to bring together all strands of government concerned with music and the other creative industries. That seems a very logical approach given the disparate number of Government departments the industry currently has to engage with.

But all that will be for another day. In the meantime, in these most uncertain of times, the music industry can be satisfied that it has real certainty of counting on political support, whatever the colour. From that perspective at least, never has it emerged before from a General Election in a better position than now to make its case to government.

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:

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

CONSERVATIVES 21.4% LABOUR 30.4%

LIBERAL DEMOCRATS 48.2%

THIS WEEK WE ASK:

Will a hung Parliament harm the music industry?

To vote, visit www.musicweek.com

Tributes flow for 'charismatic, artist-friendly, brilliant' former EMI

Industry mourns veteran Bolan

Obituary

By Paul Williams

SOME OF THE UK MUSIC INDUSTRY'S most successful executives have spoken of their debt to Bob Mercer following the former EMI managing director's sudden death.

Roger Ames, Brian Berg, Chris Briggs, David Munns and former BMG UK chairman John Preston were among the figures who worked under him at EMI early on in their careers during the Seventies, when Mercer was involved in the signing of acts such as Kate Bush, Queen, Steve Harley, The Rolling Stones and The Sex Pistols. He and his staff also worked on releases for the likes of The Beatles, both as a group and solo projects, Pink Floyd and Cliff Richard & The Shadows.

"He was a very charismatic, artist-friendly, brilliant marketing guy," says Universal Music Enterprises UK president Brian Berg about Mercer, who passed away aged 65 last Wednesday, just months after being diagnosed with lung cancer.

Berg, who worked under him at EMI's TV division in the Seventies, says Mercer gave him his break in the business, while his EMI contemporary David Munns notes, "He took care of me and was a fabulous boss who let you run with projects - we did fantastic things with the Pistols, Queen and Kate Bush."

Mercer joined EMI Records as head of marketing in 1973 from the General Foods Company, bringing a new marketing professionalism to the music industry, as Munns recalls.

"He brought a lot more professional marketing ideas to EMI at a



Mercer (left) signed The Sex Pistols to EMI in 1976 but was forced to drop them

"Mercer was a prime mover in changing EMI into an attractive, effective and energised music company"

BRIAN SOUTHALL

time when, frankly, the marketing skills and techniques weren't very good," says Munns, who worked under Mercer at the EMI label with a roster including Kate Bush, Queen, Cliff Richard and Marc Bolan before running Capitol Records in the UK.

One of the most successful innovations created by Mercer, who quickly rose from marketing head to managing director of EMI's Group Repertoire Division, was the TV-advertised album, with a series of hugely-successful greatest hits sets. It delivered number one albums for

artists including the Beach Boys, Glen Campbell and The Shadows.

"What we see as the standard stuff now [with TV-advertised albums] was absolutely brand new then," says Munns.

Roger Ames, who joined EMI in 1975 and is now Ticketmaster's international CEO, says, "Bob should be credited for turning EMI around in the late Seventies with inspirational A&R and the beginning of mass marketing for music on TV. But beyond that he was a true friend and a gifted leader."

Brian Southall, who joined EMI Records in 1974 and knew Mercer for more than 30 years, describes him as "the best marketing man I ever worked with". "He brought to EMI a much-needed awareness and understanding of the media, the retail business and its artists."

Southall adds that Mercer was "a prime mover in changing EMI from a regimented and bureaucratic operation into an attractive, effective and energised music company", although

Dance companies form alliance

DANCE LABEL CR2 and Integrity Artist Management have joined forces to launch iAM:Cr2, offering management services to the CR2 stable.

The first three acts to benefit from the tie-up will be MYNC (fronted by CR2 director Mark Brown) and new signings Jacob Plant and Dan Castro.

Brown says that instead of the "usual restrictions that follow from separate arrangements", the move will allow the label to plan a co-ordinated strategy of live dates and record releases for its artists.

"From a label perspective it is really important to have a close relationship and good communication between an artist's production schedule and their live per-



CR2 squared: iAM: Cr2 signings MYNC

formances in order to maintain a focused direction on their career path, which iAM:Cr2 will allow us to have," he adds.

Integrity Artist Management director Charlie Harris says, "[This] means we will be able to bring our tailor-made and individualistic approach to management to artists within the Cr2 camp.

"This will ensure that the artists selected will gain from the undoubted pedigree of both organisations, whilst retaining an element of independent management decision making not found in most 360 deals."

The Integrity roster includes Judge Jules, Cosmic Gate and Matt Hardwick alongside those artists handled by iAM:Cr2.

ON THE WEB

www.musicweek.com

- New Signing – **Sam Duckworth** joins Cooking Vinyl
- **Warner Music Group** sees digital grow 15%
- **Glee** album sees digital sales overtake physical

EMI managing director

b Mercer

he clashed with the EMI board over the signing of The Sex Pistols. "He signed them but was made to drop them because the board thought they were not good for their image," recalls Berg. "He wanted to leave but moved into EMI Films."

After joining the film division in 1980 and then briefly managing Paul McCartney, Mercer formed his own production and management company called Tango with the late Alan Ramsay, with a roster including Roger Waters.

In the late Eighties he set up and managed Playback, a division of Talkback. He relocated to the US in the Nineties following his marriage to musician Jimmy Buffett's former wife Margie and ended up running Buffett's Nashville-based label Margaritaville Records.

Former EMI executive Roger Ames, then PolyGram's worldwide chief, recruited him to run the major's US TV marketing division, while a switch to EMI to oversee the Now! compilation series over there saw him reunited with Munns who by then was EMI's worldwide vice chairman and EMI Recorded Music North America chairman and CEO.

Mercer, because of his Now! role, had an office on the top floor of the Capitol Tower in Los Angeles, leading another former EMI executive, Rupert Perry, to note to him just a couple of weeks ago, "Bob, it's quite amazing. Out of all of us, you are the last and only one that is still using an EMI email address."

Mercer is survived by Margie and his son Jackson, who works for Concord Records.

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Island Def Jam acts to benefit from songwriting efforts

Talent goes camping for high-profile song prizes

Songwriting

By Charlotte Otter

BUCKS MUSIC GROUP AND OLÉ PUBLISHING are joining forces to host a songwriting camp later this month, which will see writers and producers aim to create hit singles for Rihanna, Justin Bieber, Chrisette Michele and Jennifer Lopez.

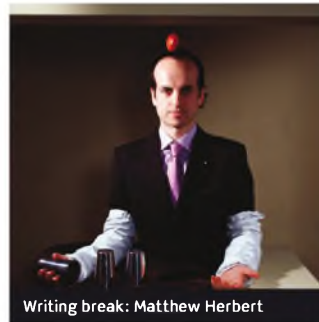
The London-based song camp, which is held in collaboration with Island Def Jam, the US label of the artists in question – will play host to around 30 songwriters, who will work together on compositions for five days. The camp will be held at Grand Prix House in Chiswick, which will have five "writing rooms".

Bucks Music Group head of A&R Jimmy Smith says the focus of the event is to write hits. "The first few days will have the writers scheduled in rooms together but will be more relaxed later in the week," he adds.

Island Def Jam senior vice president Max Gousse will brief the writers in advance, providing them with each artist's current demos and images, as well as giving guidance as to any particular themes the writers should focus on.

And although Rihanna, Bieber, Michelle and Lopez will not be present during the camp, the best tracks to come out of the sessions will be played to the artists and their management for consideration on their forthcoming albums.

Smith adds, "Any input from the artists will happen after the camp."

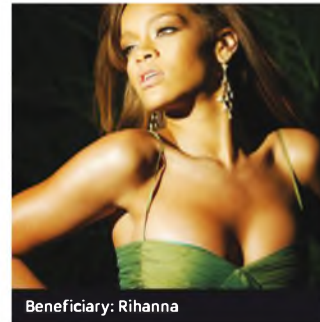


Writing break: Matthew Herbert

Hopefully by the end of the five days there will be a number of hit singles created and also some tracks which can go on to become album contenders."

Confirmed so far to take part in the camp are writer and producer Victoria Horn, who has helped pen hits for Dirty Vegas, Enrique Iglesias and Brandy; Bucks songwriter and producer Si Hulbert, who has worked with Roger Sanchez, Lemar and Gabriella Cilmi; DJ and producer Matthew Herbert, who has recorded a number of records under different pseudonyms as well as producing remixes for artists including Moloko and Serge Gainsbourg; and Ivor Novello-winning songwriter Shaznay Lewis, formerly of All Saints.

Also taking part are Lemar; Olé songwriter JC Smith; Sony/ATV producer/songwriter Chris Braide; Jake Gosling; Alan Eshuijs; Jody Lei, McLean, Steven Lee-Olsen, Nina Woodford, Rupert Gayle, Naira Scarlett, Ali Tennant, TMS, Tom



Beneficiary: Rihanna

Bailey, Nick Halkes, Ray Hedges, Nigel Butler, Pinch, Gabriella Ellis, Erika Nuri, Tebey, Rick Nowels and Victoria Hansen.

Smith says he is excited by the quality of songwriting and production talent who will be at the camp.

"It is really great that so many high-profile and talented composers and producers will be attending. With all this creative talent in one place I am sure the event will be a huge success and produce some huge hits of the future," he says.

Bucks managing director Simon Platz says the camp will be the first of many for the publishers, adding, "We're delighted to be working in conjunction with Olé & Island Def Jam to make this songwriting camp happen. Bucks believes being proactive will help us achieve hits for the composers and we intend to organise more of these events in the future."

The invite-only event will take place between May 17-21 at Grand Prix House in Chiswick.

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News in brief

● A number of **Terra Firma** backers have promised EMI owner Guy Hands they will contribute £105m to the business – enough to plug the breach of its borrowing agreement with Citigroup. But Hands still needs to secure the support of three quarters of the fund's 200 investors by this Friday (May 14) for the money to be drawn down. By then Terra Firma have to present a 'compliance certificate' to Citigroup which can prove EMI can meet the terms of its £3.2bn loan.

● **Warner** has reported second quarter figures that show digital revenue grew 15% to almost \$200m (£133m) for the period ending March 31 2010. The move means digital revenue is now just under one third of total revenue, but that slipped slightly – by 1% – to \$662m (£441m). Operating income before depreciation and amortisation (OIBDA) was up 9% to \$87m (£58m) from \$80m (£53m) in Q1.

● The owner and operator of The O2 arena, **Anschutz Entertainment Group**, has entered the race to manage London's Olympic Stadium after the 2012 games.

● The EC digital agenda commissioner **Neelie Kroes** has given a warm reception to the European Parliament's proposals on the continent's digital future, including the proposal that everyone should have access to broadband by 2013.

● **Absolute Radio** has made a strong showing in the nominations for the 2010 Arqiva Commercial Radio Awards, picking up two mentions for best presenter at a large station. The station's Geoff Lloyd and Dave Gorman will compete with Real Radio Scotland duo Ewen Cameron and Alan Rough for the award. Absolute is also up for best large station, alongside Hallam FM and Wave 105, and picked up a nomination for best breakfast show for Christian O'Connell.

● **Kobalt Music** has signed a worldwide administration deal with Yeasayer, which will see the publisher manage creative services and sync licensing for their current album.

● Organisers of **The Great Escape** have released full details of the panelists at this year's convention, which takes place from this Thursday in Brighton. Participants on the opening day include HMV Group CEO Simon Fox, who will be talking about the future of the company he heads; PRS for Music economist Chris Carey and Mama Group CEO Dean James.

● **MusicTank** has added a raft of top industry names to the line-up of its forthcoming think tank Never Mind The Boxset: The Album Post-iTunes. Kicking off proceedings in the basement at Berners Street on May 20 will be Sony Music's head of consumer insight Mark Uttley and communications and artist relations VP Emma Pike.

Festival's musical growth sparks Hay fever

THIS YEAR'S HAY FESTIVAL of Literature and the Arts is doubling its music offer, with bigger-name acts, an expanded line-up of live music and DJs and a new on-site nightclub.

Live performances this year include sets by Laura Marling, Bonobo, Thea Gilmore, Beth Orton and Orquesta Buena Vista Social Club.

The new Sound of the Baskervilles nightclub will feature some of the country's leading DJs, including The Whip, Chavo and DJ Kobayashi, each night from May 27-June 6.

Marling will play a live concert off the back of her new album *I Speak Because I Can*; Orton is expected to strum an



Hay Festival of Literature and the Arts

acoustic set; Ninja Tune signing Bonobo will bring his music to the stage; Malian icon Toumani Diabate will pay tribute to his old recording partner Ali Farke Touré; folk singer Thea Gilmore and singer Alex Valentine will appear alongside trombonist Dennis Rollins and Christy Moore.

A spokeswoman for the liter-

ary festival says it had previously concentrated on world music acts. "There are a lot of up-and-coming, younger artists this year to appeal to a younger crowd," she says, adding that it is the first time the site has got its own specially built nightclub.

The music theme is continued with *Guardian* columnist John Harris, who is hosting The Great Music Quiz.

On another musical note, Queen guitarist Brian May will be in conversation with Elena Vidal about the dawn of photography in Oxfordshire in the 1850s, while the legendary music

journalist Nick Kent will talk with *GQ* editor Dylan Jones about his adventures and his latest book, *Apathy For The Devil*.



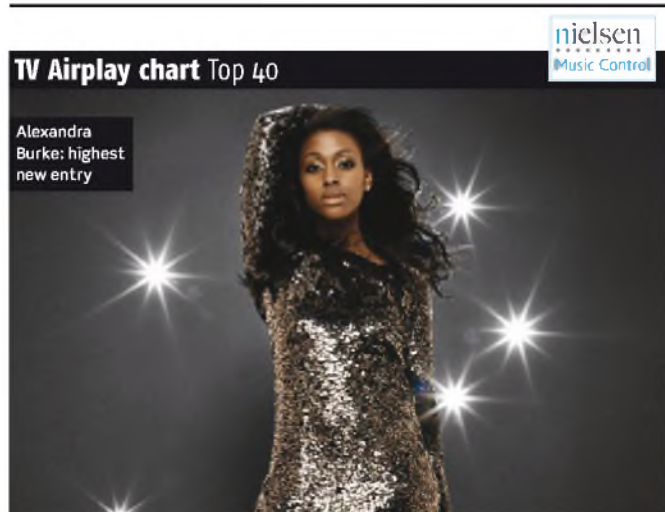
Inflated roster: Bonobo

News media

ON THE WEB

www.musicweek.com

- **Ellie Goulding** to perform on Jonathan Ross
- **Delphic** make BBC playlists
- Viewpoint - *Clash* magazine publisher **John O'Rourke** on his magazine's redesign



This Wk	Last	Artist	Title	Label	Plays
1	1	PROFESSOR GREEN FEAT. ED DREWETT	Need You Tonight	Virgin	514
2	2	USHER FEAT. WILL.I.AM	OMG	LaFace	506
3	NEW	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco	492
4	11	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin	488
5	5	KELIS	Acapella	Interscope	431
6	4	TAIO CRUZ FEAT. KE\$HA	Dirty Picture	4th & Broadway	422
7	6	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone	Jive	419
8	3	PLAN B	She Said	679/Atlantic	416
9	8	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out	Interscope	386
10	10	RIHANNA	Rude Boy	Def Jam	353
11	9	TINIE TEMPAH	Pass Out	Parlophone	349
12	12	LADY GAGA FEAT. BEYONCE	Telephone	Interscope	311
13	NEW	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros	299
14	NEW	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank	277
15	13	DIANA VICKERS	Once	RCA	271
16	16	SCOUTING FOR GIRLS	This Ain't A Love Song	Epic	269
17	14	FUGATIVE	Crush	Hardbeat	260
18	7	N-DUBZ	We Dance On	AATW/UMTV	250
19	21	PENDULUM	Watercolour	Warner	249
20	23	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy	Future/Mercury	242
21	NEW	MCLEAN	Finally In Love	Asylum	234
22	15	IYAZ	Solo	Reprise	230
23	20	INNA	Hot	3 Beat/AATW	228
24	19	ALICIA KEYS	Try Sleeping With A Broken Heart	J	225
25	28	BLACK EYED PEAS	Imma Be	Interscope	221
26	18	SELENA GOMEZ AND THE SCENE	Naturally	Hollywood-Polydor	216
27	23	B.O.B FEAT. BRUNO MARS	Nothing On You	Rebel Rock Ent./Atlantic/Grand Hustle	203
28	36	SOPHIE ELLIS-BEXTOR	Bittersweet	Fascination	192
29	32	EDWARD MAYA FEAT. VIKA JIGULINA	Stereo Love	3 Beat	191
30	25	N-DUBZ	Say It's Over	AATW/UMTV	187
31	35	GIGGS	Look What The Cat Dragged In	Xl	179
32	17	JASON DERULO	In My Head	Beluga Heights/Warner Bros	178
33	27	DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin	174
34	31	CHERYL COLE	Parachute	Fascination	172
35	NEW	BIFFY CIYRO	Bubbles	14th Floor	152
36	24	FLORENCE + THE MACHINE	Dog Days Are Over	Island	152
37	37	LIL' WAYNE	Drop The World	Island	150
38	NEW	YOU ME AT SIX	Liquid Confidence	Virgin	145
39	26	ELLIE GOULDING	Starry Eyed	Polydor	143
40	22	BLACK EYED PEAS	Rock That Body	Interscope	140

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

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Multi-platform new band discovery strand launches

NME makes social Breakthrough online

Magazines

By Ben Cardew

NME IS TAKING ITS FIRST STEPS into the world of social networking with the launch of a service that allows bands to upload their music to NME.com.

Described as "an innovative community platform", NME Breakthrough lets users create their own online profiles where they can upload music and video. Users of the site, which sits off NME.com, will also be able to rate bands and discuss music on the Breakthrough forum.

NME publisher Faith Hill says that the service is not limited to musicians, with the intention being to establish a mix of fans and bands. However, she believes the facility for bands to host their own content within the NME platform will inevitably help them to build their fanbases.

"We did some research before Christmas, talking to artists and fans," she says. "Quite a lot of artists want to be able to feature somewhere on the NME platforms. Breakthrough offers something that no one else can - the opportunity to feature in NME, on the website and on NME Radio."

As such, the new service will be closely linked to the magazine's Radar section, with new band editor Jamie Hodgson blogging on Breakthrough as well as picking one Breakthrough band to feature on a forthcoming NME Radar tour. One act will also win the opportunity to

play the opening slot at London's Lovebox festival on July 16.

Hill adds, "We want to be able to reward artists and fans with tickets or free music; for bands the first reward in a sense will be playing Lovebox."

Breakthrough, which is now live at www.nme.com/breakthrough, will be free to use, with NME benefiting from the advertising revenue it brings in.

However, Hill explains that the company is looking into the possibility of introducing a paid-for premium service which could offer added advantages.

The site was created by social media specialist Webjam. The company's business development director Lexie Mendelson says that NME is leading the way in the publishing industry by combining print, online and social media.

"It is a great example of organisations understanding the importance of engaging with their target audience through ongoing conversations and interactions," Mendelson adds.

The Breakthrough website is sponsored by Blackberry until early June. It will be supported by activity

launched last week.

Like Breakthrough, it allows unsigned bands to showcase their material. However, it takes the concept one step further, allowing artists to sell their music.

The self-funded venture is run by Patrick Howell and will charge a minimum annual membership fee of £10. This will allow an artist to upload a maximum of five tracks onto the site, although these can be changed throughout the year.

Howell says YoYo Trax - which stands for You Own Your Own Trax - allows an artist to keep all of their royalties and control of their music.

"With many services you are not allowed to upload your own music, you have to go through an aggregator," he explains. "So before anyone even downloads your song, you know you've paid at least 20% of your earnings to the site and 30% to the aggregator and then you have to wait nine months to a year before you see any money."

He adds YoYo Trax takes the "bare minimum of money" from the royalties - 3.85% - which is the cost of the merchant fee of a Barclaycard transaction.

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Media news in brief



● Florence + The Machine leads the running for the **2010 Mojo Honours List**, with four nominations to Kasabian's three. Florence is nominated for breakthrough act, best album, best live act and song of the year for You've Got The Love, while Kasabian will compete for best live act, song of the year for Fire and best album for West Ryder Pauper

Lunatic Asylum. The winners, as voted for by *McJo* readers, will be revealed on June 10.

● Smiths-drummer-turned-DJ Mike Joyce is taking his Coalition chart show, which is based on sales from prominent UK indie retailers, to the US courtesy of New York-based internet station East Village Radio. Joyce, who previously fronted the Coalition chart show for online station Tin Can Media, started the new weekly show last Thursday. It airs from 12pm to 2pm UK time.

● **6 Music** has signed up Tom Ravenscroft to host a new Friday night show from June 4. Ravenscroft, the son of John Peel, has previously presented shows for

Channel 4 Radio and has deputised on 6. Meanwhile, new figures show that 6 Music, which has been recommended to be axed, has experienced a 50% surge in online listeners year-on-year. The rise means the station had more online listeners in March than Radio 3. Radio 3 had 97,342 online listeners to 6 Music's 133,653.

● **Absolute Radio** has declared May 16 Rolling Stones Day to mark the reissue of the band's classic album *Exile On Main Street*. Breakfast Show host Christian O'Connell will be interviewing Mick Jagger in an hour-long music special and the station will air tracks from *Exile On Main Street* throughout the day.

News live

ON THE WEB

- Latitude sells out two months before festival takes place
- Live Nation/Ticketmaster merger wins approval - again
- Live focus: ACPD guidance on charging for police services

Live group's deal focuses on attracting non-student clientele and booking new events

AMG strikes a deal with unions

Festivals

By Gordon Masson

ACADEMY MUSIC GROUP is expanding its venue portfolio with a deal to take over the management of students' unions, starting with colleges in Liverpool and Hertfordshire.

The move marks a new strategy for the company, which says it is in talks with a number of other unions and is hopeful of agreeing further deals before the end of the year.

AMG chief executive John Northcote says the deals work on a profit share basis with the students' unions retaining their existing staff and AMG bringing in commercial expertise to attract more live music.

The group's initial deals will see it collaborating on live music content for The Forum, a 2,000-capacity venue which is part of the

University of Hertfordshire's £38m development that opened in October 2009.

AMG has secured a similar agreement with Liverpool Guild of Students, which has a main room capacity of 2,300 and is one of the city's largest venues.

The company is aiming to host 120 events across the two university sites during the remainder of 2010, crucially opening the doors of both premises to members of the public, as well as the student body.

Northcote adds, "Students' union venues are now looking to the expertise within AMG that the industry expects from booking gigs and club nights, to promotion, marketing and its technical infrastructure. This management deal will create further key venues, operated to a high standard in wider-reaching locations with improved facilities



Expertise: AMG's John Northcote

that promoters can now utilise on the touring circuit, with the full backing of AMG."

Although one of the aims for the profit share deals will be to identify unions to complement existing AMG venues in key markets, Northcote reveals he is also looking

at towns and cities that are not currently served by an Academy venue and does not rule out rebranding unions with the AMG name.

"Many students' unions are ideally located but currently under-utilised resources. Our proposal involves taking over the diary to bring in bands and club nights to provide high-quality entertainment for both the student and non-student market," continues Northcote. "Students are a core part of our market so this makes complete sense for us; it improves the standard of acts visiting unions and fills gaps in the market with very little capital outflow from AMG."

Nevertheless, Northcote says future investment will be decided on a case-by-case basis: if a venue needs to improve its sound system, for example, AMG might provide

resources to bring equipment up to standard.

A decade ago students' unions formed the backbone of the live touring circuit. However, the boom in the live sector led to artists and promoters looking for improved standards and services not always available at many unions, which sometimes operated early curfews and did not allow in hardcore fans from the surrounding towns.

That demand helped Northcote accelerate his own strategic development for nationwide gig and club venues outside of London. The company now has multiple venues in locations including Birmingham, Bristol, Glasgow, Newcastle, Sheffield, Leeds, Liverpool, London, Oxford and, more recently, Bournemouth, taking the AMG estate to 13 in the last decade.

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Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
2,555,365	ERIC CLAPTON AND JEFF BECK The O2, London	28,200	3A Entertainment
85,750	LAMB OF GOD O2 Academy Brixton, London	4,900	Live Nation
72,113	ENTER SHIKARI HMV Hammersmith Apollo, London	3,898	Live Nation
39,600	LAMB OF GOD Manchester Academy	2,400	Live Nation
39,418	LAMB OF GOD O2 Academy Birmingham	2,389	Live Nation
37,000	XAVIER RUDD O2 Shepherd's Bush Empire, London	2,000	Live Nation
35,890	HOT CHIP O2 Academy Glasgow	2,048	DF Concerts
33,495	BIZARRE TOUR/CHIPMUNK O2 Academy Birmingham	3,045	Live Nation
31,360	UTADA O2 Academy Islington	1,586	Live Nation
31,350	LAMB OF GOD Barrowland, Glasgow	1,900	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 Feb 7 - 13, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	2	WHITNEY HOUSTON	5
2	1	LADY GAGA	8
3	3	WESTLIFE	20
4	8	KISS	8
5	5	MICHAEL BUBLE	20
6	6	LEONA LEWIS	14
7	13	ROD STEWART	15
8	14	PAVEMENT	5
9	15	THE CHEMICAL BROTHERS	4
10	18	CROWDED HOUSE	13
11	NEW	BON JOVI	9
12	12	PAUL WELLER	6
13	NEW	GREEN DAY	3
14	NEW	JOHN MAYER	4
15	9	FLIGHT OF THE CONCHORDS	3
16	NEW	GRACE JONES	1
17	4	CAPITAL FM SUMMERTIME BALL	1
18	NEW	ALICIA KEYS	5
19	NEW	V FESTIVAL	3
20	NEW	SIMPLY RED	11

Hitwise Primary ticketing chart

pos	prev	event
1	NEW	RADIO 1 BIG WEEKEND
2	1	T4 ON THE BEACH
3	NEW	BIFFY CLYRO
4	3	LADY GAGA
5	NEW	YOU ME AT SIX
6	2	SCOUTING FOR GIRLS
7	11	MICHAEL BUBLE
8	8	ANDRE RIEU
9	10	PLAN B
10	NEW	FLORENCE + THE MACHINE
11	NEW	CAMDEN CRAWL
12	16	LATITUDE FESTIVAL
13	6	BLACK EYED PEAS
14	13	WESTLIFE
15	20	ROD STEWART
16	19	BON JOVI
17	7	DOWNLOAD FESTIVAL
18	9	JLS
19	NEW	WAKESTOCK
20	NEW	HOP FARM FESTIVAL

tixdaq.com - Live entertainment intelligence
See more Tixdaq and Hitwise charts at musicweek.com



PRS to lead the debate agenda at Great Escape

PRS FOR MUSIC is taking a much bigger role in this week's Great Escape festival by sponsoring about one-third of the convention and fielding three senior executives.

PRS for Music economist Chris Carey will help kick off the event this Thursday in Brighton with a state of the nation address at 10.30am guiding delegates through the key market movements from the last year.

Carey's overview will cover recorded music and live music as well as business-to-business revenues such as publishing and advertising/sponsorship.

Carey will also be present on the first panel of the day, Income, Innovation and Investment, which will bring together Mama Group CEO Dean James, Universal Music Publishing international SVP Andrew Jenkins and Sparklestreet founder and Mr Scruff's manager Gary McClarnan.

The four executives will examine traditional and new sources of income available for artists and songwriters, the innovations that are taking place and where investment in talent will come from in the future.

At lunchtime delegates can meet with executives from PRS for Music, including Jules Parker from membership development.

At 2pm PRS chief economist Will

Page will be joined by Songkick CEO and Sonicbids CEO Panos Panay to discuss the driving forces behind the growth of the UK live music industry. The panellists will also consider ways to ensure this momentum can be continued.

At 3pm a panel entitled Clouds, Streams and Unlimited Music will discuss issues relating to streaming services and whether unlimited music can be a workable business model. Musicmetric CEO James Clarke, 7 digital founder Ben Drury, we7 CEO Steve Purdham and The Orchard international VP Scott Cohen will all contribute to this discussion.

The 4pm session, Make It Happen - Digital Marketing, Fan Engagement and achieving Critical Mass, will provide practical advice and tips for bands, managers and writers. Delegates should email any questions they want to be covered in this session to events@prsformusic.com.

At 5pm PRS for Music will also host a drinks reception in the Pavilion Theatre. A PRS spokeswoman says, "This is the first year we've been involved on this level. PRS for Music is partnering and sponsoring a third of The Great Escape convention which is fast becoming the UK's answer to SXSW."

FatCat Records is also presenting a night of live music at The Loft on May 13. The Brighton label will curate a hand-picked set of bands including Wild Palms, Here We Go Magic, Young Rival and Three Blind Wolves.



Escape to the coast: Brighton's Dome

CONGRATULATIONS!

KING CHARLES

1ST UK WINNER OF THE INTERNATIONAL SONGWRITERS COMPETITION

“LOVE LUST”



ISC JUDGES

Kings of Leon, Tom Waits, Rob Thomas (Matchbox 20), Timbaland, Jeff Beck, McCoy Tyner, Steve Winwood, Robbie Williams, Black Francis (The Pixies); Robert Smith (The Cure), Jerry Lee Lewis (Run DMC), John Mayall, Chris Hillman (The Byrds), Youssou N'Dour, Gary Lightbody (Snow Patrol), Toots Hibbert (Toots & The Maytals), DJ Tiesto, Baaba Maa, Monte Lipman (President, Universal Republic Records); Seymour Stein (Chairman/CEO, Sire Records), Amanda Ghost (President, Epic Records), Ric Arboit (President, Nettwerk Music Group), James Diener (President, A&M/Octone Records), Amy Doyle (Sr. VP Music & Talent, MTV), Brian Malouf (VP A&R, Walt Disney Records).



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News digital

ON THE WEB

www.musicweek.com

- **MissingTunes** aims to fill the gaps in your digital music collection
- **SongVote** brings the power of crowd-sourcing to playlist creation
- Can the **SongID** app give Shazam and SoundHound a run for their money?

Digital news in brief

- Digital sales in **France** rose 50% to a value of €12.5m (£10.6m) in Q1 this year, according to Snep. Revenues from streaming services doubled to €2.6m (£2.2m) while subscription income was up 27% to €3.8m (£3.2m).
- **Spotify** has confirmed that the seventh market it will launch in will be the Netherlands. The Dutch media is suggesting the launch date will be May 18.
- NPD Group says that 75% of iPhone owners in the US download **entertainment content** from the web.
- Apple sold more than 1m **iPads** in its first month, driven by the sale of 300,000 iPad 3G devices in their opening weekend at the start of May.
- An appeals court in Germany has ruled that **RapidShare** cannot be held liable for infringing content users transfer over its network.
- I Gotta Feeling by **Black Eyed Peas** has been named as the biggest download in US history by Nielsen SoundScan with sales of 5,561,000. Previously, Flo-Rida held the record with 5,536,000 sales of his track Low.
- **Irish MP3 blogs** could be forced to sign up to trade body IMRO's Limited Online Exploitation Licence and pay rights holders royalties or face being shut down.
- The division of News Corp. housing **MySpace** has posted a loss of \$150m (£99.5m) in the fiscal third quarter.
- **Trinity Mobile** says its Q1 sales rose 45% and claims it is now the biggest supplier of mobile tickets for clubs and festivals in the UK.
- **Funeral For A Friend** (pictured) are the latest act to turn to Pledge Music, the fan-funded platform, to raise money for their next recordings. Meeting the band and lessons from their guitarist are among premium extras on offer.

New services

- **BandCentral** offers acts a "suite of business tools" to manage all business and logistic issues. A free lite version is supported by ads, while a £5.99 monthly subscriber version has extra functionality.
- **Last.fm Festivals** sees the music discovery site move deeper into live music, recommending festivals based on a user's listening habits.

Apps round-up

- **Thumbplay (Android - free)** is an on-demand mobile streaming service now on Android after launching initially in January via the BlackBerry. Users must pay the \$10 (£6.60) monthly subscription fee to activate it.
- **Artwork Cloud (iPad - free)** generates statistics based around a user's most- and least-played tracks on their device, ranking them by listening frequency. It arranges albums covers in an interactive "cloud" with layered information about each title.

Deal struck with Spotify allows Playdio to scythe through podcasting red tape

Playdio paves way for podcast music

Podcasting

By Eamonn Forde

NEW SERVICE PLAYDIO claims it will cut through the licensing red tape that has prevented most podcasts from using music.

Set up by Kudos Records, Playdio (short for "playlist radio") has struck a deal with Spotify to offer streaming-based and music-centric podcast-style shows. Other streaming partners may be added soon.

Essentially what Playdio does is to create shows with audio links being recorded separately and full-length tracks being stitched either side of them within Spotify (provided they are available on Spotify's catalogue of 7m songs).

Kudos and Playdio MD Danny Ryan says, "We were looking at podcasting and there was no easy way to have licensed music on there or any way for it to make money for the producer. We then looked at streaming music services to see if there was a way that we, as an aggregator, could add value to those services."

Explaining how the first show with Phill Jupitus and Phil Wilding was created, Ryan says, "All they did was record a radio show but instead of using CDs, they used Spotify as their music source. The only thing

they had to be careful about was not talking over the music. At the end of the session, all they needed to do was extract the spoken word pieces. We upload them to Spotify and once they are live on the Spotify system we stitch the whole show back together."

The idea has been in development since the end of 2009 and users only need to click on a Spotify link to open a show and play it, skipping through tracks if they want.

"We are launching with Spotify simply because they have a wide user base and the way you can create public playlists links within it works really well with Playdio," explains Ryan. "Ideally we'd like to be on as many platforms as possible and make it as widely available as possible. We'd happily work with we7, Rhapsody in the US or any of the other streaming services."

Spotify SVP of strategic partnerships Paul Brown says, "It's clever radio-style

programming within Spotify that is an interesting development and very powerful from a promotional perspective."

For Spotify, which recently added Facebook integration to its client-based player, Playdio can help increase user dwell time and, therefore, the number of ads that can be served during each listening session.

It can also help migrate users to Spotify's £9.99 monthly subscription tier, with certain shows only available to subscribers. "Getting people to stay longer on Spotify and discover new music gets people engaged more and they are more likely to then sign up for the premium version," says Brown.

The fact that subscribers will be able to cache the complete shows on

their handsets is also seen as another incentive for users to upgrade to the premium version.

While it

can take up to six weeks for music to be ingested into digital services, Ryan estimates shows can be created and made available "within seven days".

This will mean they may lack the speed and topicality of podcasts that can be uploaded within minutes of being recorded. Playdio believes the availability of full songs will make up for the slower upload times, however.

Ryan admits that "clearing music for podcasts is a minefield", and while this model may streamline things on a streaming basis it will not turn licensing on its head overnight.

"Is it the cure to podcasting?" asks Brown. "No. But it's an interesting way of doing some programming on the platform. Podcasts are a different beast to pre-set downloadable and streamable content."

Launching on June 7, Jupitus and Wilding will host the inaugural podcast, with other presenters expected to be announced soon.

eamonn.forde@me.com



Filling the music gap: Playdio will debut on a podcast with Phill Jupitus (pictured) and Phil Wilding

Hong Kong consumers open to graduated response system

Cease and desist? Reaction to ISP letter

LIKELY RESPONSE TO A FIRST NOTIFICATION WOULD BE TO...

Stop downloading/sharing immediately	53.6%
Stop temporarily/wait and see	28.7%
Use other software/sites to download/share	5.0%
Change to another ISP	3.3%
Ignore it and continue downloading/sharing	3.0%
Don't know	6.4%

source: International Federation Against Copyright Theft (Greater China), May 2010

A UNIVERSITY OF AMSTERDAM REPORT controversially claims that filesharers are the music industry's best customers, while a poll of Hong Kong residents claims most respondents are in favour of a graduated response system.

The Legal, Economic & Cultural Aspects Of File Sharing study, headed by Professor Nico van Eijk, says "there is no sharp divide between filesharers and others in their buying behaviour". It also says they are the "industry's largest customers".

The research looked at piracy across music, games and films, finding that music filesharers' spending on recorded music did not change but they increased spending on concert tickets and merchandise.

"Only part of the decline in music sales can be attributed to file-sharing," asserts the report. "Despite the losses for the music industry, the increased accessibility of culture renders the overall welfare effects of filesharing robustly positive. As a consequence the entertainment industries, particularly the music industry, have to explore new models to sustain their business."

Music was the most downloaded entertainment product among Dutch internet users. The study claims that "buying and file-sharing turn out to go hand in hand", with 68% of those filesharing music also buying it. Of those buying music, 80% say they do so because they love music while 50% say they do so to support the artists.

"Filesharing is here to stay", concludes the report and "the point of no return has been reached and it is highly unlikely that the industry will be able to turn the tide". It does, however, add the fact that labels are moving into 360-degree deals means they can benefit from the knock-on effect for the live and merchandising businesses.

Gradual solutions

WOULD YOU SUPPORT THE IMPLEMENTATION OF A GRADUATED RESPONSE SYSTEM?

Strongly support	15.1%
Support	42.0%
Neutral	15.3%
Against	13.5%
Strongly against	6.5%
No comment	7.6%

source: International Federation Against Copyright Theft (Greater China), May 2010

While the Dutch study claims that trying to control piracy with DRM or litigation is doomed, a poll in Hong Kong found most respondents backed a graduated response

system to tackle piracy, of the sort that the Digital Economy Act will introduce in the UK.

The survey was conducted by International Federation Against Copyright Theft (Greater China) and the headline finding was that 71% of people polled claimed they would stop using illegal sites if a graduated response system was implemented.

On top of this, 53.6% say they would immediately stop downloading from illegal sources if their ISP was to send them a warning letter.

Against this, 12.5% assert that graduated responses would not stop them downloading illegally, with 3.3% saying they would simply switch ISPs if they received a warning letter.

Music was the most downloaded content type among those polled (with 47.1% doing so), followed by software (21.8%) and movies (10%).

Both studies come in the wake of the publication of IFPI's global sales figures for 2009. It states that music sales in markets such as Sweden and South Korea rose last year precisely because of government measures to crack down on digital piracy.

News publishing

Fyfe Dangerfield cover of Billy Joel's song is a big hit

John Lewis TV sync gives the Piano Man a retuning

Syncs

By Charlotte Otter

EMI MUSIC PUBLISHING, GEFLEN AND SONY MUSIC are the big winners from John Lewis's latest from TV ad campaign after two versions of She's Always A Woman made the UK Top 40.

The Billy Joel song is performed by Guillemots front man Fyfe Dangerfield and was yesterday (Sunday) on course to enter the singles chart a week after Joel's original debuted.

The song's new-found popularity follows the launch of ad agency Adam and Eve's new £6m campaign and has seen EMI Publishing, which controls the rights to the song, benefitting because of the renewed interest in the song.

Meanwhile, Geffen has issued Dangerfield's cover and Sony Music handles Joel's recorded catalogue. And with just two weeks of TV airtime, Dangerfield's cover has already been added to the playlist of 108 radio stations' and the A-list of 40.

The single has also broken the record for the most tagged track on Shazam and demand for the song was such that it prompted Geffen to bring forward the single's release date by three days.

On the record side, Universal's director of film, television and advertising Marc Robinson says the success of the Dangerfield cover should be attributed to the emotional connection viewers feel towards the commercial.

"A lot of people really empathised with the advert when it first aired," he explains. "And the high quality of the advert and the total uniqueness



of the track has meant it has been a huge hit in the UK."

It is the first time Dangerfield has done sync on spec, but Robinson adds the department store fell in love with the singer as soon as it heard his version of the song. Universal only received confirmation Dangerfield's cover would be used on the commercial two days before it went

live on television.

Geffen marketing director Claire O'Brien says her label is continuing to generate hype around Dangerfield's single. "Last week saw the beginning of a digital, radio and television campaign taking place," she says. Digital copies of Dangerfield's album now come with the cover as a bonus track and physical copies will be available from next week. She adds iTunes has also competitively priced the single at 59p, "meaning we anticipate there to be higher sales of the song than usual".

Meanwhile, the original single penned by Joel and released by Sony RCA claimed a top 30 place through digital sales alone at the start of the month.

Now Sony Music's head of promotions for commercial music, Daniel Hinchliffe, says the major is looking to profit from the renewed interest in Joel with the re-promotion of his greatest hits, Piano Man: The Best of Billy Joel.

"As we don't own the rights to the song, and it wasn't Billy Joel's version being used for the advert, we



Pos SONG / Artist / Writer / Publisher

- 1 HAVEN'T MET YOU YET Michael Bublé Bublé, Foster, Chang Warner/Chappell
- 2 MILLION DOLLAR BILL Whitney Houston Felder, Tyson, Keys, Deen, Harris EMI, Universal
- 3 PENCIL FULL OF LEAD Paolo Nutini Nutini Warner/Chappell
- 4 VIVA LA VIDA Coldplay Buckland, Berryman, Champion, Martin Universal
- 5 HAPPY Leona Lewis Tedder, Bogart, Lewis Sony/ATV
- 6 BAD BOYS Alexandra Burke James, Busbee, Watson, Summerville, Evans Warner/Chappell, Universal
- 7 EVERYBODY IN LOVE (PUT YOUR HANDS UP) JLS Hector, Rotem, Doman Sony/ATV
- 8 CHASING PIRATES Norah Jones Jones EMI
- 9 WHAT ABOUT NOW Westlife Hodges, Moody, Hartzler EMI, State One, Bug Music
- 10 BUILD ME UP BUTTERCUP The Foundations Macaulay, D'Abo Interworld Music, EMI, Sony/ATV

People across Britain are switching on to Michael Bublé and his songwriter collaborators Amy Foster and Alan Chang after this week's PRS For Music chart places the Canadian artist at the top of the most-played track on jukeboxes in the first quarter of this year.

Also worming their way into the nation's consciousness are Whitney Houston and Paolo Nutini coming in second and third respectively with their songs Million Dollar Bill (penned by Felder, Tyson, Keys, Deen and Harris) and Pencil Full Of Lead.

The bulk of this week's chart is dominated by former X-Factor contestants, with Leona Lewis, Alexandra Burke and JLS forming the core of the list. However, the chart is not all easy-listening classics, as Tony Macaulay and Mike d'Abo's Sixties hit Build Me Up Buttercup reveals, with the hit adding a dash of brightness and vigour at the bottom of the chart.

had no idea this was going to happen," says Hinchliffe. "The surge in demand for She's Always a Woman came right out of the blue. However, we are not complaining in the slightest. It's a win-win situation for everyone involved."

Hinchliffe adds this is not the first time the major has profited

from a surge in interest in heritage acts. "We had a similar surge in sales of Journey's album after Don't Stop Believin' was performed by the Glee cast and X Factor's Joe McElderry. It's fantastic when these revivals happen but they can be very unpredictable."

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Online link-up with educational body entices new generation to classical music

THE ASSOCIATED BOARD OF THE ROYAL SCHOOL OF MUSIC is working with online backing track specialist Pure Solo to turn a new generation of youngsters on to classical music with a project which enables musicians to record and distribute performances from their front room.

The new global venture will see musicians pay to access the entire ABRSM syllabus through music online portal Pure Solo.

The educational body is currently well known in music-teaching circles as it grades exams and has access to a vast range of classical composers' work from

Bach to the present day thanks to a long-running agreement with classical music publishers including Music Sales, Faber and Boosey & Hawkes.

ABRSM also has a publishing arm, which is a wholly-owned subsidiary of the company and administers the copyright of composers including Thalia Myers, who helped put together the company's Spectrum music-book series and produces its own compositions suitable for music exams.

The organisation's arrangement with Pure Solo will see the online company clear all ABRSM's third-

party publisher copyrights and will provide musicians with digital notation of the music and a performance of the accompaniment to the piece, which they can then use to play along to and record themselves. They will also be able to share these recordings on CD, email or through a variety of social-networking sites.

ABRSM spokesman Dave Smith says the main aim of the project is to provide an educational tool for budding musicians to share their performances with friends and teachers.

However, he adds the venture will also make classical music more

accessible to youngsters. "Pure Solo has primarily been used in a pop environment in the past," he says. "However, now children learning instruments at school will be able to get access to great composers from Bach to the present day and record themselves performing their compositions. We are trying to turn on a whole new generation to classical music and this is a wonderful way to do so."

Musicians will pay between 49p and £1.99 for a piece of music, with the price set according to a compositions length and complexity, and initially the project will focus on the flute and clarinet

music syllabuses. Last year more than 271,000 people took ABRSM exams in the UK and of these nearly 29,000 were flautists and 23,000 played the clarinet.

Smith explains, "It made sense to start the project off with the two most popular instruments before extending it across the board."

Pure Solo co-founder and COO John Thirkell adds he hopes the project will encourage budding musicians to become masters of their craft because it is an easy way for a musician to record their performances, without the expense or the hassle of going to a recording studio.

News diary

ON THE WEB THIS WEEK

ROW ERUPTS OVER POLICE COSTS

Tom Tomalin: "If I have understood correctly, it is totally insane to say a festival like Cornbury possesses the same level of risk as, say, V or Glastonbury, so why charge the same costs for all types of festivals?"

MUSIC ENTREPRENEURS WARN OF DANGERS OF LIB-LAB COALITION

Juliana Farha: "Whatever George Osborne claims, I haven't heard any of the three parties make a compelling pitch for their support of entrepreneurship and I see little indication that any of them understand the challenges that entrepreneurs and small businesses face – not surprising since few politicians have private sector experience."

PIRATE BAY AND BPI CROSS SWORDS AT MW/BME DEBATE

Inkysmudge: "It was noted that no artists (either independent or on major labels) were on the panel. It would've been interesting for me as a self-publisher to hear something of their perspective."

Page turns promo interactive

UNEARTHED

MERCURY RECORDS ACT Tiffany Page will be one of the first artists to take advantage of a new tool that enables music fans to interact directly with video content.

The promo clip to Page's first full single *On Your Head* will be available via a widget that allows fans to influence how Page moves within the film. Using their mouse, fans can direct her to different spots on the stage and even direct her to smash her guitar.

Marketing manager Ben Karter hopes this will encourage new fans to discover Page's music. "You basically have a number of different moves which you can direct her to do as the video is playing," he says.

The widget will be available to Facebook and other social networking sites so fans can host it themselves. Mercury is rolling out the video online from today (Monday).

Page signed to the major late last year and has spent the last six months building the foundations of her career through a consistent live schedule and data-gathering efforts at those gigs.

TIFFANY PAGE



Cast list

Management

Marc Sher and Nikki White

Marketing

Ben Karter, Mercury

Radio

Robert Pascoe and Mark Rankin, Mercury

Press

Louise Mayne, Mercury

TV

Helena McGeough, Mercury

Agent

Natasha Bent, The Agency

On Your Head is the first mainstream push from the label, which has thus far focused its energies on grass-roots awareness, soft releasing an EP around introductory single *Walk Away Slow* which was made available to fans exclusively via a Tiffany Page iPhone application.

"The key thing for us has been positioning her as a live act, because every time she plays we win big," says Karter. "Over the course of the year we set a target of having 20 dates per month, just so she's out there and in front of people."

To this end, Page has hit the road with labelmates the Noisettes and is currently touring the UK with Hole. She also played her own residency at the Relentless Garage in London which sold out. Next, she hits the road as part of the New to Q tour.

On Your Head was a recent record of the week on Fearnie Cotton's Radio 1 show and has been added to playlists on Capital, BRMB, Global Hits Network, Bauer, UTV Group and UKRD Radio Group. The debut album will follow in June.

stuart@musicweek.com

Dooley's Diary



Hawaii goes to Yorkshire for a seaside special



DOOLEY TAKES A SOMEWHAT ARTISTIC THEME this week, with news from the delightful seaside town of Filey, North Yorkshire. For it was here that the renowned sea-lover Jack Johnson (his new album is called *To the Sea*) inspired a bunch of 15 "sand artists" to create the largest sand drawing ever seen in the UK (yes, really), with a massive plaque commemorating the Hawaiian surfer dude. The result, as you can see, is an enormous beach sculpture, 900 metres wide and 90 metres deep, on Filey Beach. The council, you will be pleased to learn, gave the project their blessing, although what the residents of the local caravan park, just about visible in the pic, made of it is anyone's guess... In this cynical, jaded world, how do you create a bit of interest in your new album? Few glasses of champers? A gig? Or how about spending seven nights in an egg? For that is precisely what siblings Natasha, John and Peter Wilson, from Sussex-based group **The Myst**, are planning. The band will live, eat and sleep in a specially constructed giant egg as part of this year's

Brighton Fringe Festival in support of their new album (or should that be albumen?) *White Buffalo*. The egg, we are told, includes a waterless, eco toilet along with enough supplies to last the week. When the band finally crack open the egg it will be straight into a live performance of tracks from *White Buffalo*. And that's no yolk... **SongLink** editor/publisher David Stark won the critics award at the Malta International Hit Song Contest 2010 with his Beatles tribute *Remember* (Gold Songs). The song was performed at the event by part time singer – part time Harry Potter stand-in Ben



Champion, pictured here alongside Stark... Prior to a life in front of the easel, **Turner Prize favourite Dexter Dalwood** pled his trade in the music

business in one of Bristol's early punk outfits. A little-known fact is the painter was once bass player with The Cortinas. They toured with punk premier leaguers Television, shared the stage with The Stranglers and gave the world Fascist Dictator (insert your own general election joke here)... Talking of veteran musicians, our spies at

the well-attended save

6 Music gig at 93 Feet

East last week tell us

that silver fox **Nasher**

from **Frankie Goes To**

Hollywood, who performed

alongside Ian 'geezer' McNabb, had to

get a helper to hold up

the lyric sheets. Next

they'll be sporting a fetching set

of hearing aids on stage...Now, if you

are accosted in the streets this

week by tight-jeaned urchins clutching

dobber pens then it can only

mean that the **craze for indie bingo**

has struck. **Dooley** ran into the phenomenon

last week at a party run by mobile phone company

Orange to celebrate its 12th year as a

sponsor at Glastonbury Festival. Despite being the kind of eagle-eyed

observer who can tell his Libertines from his

We Are Scientists – as well as snaffling

three extra entry sheets – Dooley

did not collect the grand prize of two

tickets for next month's festival. Luckily, I Blame Coco was on

hand to help us overcome our woes, playing a short, but winning set...

Iggy and The Stooges' Raw Power

was something of a sleeper hit.

Which is another way of saying it

sold approximately nothing on

release. But it has continued to do

well ever since among fans of drug-

crazed rock'n'roll and a new legacy

issue has just come out. To cele-



brate, Sony handed over a silver disc to Iggy Pop when he was on these shores at Later... with Jools Holland. Iggy was apparently very pleased, as it was the first-ever disc he has received for the album. Pictured (l-r): Tom Burleigh (Sony), Pop's manager Henry McGroggan, Pop, Jools Holland, Claire Jones and Daniel Hinchliffe (both Sony)...

Election fever clearly engulfed the Beggars' office last Thursday: the respected indie held its own "Beggars staff election", with Labour coming out the leader on 40% of the votes; the Lib Dems getting 38%, the Tories 15% and "others" 7%. Gordon Brown should be so lucky...

Features

ORIGINAL OUTLOOK

XL RECORDINGS

Having reached the grand old age of 21, XL Recordings continues to rebel against industry norms while forging ahead with equally uncompromising artists

Labels

By Christopher Barrett

XL RECORDINGS, the label founded by a teenage Richard Russell in 1989 as an outlet for the uncompromising sounds of the dance and urban underground, has matured to become a fully developed 21-year-old boasting both experience and musical riches.

But despite XL's coming of age, and the fact that it kicked off its 21st year with a US number one album in the shape of Vampire Weekend's *Contra*, Russell (inset, below) shows little sign of conforming.

"We don't have budgets, we don't have forecasts, I just don't spend time thinking about that," admits Russell, who while still finding time to enjoy his artistic endeavours (most recently producing, mixing and recording Gil Scott-Heron's latest album *I'm New Here*) continues to see his business flourish.

Dressed in T-shirt and jeans while nestled cross-legged on an expansive sofa in his airy office in Ladbrooke Grove, Russell emanates a calm confidence, something that is none too surprising considering the continued success of his label.

Since Liam Howlett's *The Prodigy* and Basement Jaxx became platinum-selling artists on XL, the label has attracted a wealth of acts that have managed to balance success with innovation. From Adele and Beck to Vampire Weekend and *The White Stripes*, XL's roster reads like a veritable A to Z of strong-minded, uncompromising and, perhaps most importantly, successful artists.

XL's most recent signing Gigs continues that fine tradition with the Peckham rapper's visceral tales from the urban underbelly having seen him shift some 20,000 copies of a mixtape prior to signing with XL.

Since then he has continued to build a strong following with 300,000 YouTube views of the video from his forthcoming album *Let Em Ave It*, released June 6, while media specialist support has seen Tim Westwood, Mistajam and Zane Lowe all spin Gigs' new single *Look What The Cat Dragged In* within 24 hours of copies being pressed.

XL managing director Ben Beardsworth says that Gigs' troubled past – he continues to experience police stopping his shows – is expressed in his music in a very "honest and frank way" and in a manner that "really connects".

Discussing the Gigs self-A&R'd forthcoming set, Russell describes it as "incredibly uncompromising, controversial and very exciting; he has made an extraordinarily intense debut".

"We tend to work with strong artists who have strong tastes," says Russell. "The type of artists we like working with might be seen as difficult, but what would be difficult for us is working with someone you have to manufacture, the type of artist that might be seen as compliant, because we're not used to that."

And while some independent labels appear to play something of a numbers game, Russell and Beardsworth are set on sticking to releasing no more than around eight albums a year, which does not leave a great deal of room



for too many new signings.

"There is an optimum level [of releases]," explains Russell. "I have a bit of an anti-business philosophy on this, because business is all about getting bigger and I don't believe in us being bigger; I believe in us getting better. Our size is right, it works, but we are always trying to improve what we do as a label."

As the label's heads continue to refine XL's services and output, both Russell and his MD are focused very much on delivering worldwide hits and dealing with artists on an international level.

"It is extremely unlikely that we would sign a band not on a worldwide basis," says Russell. "The whole idea of a split territory is a slightly misleading thing. There are no split territories now; there's one YouTube, one Pitchfork... you can try and pretend but if you are launching an act now, you are launching them worldwide."

Rather than Vampire Weekend's US number one inspiring a change to the way XL operates across the Atlantic, Russell believes that it has simply worked to advertise the capability of the label's 35-strong New York-based operation.

"What used to be an extremely uneven playing field in the US has levelled out for us and the majors. Ambitious artists used to look at us and say 'Good label' but not good enough for America. Now they look at us and think 'good worldwide label,'" says Russell. "It's taken a while for us to get to that stage, but the evolution of our operation over there mirrors that of our operation over here."

The xx, who are managed by an XL staff member, are a good example of the blend of the label's international reach and expanding UK services forging cross-border success.

Recorded and mixed in its entirety at XL's in-house studio at its Ladbrooke Grove residence, The xx's

"I don't believe in us getting bigger; I believe in us getting better.." **RICHARD RUSSELL, XL RECORDINGS**



eponymous album is very much a homemade XL project and is now approaching 600,000 worldwide sales with 120,000 of those accumulated in the UK.

"The xx have not really crossed over anywhere yet – it is like the biggest non-crossed-over record," says Beardsworth.

"It's a healthy career position to be in," enthuses Russell. "They have the potential to build in every territory and have a live career in all of them. Going forward that is what labels are looking to do because if you are looking to achieve success you need it to be worldwide success."

But XL does have split-territory deals including Adele, following a licensing deal with Sony.

With the multi-million-selling, Grammy Award winning 22-year-old from Tottenham currently in the studio with Rick Rubin, XL is naturally looking forward to releasing the results. But closer on the horizon is the as-yet-untitled new album from MIA – who with *Paper Planes* is responsible for XL's best-selling single to date.

The first offering from MIA's new album, due on June 28, is the single *Born Free*. Its video, directed by Romain Gavras, portrays the rounding up and slaughter of red-heads by US officials and has kicked up something of an online storm with YouTube pulling it.

While controversy rarely hinders an artist's success, MIA's latest offering certainly reflects Russell and his team's desire to work with artists who are not afraid to express themselves.

"I think record labels have often made the mistake of thinking that they are in control of all this stuff and as a result have become possessive and ego-driven, whereas the artists that we want to work with have strong views about things and know who they want to work with and how," says Russell.

"Adele has done it her way; she has never played a festival because she didn't want to – that's an inspired call; what artist says no? But they're our kind of artists. It's not about experience. It's about instinct and having an original outlook."

TOP
'Ave It: Peckham rapper Gigs is the latest XL signing with an album out next month

LEFT
Once bitten: Vampire Weekend delivered an American number one album for XL

ABOVE
Controversy: MIA's latest video has been pulled from YouTube – but Richard Russell (inset, left) believes in allowing their artists to express themselves



Features



THE STYLE COUNCIL

Music and fashion have been bedfellows for decades, responsible for spawning numerous popular culture and counter-culture movements. Now with bands and brands uniting like never before, the relationship shows no sign of ending

Music and fashion

By Paul Gorman

ABOVE

Dedicated followers of fashion: clockwise from top left - Malcolm McLaren and Vivienne Westwood's former Sex shop on the King's Road; McLaren and Westwood; Johnny Rotten in a Westwood-design T-shirt in punk's heyday; Jimi Hendrix's military brocade; The Beatles' round-collared suits; and Elvis Presley with Bernard Lansky

RIGHT

Half a world away: Liam Gallagher models his Pretty Green range - a far cry from the mid-Nineties when he and brother Liam briefly made Manchester City shirts *de rigueur* (inset)

THE RECENT DEATH OF IMPRESARIO, ENTREPRENEUR AND ARTIST MALCOLM MCLAREN has served to underline the importance of "the look" to popular music.

McLaren was the key figure who, in the Seventies and Eighties alongside Vivienne Westwood, focused attention on the relationship between pop and fashion by realising a series of stylistic triumphs, from Teddy Boy and rocker apparel via his shop incarnations Let It Rock and Too Fast To Live Too Young To Die, through punk and new wave with Sex and Seditonaries to new romantic, hip hop and world music with World's End.

"I was always interested in the look of music and the sound of fashion," McLaren told me not long before he died. "Opening my shop on the King's Road in 1971 was my way of investigating the potency of that twin obsession which, of course, really first came to fruition with the Sex Pistols and what became known as 'punk'."

By applying the acute visual and political sensibilities honed during eight years of art school to a flaccid music scene, McLaren became the most significant figure in the collision of popular music and street fashion which is these days a multi-million-pound global business.

This acquisition of a lifestyle which popular music brings to clothing accounts for such recent developments as Liam Gallagher's Pretty Green label launching in the US after establishing itself on these shores over the last year, and also why Amy Winehouse is now engaged in collaborating on a fashion line for mod casual-wear giant

Fred Perry. These are but two examples of the teems of such collaborations over recent years, from the success of Lily Allen's polka-dot collections for Topshop in 2006 to the launch of Victoria Beckham's denim label the following year, which led to her becoming "the face" of one of the world's leading designers, Marc Jacobs, in 2008.

The latest such venture is this spring's collaboration between singer-songwriter Pixie Lott and high-street women's wear brand Lipsy.

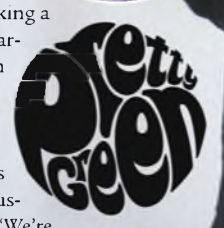
Timed to coincide with the summer festival season - now a major marketing opportunity for fashion labels - Lott has launched the so-called "Pixie Collection" - with two collections: Pixie Festival and Pixie Party.

The designs reflect her style of combining vintage fabrics with waistcoats, bleached denim and animal prints.

The deal was brokered by marketing company Mood Media, which has also worked with such brands as M&S, Thomas Pink, Liberty and Arcadia Group.

To support the launch, Lott is making a number of in-store personal appearances, and, all going well, will return with an autumn/winter range later in the year.

Lipsy CEO Jeremy Stakol acknowledges that Lott is bang-on his company's demographic. "Our customers identify with her," he says. "We're





confident her collection will be at the top of every girl's shopping list this summer."

It may seem a mighty long way down rock'n'roll, but such highly-tuned commercial exercises can in fact be traced back to a 17-year-old named Elvis Presley, who, 50 years ago, stuck his nose up against the window of Memphis clothing store Lansky Bros and lusted after the ghetto-fabulous apparel sold within.

"I asked Elvis why he didn't come in and buy from me," said Bernard Lansky in 2001. "He said: 'I don't have no money now, but when I do, I'm gonna buy you out.'"

"I told him: 'Don't buy me out, just buy from me.' And that's what he did."

Within a year the boy from Tupelo, Mississippi, was incorporating Lansky's flash pink and black threads with his incendiary music and stage presence, and was transformed into The King, the first rock star who instinctively understood that, in popular music, the look is as important as the sound.

This key realisation was absorbed by subsequent generations tapping into the visual creativity of designers, tailors, boutiques and labels in the US and the UK: The Beatles in their Dougie Millings' suits with Pierre Cardin-style collars, The Rolling Stones in crushed velvet pants from Granny Takes A Trip, Jimi Hendrix in brocade military-wear from I Was Lord Kitchener's Valet, Bowie in Yamamoto's other-worldly Ziggy creations, Marc Bolan in glam jackets from Alkasura and Roxy Music and Duran Duran in Antony Price's silk suits.

Now it is *de rigueur* for those in pop to be fashion-savvy. In the world of urban music it is impossible to separate the rise of Jay-Z from his world-beating Rocawear label or Pharrell Williams from his ultra-hip Reebok-licensed fashion line Billionaire Boys Club.

Sportswear brands have been actively exploiting the crossover ever since Run DMC chanted My Adidas in 1986; ahead of this year's football World Cup the pack has been led by Umbro's hook-up with Kasabian, which resonates with memories of Oasis sporting Brother-sponsored Manchester City shirts at the height of Britpop a decade-and-a-half ago.

In February, Umbro persuaded Kasabian's Tom Meighan to be the first person to wear the new England away shirt in public, onstage during a show in Paris (during that city's Fashion Week).

A shot of an impassioned Meighan at the gig is now central to Umbro's summer advertising campaign, and the singer gushed about the experience in an exclusive interview on the brand's blog: "It's cool. I'm representing England, the wonderful country that we live in, and all the good things about being from there. Being here with the band is amazing, and doing this just tops it all off. It's the best shirt around as well. Nice cuffs."

In contrast to such lad-rock ventures, soulful divas



chose a *couture* direction: Mariah Carey's last album *Memoirs Of An Angel* came with its own exclusive issue of *fash-mag Elle* (with the high-end advertising covering recording costs) while younger rival Rihanna announced her recent sexy/glam image gear-change not in *Billboard* or *Rolling Stone* but via a moody photoshoot for *Vogue Italia*.

For urban, rock, pop, hip-hop and even metal artists, stylists are as much a key part of the promotional presence as publicists and, in the 360-degree scheme of things, major artists simply cannot be seen without a fashion association; think Bjork, David Bowie and Lady GaGa's endorsement of the late design genius Alexander McQueen or Roisin Murphy's use of Alexander Wang and Matthew Williamson for stage-wear and video clips. Fragrances, accessories and – in the case of Kylie Minogue and Jennifer Lopez – underwear lines, have all become part of the marketing mix.

In turn, the traditional fashion business and, in particular high-street brands and retailers, are ever-increasingly keen to court the involvement of an artist who can lend not only credibility but access to hitherto untapped fanbases.

The Arcadia Group's Topshop and Topman have been at fashion retail's forefront in forging musical associations. Witness the latter menswear group's activities in recent years as it corners the 15–24-year-old demographic.

Topman has long sponsored a "best dressed" category at the NME Awards and backed the music paper's tours. In 2008 it struck a similar partnership for MTV2's Gonzo dates and in 2009 joined forces with Rough Trade in a series of in-store initiatives. At the high-end, Topman's collections of Antony Price's off-the-peg Priceless label – silk suits, colourful ties and trendy overcoats – play on the designer's past associations with such style leaders as Bryan Ferry and David Bowie.

More recently the chain, which operates 208 outlets

in the UK as well as boutique concessions in New York and Tokyo, unveiled a regular series of musical events under the banner Topman CTRL (inset), with appearances by New Young Pony Club, Filthy Dukes and Bombay Bicycle Club.

In May, an alliance with Channel 4 will kick off the first of a series of dates under the banner Topman CTRL Student Tour. These will be presented by T4's Nick Grimshaw, Miquita Oliver and Alex Zane among others and take in gigs by bands including Futureheads, Archie Bronson Outfit, Cassidy and Yeasayer at venues in London, Newcastle, Exeter and Oxford.

"The link between music and fashion has never been stronger," says Topman marketing director Jason Griffiths, who also oversees the now regular Access All Areas spring collection which aims to exploit interest among young males in looking right on the festival site.

"Music is a key influence within our design aesthetic. Topman CTRL reinforces our strategy of supporting young talent in fashion and music and was inspired by our customers telling us they wanted to get closer to the bands they love and through them, discover new music and fashion influences."

And the traffic is now two-way. The music industry has responded by not only encouraging advances from the rag trade, but seeking out and initiating opportunities itself.

This month also witnesses the birth of a new move into the field by HMV with its concept The Studio. Kick-started at the company's Leeds store, this venture will be rolled out across 40 outlets and replace the current stock which is heavily predicated on pure merchandise.

"We will be launching with French Connection Music + Film icon tees as well as Last Exit To Nowhere, the T-shirt brand inspired by cult movies," says Richard Stockwell, recently appointed as HMV's first fashion manager.

More lines will be added as the project progresses, says Stockwell, who has worked for two decades in the cloth-

ABOVE
From left: The Rolling Stones' trademark tight trousers inspired by Sixties King's Road boutique; Antony Price's colourful suits on display in Duran Duran's Rio video; and the late Alexander McQueen's coat design for David Bowie

LEFT
Festival fashion: Pixie Lott is fronting two campaigns for Lipsy taking in festival and party wear

ABOVE
England expects: Kasabian's Tom Meighan unveils Umbro's new England away shirt in a novel 'launch campaign' during a Paris gig



"It's cool. I'm representing England... It's the best shirt around as well. Nice cuffs..."

TOM MEIGHAN, KASABIAN

Features



ABOVE
Just what the doctor ordered: Noisettes help front Dr Martens 50th anniversary campaign, a fashion item that has been embraced by everyone from skinheads to punks, goths and emos

RIGHT
Rihanna's *Vogue Italia* campaign

ing business, at M&S and Arcadia as well as – more recently – the casual-wear brand Fat Face, where he was head of menswear.

“We are currently working on additional labels to add to the Studio range but these negotiations are still ongoing,” he says.

Reporting to commercial director Gary Warren, Stockwell has assumed control of HMV's two-strong merchandising team and is charged with developing a dedicated fashion-buying division to service The Studio (which will appear in a scaled-down version as “Studio Lite” in small and medium-sized outlets).

“The Studio represents an extension of what we've been doing for some time,” says HMV's communications head Genarro Castaldo. “In general there has

been a branching out from music, films and games. This has been partly out of necessity – the way people discover and consume content is changing – but also comes from consumers themselves. They no longer want a silo-ed offer focusing on individual products.”

Certain apparel has inextricable historical bonds with music – foremost being Dr Martens boots, favoured by skinheads and suedeheads dancing to reggae and ska from the late Sixties onwards, through pogo-ing punks and air-guitar-playing metallists to gloomy goths and ultra-sensitive emo kids.

In April Dr Martens celebrated the 50th anniversary of the production of its very first pair of classic



1460 boots by enlisting 10 artists – including The Duke Spirit, Noisettes and Black Rebel Motorcycle Club – to cover cult songs, with complementary video clips commissioned from 10 new film directors.

These are now being used as viral marketing spots all over the web and can be downloaded for free via DM's site.

One of the key people to draw on the Doc Martens heritage was designer Wayne Hemingway, who came up with wild and wacky variations in see-through vinyl and polka dot back in the Eighties, when the brand was sported by the likes of Bros and Kylie Minogue.

This summer Hemingway is the prime mover behind the three-day Vintage At Goodwood festival, which seeks to attract music lovers who crave clothing from bygone eras. Staged in August in the grounds of the Goodwood Estate, West Sussex, the event will have a full-blown marketplace as well as pop-up shops from the likes of The Body Shop, Oxfam and John Lewis.

Lily Allen has granted the event her seal of approval by announcing that she has chosen Goodwood as the venue where she will unveil her new fashion label Lucy In Disguise.

And so the train set in motion by Elvis rolls on. It seems fitting to give the final word on the subject to the man who first made over the crucial relationship between the look and the music.

“The two most vulgar mediums of all, pop music and clothes, are the way people create their lifestyle,” said Malcolm McLaren. “If you combine the two, well then, you have everything.”



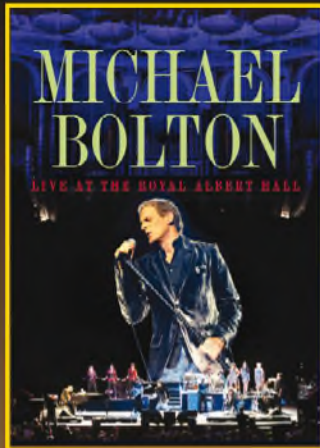
Paul Gorman is author of *The Look: Adventures In Rock & Pop Fashion*.

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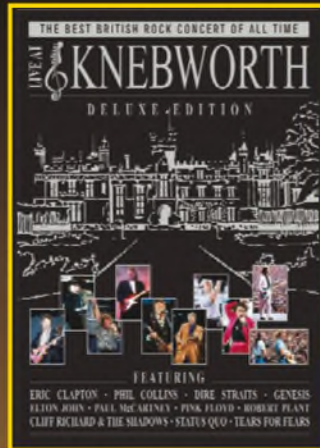
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Features

THE FULL CIRCLE

For 25 years Bon Jovi have negotiated the music industry's fickle waters and remained one of the planet's biggest rock bands. Music Week caught up with them on the eve of their 12-date O2 run

Talent

By Adam Woods

MICHAEL JACKSON'S MYTHICAL 50-NIGHT STAND at The O2 never happened, but even as an abortive enterprise it set the bar unreasonably high for future residencies at the south-east London venue.

Next month, Bon Jovi come through to play 12 nights on the Greenwich peninsula, with a night at Paris-Bercy in the middle. It is the longest run at the venue since Prince's 21-night stint in 2007, by a band who have sold 120m records in 26 years, scored four US and five UK number-one albums and are in the early stages of what may prove to be the biggest tour of this year. But still: only 12 nights?

"Well, we started to schedule stuff and then American opportunities came up on one bookend and a couple of European things on the other bookend and that was it," shrugs Jon Bon Jovi who, frankly, does not need to justify himself.

London, after all, is just one stop on an as-yet unfinalised route that will keep Bon Jovi on the road into 2011. The Circle Tour, the band's biggest since the late-Eighties, makes a good case for the band as one of the very biggest in the world, as the frontman attests.

"If we are not the biggest tour in the world this year, we will certainly be number two," he says. "Maybe it's going to be us and U2."

According to the promoter of the shows, AEG Live president of international touring Rob Hallett, Bon Jovi are a bigger draw now than they were at the time of *Livin' On A Prayer*, the song which, more than any other, made their name. "And they were one of the biggest groups in the world then," he points out.

In the context of the broader tour – which has already done one lap of the States since kicking off in Hawaii in February – a 12-night residency in London is virtually a summer break, especially as it stands in for more or less an entire European leg.

"Last year, [guitarist] Richie [Sambora] and I were mixing the last record in London and we said, 'Isn't it always so great here in June, with the shows in the park and Wimbledon and the great weather?'" says Bon Jovi. "We should just do a long run at The O2 and park ourselves here. Instead of the usual European stadium run, let's just do London and nothing else."

The O2 shows come just two years after the band filled Twickenham twice. With all 185,000 O2 tickets virtually sold out, Bon Jovi have effectively doubled their London audience this time around, basically by inviting the European hardcore to come to England and see them.

It is the latest smart strategy in a run of sharp thinking that has kept Bon Jovi at the top of the ladder while many of their Eighties rivals have slipped at least a rung or two.

"It always looks like strategy if it works," laughs Bon Jovi's personal manager Paul Korzilius, who takes responsibility for their touring business. "I know we think, I know we plan and adapt our plan and we are flexible and dynamic. But check in with me in a year and I will let you know if we are strategic or stupid."

For a rock band with international touring responsibilities, Bon Jovi have also been remarkably prolific of late. *The Circle*, their 11th album, released in November through long-time label Mercury was their fifth new set in less than 10 years.



LEFT
Back at the crossroads: a host of Bon Jovi activity is planned for 2010 including a new best-of compilation and expanded reissues of the band's studio albums

Inspired equally by the trickle-down misery of the downturn and the arrival of Barack Obama in the White House, the record came hard on the heels of 2007's country-influenced *Lost Highway* and landed, like that album, at number one in the US and number two here.

"I didn't intend to put out a studio record," says Bon Jovi. "Lost Highway was just out and having too much music in the marketplace sorts of waters everything down, but I went to the record company and said, 'I have got these timely songs, but I don't know if they are pop hits.' And God bless them, they said, 'You should always be timely. Don't worry about us – do what you want to do.'"

As the tour for *The Circle* goes on, its promotional load will increase, with the arrival on May 24 of a complete set of reissued albums – all of them bolstered with live material from the relevant era – followed by a new best-of compilation, due in November.

"Richie Sambora and I were in London and we said, 'instead of the usual European stadium run, let's just do London and nothing else'"

JON BON JOVI ON THE O2 DATES

Of the latter, Bon Jovi says the tracklist has still to be finalised, but 16 years on from the last hits set *Cross Roads* there is plenty of potential for an update. Of the reissues, he notes that he is particularly pleased with the quality of the band's 25-year-old live recordings.

"Today, you could put us live on TV, live on the radio, and I know the band can play," he says. "But back in 1984, you think about it and you think, 'Christ, could we? Or did we just think we could?' But I was surprised. You could see why we are still here now – we were actually an aggressive little band."

On top of the touring and recording, recent appearances in *Guitar Hero*, *The X-Factor* and *American Idol* have kept the band current,

while Bon Jovi's own philanthropic work through his Soul Foundation – which provides affordable housing and support for America's homeless and disadvantaged – keeps them authentically close to the real people who populate their songs.

"There is a whole new audience being introduced to Bon Jovi with each new release and each new tour," says Jack Rovner of Vector Management, which handles the band's recording affairs. "The net has been spread so wide – they certainly have the widest demo of any band out there."

Bon Jovi and Sambora, two of four founding members remaining, along with keyboardist David Bryan and drummer Tico Torres, share a belief that today's weakened industry lacks the muscle to create bands of Bon Jovi's size and stature from scratch.

"There are only a few bands that have the capability to do what we do, and that's really the truth," says Sambora. "I don't think there's going to be any bands that are going to do the business that we do and I feel bad for the younger bands that are coming up now."

Bon Jovi, 48 in March, cannot resist a rant about the death of physical releases and the failings of the labels, but he maintains a hopeful outlook.

"I had to be innovative myself to get a record deal," he says. "I knocked on DJs' doors in 1982 with a cassette tape and that was pretty creative thinking, instead of just trying to get a lawyer and a record deal. Maybe the keys to the future aren't in my hands, but somewhere there are kids that are thinking like that and they have to figure out their own crazy idea."

Never the critics' choice, Bon Jovi have nonetheless long since transcended their hair-metal beginnings and abundant Springsteen comparisons. The two New Jersey giants' total record sales are more or less a direct match these days, but the singer partly blames himself for the Boss Jr tag that haunted the band's reviews for so long.

"Naming an album *New Jersey* was probably one of the few things we shouldn't have done, because people started comparing it to something that it wasn't," he says.

Is there a Bon Jovi song about having only a handful of regrets after more than a quarter of a century of immensely profitable rocking? If there is not, it might be another timely one.

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LIVE AND CLICKING

Whether via Apple's tentative patenting, Facebook's Open Graph or the reopened events platform on MySpace, social ticketing is developing fast. Are we just a few clicks away from a live revolution?

Ticketing

WHEN IT COMES TO TICKETING, two big related issues over the last year have been the Ticketmaster/Live Nation merger and the increasing unrest from consumers and regulators around the secondary ticketing market.

It is unsurprising, really, since both these issues will have a huge bearing on the continued growth of live music, which, as no one needs reminding, has now surpassed recorded music in the UK in terms of pure revenues.

However, there are other developments bubbling under in the ticketing market which could have a considerable impact, too, even if they have not quite caught the headlines like the corporate shifts of the live industry giants. They are coming to the fore, though, as shown by a range of recent announcements and trends.

First, there is MySpace's relaunch of its events platform, which has the potential to make it much more of a player in the ticketing space. Artists and labels can now add gigs to MySpace's database so that users can add them to their calendars, share them with friends and buy tickets from within the social network.

The social aspect is important, building connections and communities around gigs with the aim of using people's social graph to sell more tickets. If you see that a bunch of friends are going to a gig, the theory goes, you are more likely to buy one yourself.

But social ticketing is only as useful as the number of social connections that you can leverage. Facebook's 400m-strong community could thus be an even more powerful venue for this. While bands can already sell tickets to their gigs on Facebook, recent months have seen credible rumours that the social network is gearing up for a bigger push, possibly in partnership with ticketing firm Eventbrite.

Last month, Facebook unveiled its new big idea: the Open Graph. It lets any website add social aspects using Facebook's application programming interfaces, feeding people's actions and purchases back to their news feed, while also showing them what their friends have been up to. It is controversial – debate is raging on the blogosphere over how users should be able to opt in or out of it. Still, it has tremendous potential for the live music industry, once these privacy issues are ironed out.

MySpace and Facebook getting more involved in ticketing is big, but Apple doing it would be even bigger. The company has traditionally focused its energies on selling hardware and recorded music, although its London iTunes Festival has given it a taste of the live sector, predominantly as a branding exercise and a generator of exclusive content for the iTunes Store.

However, a pair of Apple patents were recently published that appear to shed light on its wider ambitions for live music and ticketing. In March this year, the company filed a patent for iGroups, which lets groups of friends attending the same event stay connected and share content. The patent specifically cited "rock concert" as a possible scenario for this technology. In essence, iGroups would be about creating location-based social networks around individual events.

The second patent was even more interesting: Concert Ticket + would involve selling e-tickets through the iTunes Store, delivered to people's iPhones. The application would also offer discounts on food and drinks at the show, venue maps, access to interviews and studio recordings by the bands playing, even possibly



access to a live recording of the gig itself. It is worth stressing that these are patents rather than detailed plans for commercial services, but they show that Apple is alive to the possibilities of the live space.

They also go much further than previous attempts to offer mobile ticketing. For example, Nokia launched its Ticket Rush service in June 2006, promising it would help kill off ticket touting. It closed in January 2008, while touts touted on. What is interesting about Apple's patent is that it is far more than just a barcode ticket delivered to a mobile phone. It adds in location-based services, but also an app around the e-ticket that can be used to deliver content in the form of actual music.

It is this blend of social, location and content that could be a transformational trend for the ticketing and live music industries. However, even Apple would surely need a partner here – as do MySpace and Facebook – which is why none of this represents a threat to the industry's 600lb gorilla, Ticketmaster/Live Nation. At least not yet. That said, when it comes to social, location and content features, Ticketmaster/Live Nation would also need expert partners.

There is no shortage of startups looking to leverage some or all of these aspects. On the social side, communities such as Songkick, SuperGlued and Livekick are building connections around gigs, while in the mobile arena location services like Foursquare and Gowalla have bags of potential for venues looking to pull in punters, even if that potential is as yet largely untapped.

The recent SXSW festival also saw the launch of LoKast, an app that lets bands distribute their music to audiences at their gigs via a local network. However, it is exactly the sort of iPhone app that could be left without a leg to stand on if Apple does launch the similar Concert Ticket +.

The desire to do more around pure ticket sales is likely to be a factor in consolidation elsewhere in the

industry, too. HMV's acquisition of venue chain Mama Group and its subsequent decision to take a 50% stake in digital retailer 7Digital has tended to be seen through the prism of HMV desperately looking to diversify from its shrinking core business of packaged goods.

However, it is interesting to wonder what these links between digital music retail and live venues will bring to the live sector, too – and that is before you ponder the opportunities for artists signed to Brian Message's Polyphonic company, which took part of its initial investment from Mama Group. A loose coalition perhaps, but it is one that could take advantage of the social/location/content opportunities around live music as well.

But getting back to that statistic about live gigs out-earning recorded music in the UK. The sensible explanation is that live music is not digital, so remains stubbornly unpirateable in its raw form. Gigs can be bootlegged and shared, but that is no replacement for actually being there and seeing the band in the flesh. Or so the theory goes.

It is noticeable that many of the exciting new opportunities around live music come from the digital sector, whether it is the social graph of sites such as Facebook and MySpace, the location-based technology that is now a standard feature of smartphones, or the ability to ping content wirelessly to phones while at a gig.

Apple, Facebook and MySpace are clearly working on harnessing all this and surely Ticketmaster/Live Nation is too. The resulting partnerships and services could be a huge boon for the live music sector, although given the egos involved – both corporate and individual – there may well be some entertaining clashes along the way.

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Key releases

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Out this week

Singles

- **Christina Aguilera** Not Myself Tonight (RCA)

Previous single: (chart peak): Keeps Gettin' Better (14)

- **Alexandra Burke feat. Pitbull** All Night Long (Syco)

Previous single: Broken Heels (8)

- **Estelle** Freak (Atlantic)

Previous single: Come Over (did not chart)

- **Gorillaz** Superfast Jellyfish (Parlophone)

Previous single: Stylo (n/a)

- **Keane** Stop For A Minute (Island)

Previous single: Better Than This (did not chart)

- **LCD Soundsystem** Drunk Girls (Parlophone)

Previous single: Pow Pow (did not chart)

- **Lights** Saviour (Warner Brothers)

Previous single: Ice (did not chart)

- **Amy Macdonald** Spark (Vertigo)

Previous single: Don't Tell Me That It's Over (48)

- **Eli "Paperboy" Reed** Come And Get It (Parlophone)

Debut single

Come Get It is the title track of Reed's forthcoming studio album and is a big, energetic slice of radio-friendly soul packed with horns, drums and a sound that harks back to the classic Motown recordings. The accompanying video is now available to view online and Reed's UK tour kicks off today (Monday) at the Scala in London.

Albums

- **Diana Birch** Bible Belt (Virgin)

Debut album

- **Toni Braxton** Pulse (Atlantic)

Previous album (first-week sales/total sales): Libra (889/4, 147)

- **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)

Previous album: Horehound (10,087/45,393)

- **Celine Dion** Taking Chances - World Tour (Columbia)

Previous album: Taking Chances (55,626/390,022)

- **Eli "Paperboy" Reed & The True Loves** Come And Get It (Q Division)

Debut album

- **Foals** Total Life Forever (Transgressive)

Previous album: Antidotes (25,302/94,909)

- **Free Energy** Stuck On Nothing (Virgin)

Debut album

- **Taylor Hawkins** Red Light Fever (Columbia)

Previous album: Taylor Hawkins & the Coattail Riders (n/a)

- **Keane** Night Train (Island)

Previous album: Perfect Symmetry (79,138/351,272)

- **Lady GaGa** The Remix (Interscope)

Previous album: The Fame (25,411/1,947,164)

Out next week

Singles

- **Against Me!** White Crosses (Warner Brothers)
- **B.o.B feat. Bruno Mars** Nothing On You (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Boyzone** Love Is A Hurricane (Polydor)
- **Michael Buble** Crazy Love (143/Reprise)
- **The Cheek** Just One Night (Polydor)
- **Chiddy Bang** Truth (Regal)
- **Drake** Over (Island)
- **General Fiasco** I'm Not Made Of Eyes (Infectious)
- **Ellie Goulding** Guns & Horses (Polydor)
- **The Hundred In The Hands** This Desert (Warp)

- **Lemar** Coming Home (Epic)
- **Laura Marling** Rambling Man (Virgin)
- **Katie Melua** The Flood (Dramatico)
- **Mos Def** History (Downtown Records)
- **New Young Pony Club** We Want To (The Numbers)
- **Night Bus** I Wanna Be You (Universal)
- **Owl City** Umbrella Beach (Island)
- **Renee Fleming** Endlessly (Mercury)
- **Silver Columns** Cavalier (Moshi Moshi)
- **Slow Club** Giving Up On Love (Moshi Moshi)
- **Stone Temple Pilots** Between The Lines (Atlantic)
- **Sugababes** Crash & Burn (Island)
- **Bailey Tzuke** Strong Ep (AWAL)
- **White Rabbits** They Done Wrong/We Done Wrong (Mute)

Albums

- **Band Of Horses** Infinite Arms (Columbia)
- **The Baseballs** Strike! (Rhino)
- **Mike Batt** A Songwriters Tale/The Orinoco Kid (Dramatico)
- **The Black Keys** Brothers (Nz/Cooperative)
- **Court Yard Hounds** Court Yard Hounds (Sony)
- **Faithless** The Dance (Nate's Tunes)
- **Harry's Gym** Harry's Gym (Hype City)



- **Holy Fuck** Latin (Young Turks)
- **Keis** Flesh Tone (Interscope)
- **LCD Soundsystem** This Is Happening (DFA/EMI)
- **Jamie Lidell** Compass (Warp)
- **Lights** The Listening (Warner Brothers)
- **Nas & Damian 'Jr Gong'** Marley Distant Relatives (Island)
- **Pig Iron** Blues + Power = Destiny (Sounds Of Caligula)
- **Renee Fleming** Dark Hope (Mercury)
- **Andre Rieu** Live In Concert (Decca)
- **The Rolling Stones** Exile On Main St (Polydor)
- **Tracy Thorn** Love And Its Opposite (Buzzin' Fly)
- **Train** Save Me, San Francisco (Columbia)

May 24

Singles

- **Ash** Binary (Atomic Heart)
- **Jamie Cullum** Wheels (Decca)
- **Daisy Dares You** Rosie (live) (Decca)
- **Deftones** Rocket Skates (Reprise)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco (Divine Comedy)
- **Karen Elson** The Truth Is In The Dirt (Third Man/LX)
- **General Fiasco** Ever So Shy (Infectious)
- **Goldfrapp** Alive (Mute)
- **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 (J)
- **Liars** The Overachievers (Heartast)
- **Morcheeba** Even Though (PIAS)
- **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

- **Timothy Andres** Shy And Mighty (Warner)
- **Crystal Castles** Crystal Castles (Polydor)
- **Disturbed** The Sickness: 10th Anniversary Edition (143/Reprise)
- **Glee Cast** Glee - The Music Volume 3 - Showstoppers Deluxe (Epic)
- **Vera Lynn** Attic (Decca)
- **Katie Melua** The House (Dramatico)



- **Various** Sex And The City 2 (OST) Boasting tracks by Alicia Keys, Jennifer Hudson and Leona Lewis, this soundtrack promises to pick up where its predecessor left off at retail. Elsewhere on here, Golden Globe winner Liza Minnelli covers Beyoncé's chart-topping Single Ladies (Put A Ring On It), Dido contributes an exclusive new track while Keys performs her own version of Blondie's Rapture. The soundtrack also features the movie's stars, who collaborate to perform Helen Reddy's classic I Am Woman.
- **Pendulum** Immersion (Warner Brothers)
- **Hollie Steel** Hollie (385)
- **Stone Temple Pilots** Stone Temple Pilots (Atlantic)

May 31

Singles

- **Alphabeat** DJ (Fascination)
- **Justin Bieber** Somebody To Love (Def Jam)
- **Black Eyed Peas** Imma Be/Rocking That Body (Interscope)
- **Chapel Club** Five Trees (A&M)
- **Gabriella Cilmi** Hearts Don't Lie (Island)
- **Craig David** All Alone Tonight (Stop, Look, Listen) (Island)
- **Jason Derulo** Ridin' Solo (Beluga Heights/Warner Bros)
- **The Drums** Forever And Ever Amen (Moshi Moshi/Island)



- **David Guetta & Chris Willis feat. Fergie & LMFAO** Getting Over You (Positiva/Virgin)
- **Gypsy and The Cat** Time To Wander (Sony RCA)
- **Dan Le Sac Vs Scroobius Pip** Sick Tonight/Great Britain (Sunday Best)
- **The Like** He's Not A Boy (Downtown/Polydor)
- **Justin Nozuka** My Heart Is Yours (Virgin)
- **Vinny Piana** Love Is Your Fear (Attack Media/EMI)
- **Sade** Babyfather (RCA)
- **Tinny 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 (live)
- **Detroit Social Club** Existence (Polydor)
- **The Divine Comedy** Bang Goes The

- Knighthood (Divine Comedy)
- **Four Year Strong** Enemy Of The World (Defacto/Island)



- **Jack Johnson** To The Sea (Brushfire/Island)
- **Vinny Piana** Beg Me To Forgive (Attack Media/EMI)
- **Various** Twilight: Eclipse OST (Atlantic)

June 7

Singles

- **Athlete** The Getaway (Fiction)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown)
- **Cold Cave** Life Magazine (Matador)
- **Delphic** Counterpoint (Polydor)
- **Richard Hawley** False Lights From The Land (Mute)
- **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** Turn It Up (Mercury)
- **Mumford & Sons** Roll Away Your Stone (Island)
- **Primary 1** Princess (Atlantic)
- **Robyn** Dancing On My Own (Konichiwa)
- **Tinie Tempah** Frisky (Parlophone)
- **We The Kings** Check Yes Juliet (Virgin)
- **Paul Weller** Find The Torch Burn The Plans (Island)

Albums

- **Against Me!** White Crosses (Warner Brothers)

THE PANEL

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



TIM JONZE (MUSIC EDITOR, GUARDIAN.CO.UK)
Kavinsky feat. Lovefoxxx Nightcall (Record Makers)
The Eighties revival has now been going on for so long it has taken to reviving earlier bits of the revival - namely Air's 10,000Hz Legend album. Yet somehow this still feels fresh, thanks in part to the employment of CSS's lovefoxxx on chorus duties.



CRAIG TORRANCE (MIXMAG)
King Britt: The Intricate Beauty (Nervous)
Cited as his last conventional dance album, and hence a must, veteran house producer King Britt takes us on an charming, soulful odyssey into all he thinks is great about the genre he has had a hand in pioneering over his 20-year career.



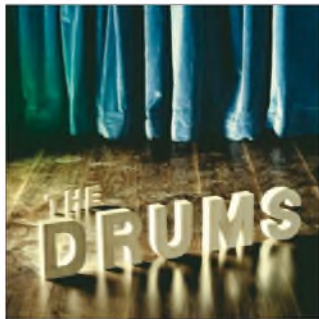
LISA VERRICO (THE TIMES)
Owl City: Umbrella Beach (Island)
Not quite as charming as Fireflies, Umbrella Beach is nevertheless a surefire hit for Owl City. The Europop sound features plinky piano, sampled strings and ravey synths, making it ideal dancefloor fodder. It may need toughening up for Ibiza, but the original should be a summer disco staple.



CHRISTIAN KERR (THE CRACK)
Asaf Avidan & The Mojos: The Reckoning (Columbia Berlin)
Balls-out, blues-tinged rock emerging from the swamp-fog of...Israel? Epic drums and searing guitar straight out of Alabama '73 provide the perfect backdrop for Avidan's vocals to shift from measured intonation to virtuoso displays of blistering, melodic fury.

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

- **Christina Aguilera** Bionic (RCA)
- **Andy Bell** Non-Stop (Sanctuary)



- **The Drums** The Drums (Moshi/Moshi/Island)
- **David Gray** Draw The Line (Polydor)
- **Iyaz** Replay (Beluga Heights/Reprise)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)
- **Kevin Rudolf** To The Sky (Island)
- **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)
 - **Eminem** Not Afraid (Interscope)
 - **Evermore** Hey Boys And Girls (Warner Music)
 - **Everything Everything** Schoolin' (Geffen)
 - **Melanie Fiona** It Kills Me (Island)
 - **Macy Gray** Lately (Concord/Island)
 - **Green Day** Last Of The American Girls (Reprise)
 - **Erik Hassle** Isn't It Obvious (Island)
 - **Kele** Tenderoni (Wichita/Polydor)
 - **Little Fish** Am I Crazy? (Custard/Island)
- Having met at their local chip shop, Oxford duo Little Fish signed to Linda Perry's Custard imprint, who push the button on their debut album this summer. Boasting early support from *Rock Sound*, the *Daily Star* and the *New York Times*, Am I Crazy's June release will be backed up with live dates across the UK including a run of gigs supporting

Hole. The past year has seen the band touring with a slew of big names including Supergrass, Doves, Placebo and Alice In Chains.

- **McLean** Finally In Love (Asylum)
- **Semi Precious Weapons** Semi Precious Weapons (Polydor)

Albums

- **The Chemical Brothers** Further (Virgin)
- **Crowded House** Intriguer (Mercury)
- **Devo** tbc (Warner Bros)
- **Drake** Thank Me Later (Island)
- **The Game** RED (Geffen)
- **Jay-Z** The Hits Collection Vol. 1 (Roc Nation)
- **Jonathan Jeremiah** Happiness (Island)



- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
- **LMFAO** Party Rock (Interscope)
- **Morcheeba** Blood Like Lemonade (PIAS)
- **Ozzy Osbourne** Scream (Columbia)
- **Robyn** Body Talk Pt 1 (Konichiwa)

June 21

Singles

- **Crowded House** Saturday Sun (Mercury)
- **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)
- **Elan Lea** Right Anyway (Universal)
- **Professor Green feat. Lily Allen** Just Be Good To Green (Virgin)
- **Tegan And Sara** Alligator (Warner Brothers)

Albums

- **Laurie Anderson** Homeland (Warner)
- **Mike Batt** Caravan (Dramatico)
- **Bombay Bicycle Club** Acoustic (Island)
- **Diddy** Dirty Money: Last Train To Paris (Polydor)
- **The Dream Love** King (Def Jam)
- **Eminem** Recovery (Interscope)
- **Goldhawks** Trick Of Light (Mercury)
- **Macy Gray** The Sellout (Concord/Island)
- **Kele** The Boxer (Wichita/Polydor)



- **Puled Apart By Horses** Puled Apart By Horses (Transgressive)

“Their name could suggest sugary indie pop, but their sound contains passion of the most primitive form. The Leeds four-piece's debut album is a discordant thrash which will make the unprepared sit up sharp and listen closely. The majority of the tracks come in under three minutes, but this is not a case of quantity over quality: PABH unceremoniously hack down the fence, stamp it into little pieces, collect it up and feed it to a pack of hungry dogs – with heavy, thick guitars set to roaring vocals and a maelstrom of noise. This is a fierce and extreme record, an incredibly disciplined barrage of noise, which, despite the anarchy, fits into the noise-rock category pretty succinctly, obeying all the rules of start/stop/bewildering time changes/howled vocals.”

www.musicweek.com/reviews

- **The Roots** How I Got Over (Def Jam)
- **Semi Precious Weapons** You Love You (Polydor)

June 28

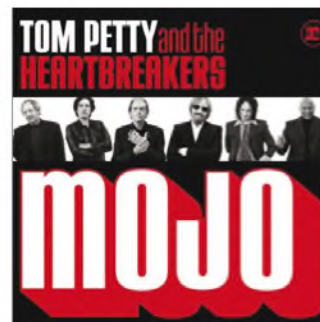
Singles

- **30H!3** My First Kiss (Asylum/Photo Finish)

- **Matt Abbott** I Love This City (Mercury)
- **The Boy Who Trapped The Sun** (Katy Geffen)
- **Dee-Lux** Hot Hot Hot (Serious/Mercury)
- **Foals** Miami (Transgressive)
- **Enrique Iglesias** I Like It (Interscope)
- **Norah Jones** Young Blood (Blue Note)
- **Lady GaGa** Alejandro (Interscope)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- **MIA** Born Free (XL)
- **Millionaires** Stay The Night (Warner)
- **Kylie Minogue** All The Lovers (Parlophone)
- **Noisettes** Ever Fallen In Love (Vertigo)

Albums

- **Eliza Doolittle** Eliza Doolittle (Parlophone)
- **Evermore** Evermore (Warner Music)
- **K'naan** Troubadour (Polydor)



- **Tom Petty & The Heartbreakers** Mojo (Warner Bros)
- **Zero 7** Record (Atlantic)

July 5 and beyond

Singles

- **Big Boi** Sir Luscious Left Foot (RCA) (05/07)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc Nation) (05/07)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy) (05/07)
- **Paramore** Careful (Fueled By Ramen) (05/07)
- **Alan Pownall** Colourful Day (Mercury) (05/07)

- **Joshua Radin** Brand New Day (14th Floor) (05/07)
- **Lee Ryan** Who I Am (Geffen) (05/07)
- **Sia** Clap Your Hands (Monkey Puzzle/RCA) (05/07)

Albums

- **30H!3** Streets Of Gold (Asylum/Photo Finish) (12/07)
- **Mike Batt** Zero Zero (Dramatico) (19/7)
- **The Boy Who Trapped The Sun** Fireplace (Geffen) (05/07)



- **Kylie Minogue** Aphrodite (Parlophone) (05/07)
- **Alan Pownall** True Love Stories (Mercury) (12/07)
- **Quantic presents Flowering Inferno** Dog With A Rope (Tru Thoughts) (19/7)
- **School Of Seven Bells** Disconnect From Desire (Full Time Hobby) (12/7)

“There is an exceptional clarity to School Of Seven Bells' second album, as if someone has taken their much-loved debut *Alpinism*, given it a good bath and dressed it up in its Sunday best. It positively shines. Such (relative) slickness is not always becoming, but it actually suits them well: the album comes over much as *Cocoteau Twins* – a frequent reference point – did on *Four-Calendar Café*; the result is pop but still eminently otherworldly. Other obvious reference points are *New Order* and *My Bloody Valentine*, but comparing *School of Seven Bells* to such well-established acts might sound like damning the album with faint praise – but not a bit of it. Instead, the band work these influences into their own devilishly charming concoction and nail them to brilliant songs.”

www.musicweek.com/reviews

- **Sia** We Are Born (Monkey Puzzle/RCA) (12/07)

SINGLE OF THE WEEK

Christina Aguilera Not Myself Tonight (RCA)



While this has failed to make the UK airplay impression one would perhaps hope for with a new Christina Aguilera single, *Not Myself Tonight* has nevertheless been whipping up its share of attention thanks to the raunchy S&M inspired dip that accompanies it. The single fell just short of the top 20 upon its release in the US, with first-week sales of 77,000 copies. This is the lead track from Aguilera's fourth album *Bionic* and was written by singer-songwriter Ester Dean and co-written and produced by Polow Da Don. The album also includes the Linda Perry-penned ballad *Lift Me Up*, which RCA hope will become a similarly-sized smash to their previous collaboration, *Beautiful*.

ALBUM OF THE WEEK

Foals Total Life Forever (Transgressive)



Foals' second album sees the Oxford band moving on from the math-rock sound that defined their debut. *Total Life Forever* is an album peppered with great moments. The adventurous teaser single *Spanish Sahara* sees frontman Yannis Philippakis adopting a falsetto vocal, while the hypnotic rhythms and melodic restraint of the title track are the sound of a band starting to truly find their feet musically. Where this album may fall down is in offering up big commercial moments: this lacks the upbeat, radio-friendly tunes that helped *Antidotes* up the charts, but what it could achieve is bridge the transition to a career-defining album that we suspect is ahead of them.

Key releases

Retail swings in favour of Pendulum



WITH THEIR 2005 DEBUT Hold Your Colour and 2008 follow-up In Silico both going platinum in the UK, Australian drum & bass band Pendulum swing back into action with Immersion. Demand for the set is heating up ahead of its May 24 release, with introductory single Watercolour set for a Top 10 debut this week. Immersion is climbing the top retailers' pre-release charts, jumping 2-1 at

Play, while improving 9-3 at HMV and debuting at number 13 at Amazon.

Oasis's definitive compilation Time Flies 1994-2009 includes all 26 of the band's singles, and is also doing brisk business – particularly the deluxe edition, which adds all of the band's promotional videos and previously unreleased footage of their 2009 Roundhouse gig. Climbing 3-1 at

HMV, the album also moves 4-3 at Play, and debuts at number 15 at Amazon.

After two weeks atop Amazon's list, The Rolling Stones' newly expanded classic Exile Of Main Street dips to number two, being overhauled by High Violet, the fifth album by The National. The Brooklyn band's last album Boxer peaked at number 57 but has become a cult favourite, selling

upwards of 30,000 copies.

Stereo Love by Romania's Edward Maya feat. Vika Jigulina tops Shazam's list of most-tagged pre-releases for the third week in a row ahead of its UK debut on 3 Beat, while New York band We Are Scientists top Last.fm's Hyper chart with Rules Don't Stop, the first single from their fourth album Barbara.

Alan Jones

Top 20 Online Buzz chart		
Pos	ARTIST	Total Change
1	MARIAH CAREY	6,546 6,546
2	JUSTIN BIEBER	2,971 594
3	LADY GAGA	2,418 -578
4	BILLY JOEL	1,906 1,906
5	DEMI LOVATO	1,782 -167
6	MICHAEL JACKSON	1,341 -11,966
7	SOULJA BOY TELL 'EM	1,252 288
8	KE\$HA	890 187
9	JASMINE V	858 -107
10	BULLET FOR MY VALENTINE	780 -371
11	EMINEM	761 152
12	ASHLEY TISDALE	624 92
13	AKON	554 -121
14	DRAKE	549 5
15	LIL WAYNE	455 -218
16	GREEN DAY	411 12
17	MILEY CYRUS	401 401
18	TIËSTO	372 271
19	LONESTAR	369 369
20	LUDACRIS	358 -61

Top 20 Play Pre-release chart		
Pos	ARTIST	TITLE Label
1	PENDULUM	Immersion Warner Brothers
2	EMINEM	Recovery Interscope
3	OASIS	Time Flies: 1994 - 2009 Big Brother
4	THE DIVINE COMEDY	Bang... Divine Comedy
5	KELE	The Boxer Wichita/Polydor
6	BAND OF HORSES	Infinite Arms Columbia
7	THE ROLLING STONES	Exile On Main St Polydor
8	THE CURE	Disintegration Fiction
9	VARIOUS	Twilight: Eclipse Ost Atlantic
10	CHRISTINA AGUILERA	Bionic RCA
11	ICD SOUNDSYSTEM	This Is Happening DFA/EMI
12	SOULFIY	Omen Roadrunner
13	KYLIE MINOGUE	Aphrodite Parlophone
14	JOE MCELDERY	Joe Mcelderry Syco
15	KATIE MELUA	The House Dramatico
16	GASLIGHT ANTHEM	American... Sideonedummy
17	IRON MAIDEN	The Final Frontier EMI
18	ANNIHILATOR	Annihilator Earache
19	THE BASEBALLS	Strike! Rhino
20	STONE TEMPLE PILOTS	s/t Atlantic

Top 20 Amazon Pre-release chart		
Pos	ARTIST	TITLE Label
1	THE NATIONAL	High Violet 4AD
2	THE ROLLING STONES	Exile On Main St Polydor
3	KEANE	Night Train Island
4	SLASH	Slash Roadrunner
5	THE CURE	Disintegration Fiction
6	BAND OF HORSES	Infinite Arms Sony
7	KATIE MELUA	The House Dramatico
8	LUCINDA BELLE ORCH	My Voice... Island
9	ICD SOUNDSYSTEM	This Is Happening DFA/EMI
10	THE DIVINE COMEDY	Bang... Divine Comedy
11	LADY GAGA	The Remix Interscope
12	JUDAS PRIEST	British Steel Sony
13	PENDULUM	Immersion Warner Brothers
14	JACK JOHNSON	To The Sea Brushfire/Island
15	OASIS	Time Flies: 1994 - 2009 Big Brother
16	MARY CHAPIN CARPENTER	Age... Decca
17	UNKLE	Where Did The Night Fall All Surrender
18	J BROWNE & D LINDLEY	Love... Inside
19	THE DEAD WEATHER	Sea... Third Man/Werner
20	B SOCIAL SCENE	Forgiveness... City Slang

Top 20 HMV Pre-release chart		
Pos	ARTIST	TITLE Label
1	OASIS	Time Flies: 1994 - 2009 Big Brother
2	THE ROLLING STONES	Exile On Main St Polydor
3	PENDULUM	Immersion Warner Brothers
4	VARIOUS	Eurovision Song Contest EMI
5	CHRISTINA AGUILERA	Bionic RCA
6	SCISSOR SISTERS	Night Work Polydor
7	TRACEY THORN	Love And... Buzzin Fly
8	GASLIGHT ANTHEM	American... Sideonedummy
9	BAND OF HORSES	Infinite Arms Columbia
10	MY BLOODY VALENTINE	Loveless Sony
11	ICD SOUNDSYSTEM	This Is Happening DFA/EMI
12	AGNES	Dance Love Pop A&W/UMTV
13	GLEE CAST	Vol. 3 - Showstoppers Epic
14	LOSTBOY AKA JIM KERR	s/t earMUSIC
15	THE MAGIC NUMBERS	Runaway Heavenly
16	SOULFIY	Omen Roadrunner
17	KELIS	Flesh Tone Interscope
18	KYLIE MINOGUE	Aphrodite Parlophone
19	KATIE MELUA	The House Dramatico
20	THE BLACK KEYS	Brothers V2/Cooperative

Top 20 Shazam Pre-release chart		
Pos	ARTIST	TITLE Label
1	EDWARD MAYA	Stereo Love 3 Beat
2	B.O.B	Nothing... Rebel Rock/Atlantic/Grand Hustle
3	TINIE TEMPAH	Frisky Parlophone
4	KERI HILSON	I Like Interscope
5	IVAZ	Solo Reprise
6	NAS/D 'JR GONG' MARLEY	As We Enter Island
7	RIHANNA	Te Amo Def Jam
8	CHRISTINA AGUILERA	Not Myself... RCA
9	KATIE MELUA	The Flood Dramatico
10	DAVID GUETTA	...Gettin' Over You Positive/Virgin
11	SUB FOCUS FEAT. COCO	Splash Ram
12	KEANE	Stop For A Minute Island
13	BIG BOI	Shutterbugg Mercury
14	OWL CITY	Umbrella Beach Island
15	HURTS	Better Than Love RCA
16	JUSTIN BIEBER	Somebody To Love Def Jam
17	THE XX	Intro Young Turks
18	AMY MACDONALD	Spark Vertigo
19	EMINEM	Not Afraid Interscope
20	CHIDDY BANG	Truth Regal



CATALOGUE REVIEWS

DIONNE WARWICK
How Many Times Can We Say Goodbye/Friends In Love (SuperBird SBIRD 0019CD)

Although in no way rivalling her Sixties output, Dionne Warwick enjoyed a strong return to form in the early Eighties, most notably with the Bee Gees-penned Heartbreaker set and the albums that flanked it, 1982's Friends In Love and 1983's How Many Times Can We Say Goodbye. The latter two are slotted onto a single CD here. Friends In Love is a sumptuous MOR feast with great songs, first-rate sessionmen and guest appearances from Johnny Mathis and Stevie Wonder. How Many Times Can We Say Goodbye is produced and largely written by Luther Vandross, and features some beautiful material, including So Amazing and What A Miracle Can Do, as well as the atmospheric Two

Ships Passing In The Night – one of Warwick's few self-penned recordings.

VARIOUS
The Ace (USA) Story Volume 1 (Ace CDCHD 1261)

In the late Seventies UK indie Chiswick Records spawned sister label Ace to mine vintage rock'n'roll and R'n'B. It named the label Ace, in tribute to the unrelated and extinct US label set up by Johnny Vincent in 1955, and immediately set about licensing some of the US label's musical treasures for a five-volume Ace Story series. More than 30 years on, Ace has set about making available once again The Ace Story, this time on remastered CDs with a full complement of bonus tracks. The album is a Who's Who of New Orleans R'n'B, rock'n'roll and rockabilly, featuring Frankie Ford's Sea Cruise, Huey Smith's

Rockin' Pneumonia & The Boogie Woogie Flu and Storm Warning from Mac Rebennack – the future Dr. John.

HEATWAVE
Too Hot To Handle/Central Heating (Edsel EDSD 2081)

Heatwave were a UK-based band who racked up a number of hits, primarily written by their keyboard player Rod Temperton, who went on to greater success as a Michael Jackson collaborator. Blending funk, R&B and pop, their best work came in the late Seventies with these two albums. Their introductory smash Boogie Nights sets the benchmark with tight instrumentation and harmony vocals, but they arguably matched it with the gorgeous ballad Always & Forever and the insidious Mind Blowing Decisions, both of

which are here along with several equally meritorious cuts.

GLADYS KNIGHT & THE PIPS
About Love (Big Break CDBR0004)

After much success with Motown and Buddah, Gladys Knight & The Pips recorded material separately but hit their peak when they reformed and moved to Columbia/CBS in 1980. They certainly hit the ground running with About Love, a stunning collection of songs written and produced by former Motown writers Nick Ashford & Val Simpson. Supremely soulful but nodding in the direction of disco, About Love was a major success, with the hits Bourgie Bourgie, Taste Of Bitter Love and landlord – all here in their original album mixes and the more concise single edits – the highlights of a very strong set.



CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label Distributor
1	1	WHITNEY HOUSTON	The Ultimate Collection / Arista (ARV)
2	3	MICHAEL JACKSON	Number Ones / Epic (ARV)
3	2	FLEETWOOD MAC	The Very Best Of / WSM (ARV)
4	4	PAUL WELLER	Hit Parade / Island/polydor (ARV)
5	5	SIMON & GARFUNKEL	Greatest Hits / Columbia (ARV)
6	6	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
7	12	PAUL MCCARTNEY	All The Best / Parlophone (E)
8	RE	BILLY JOEL	Piano Man – The Very Best Of / Columbia (ARV)
9	8	THE WHO	Then And Now / Polydor (ARV)
10	9	BON JOVI	Cross Road – The Best Of / Mercury (ARV)
11	11	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
12	RE	ABBA	Gold / Polydor (ARV)
13	14	ELO	All Over The World – The Very Best Of / Epic (ARV)
14	13	JOURNEY	Greatest Hits / Columbia (ARV)
15	15	U2	U2 18 Singles / Mercury (ARV)
16	10	DOLY PARTON	The Very Best Of / Sony (ARV)
17	19	THE CURE	Greatest Hits / Fiction (ARV)
18	17	ROBBIE WILLIAMS	Greatest Hits / Crystalis (E)
19	RE	STEVIE WONDER	The Definitive Collection / UMTV (ARV)
20	18	ELTON JOHN	Rocket Man – The Definitive Hits / Mercury (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	8	2	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS Find Yourself / 3 Beat Blue
2	3	4	TOCADISCO & NADIA ALI Better Run / Superstar
3	11	4	MILK & SUGAR FEAT. AYAK Let The Love (Take Over) / Milk & Sugar
4	10	2	BANG BANG CLUB Chemistry / White Label
5	16	2	EXAMPLE Kickstarts / Data
6	13	3	EDEI In My Bed / Alma
7	14	5	JES Lovesong / Magik Muzik
8	29	2	ANALOG PEOPLE... VS. TIM DELUXE FEAT. SAM OBERNIK Just Won't Do / Hysterical
9	1	4	MYNC & RHYTHM MASTERS FT WYNTER GORDON I Feel Love / CR2
10	12	4	BLACK GOLD Shine / Red Bull
11	15	2	DAN BALAN Chica Bomb / AATW
12	NEW		8-BIT HEART Make A Move / Turbulence
13	39	2	D GUETIA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positiva/Virgin
14	NEW		OWL CITY Umbrella Beach / Island
15	5	4	GRUM Can't Shake This Feeling / Heartbeats
16	26	3	KID SISTER Daydreaming / Asylum
17	4	4	NIGHT BUS I Wanna Be You / Universal
18	21	7	JIMMY D. ROBINSON PRESENTS CAROL JIANI Broken / J
19	2	5	CHERI MOON House Arrest / Neverdie
20	7	5	DEE-LUX Hot Hot Hot / Serious/Mercury
21	18	3	SUNDAY GIRL Four Floors / Geffen
22	19	3	MR. SAM & A DUGUID FEAT. A WILSON Satisfaction Guaranteed / Magik Muzik
23	30	9	LOVERUSH UK! & SHELLEY HARLAND Different World / Loverush Digital
24	9	5	AGNES On & On / 3 Beat/AATW
25	17	4	CELOT Beating Hearts / Wall Of Sound
26	40	6	FUGATIVE Crush / Hard2beat
27	31	2	TIMOTHY ALLAN & MARCIE One Night Stand / Loverush Digital
28	NEW		ROBBIE RIVERA FEAT. FAST EDDIE Let Me Sip My Drink / New State
29	24	10	TV ROCK VS. AXWELL In The Air / Data/Axtone
30	27	8	FAITHLESS Not Going Home / Nate's Tunes
31	25	7	EDWARD MAYA Stereo Love / 3 Beat
32	6	8	SPACE COWBOYS FEAT. THE PARADISO GIRLS Falling Down / Tiger Trax
33	NEW		ELLIE GOULDING Guns & Horses / Polydcr
34	23	5	NERVO This Kind Of Love / Loaded
35	NEW		DIZZEE RASCAL Dirtee Disco / Dirtee Stank
36	28	6	NASTALA Crazy / New State
37	NEW		STAR POWAH The Feeling / MG Recordings
38	NEW		SUZANNE PALMER Big Love / Star 69
39	34	6	PENDULUM Watercolour / Warner
40	NEW		NOEL G FEAT. ADAM JOSEPH Can't Stop / Soltrenz/Strictly Rhythm

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	5	3	LEE RYAN Secret Love / Geffen
2	12	2	8-BIT HEART Make A Move / Turbulence
3	21	2	SIA Clap Your Hands / RCA
4	8	3	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin
5	1	5	USHER FEAT. WILL.I.AM OMG / LaFace
6	NEW		DIZZEE RASCAL Dirtee Disco / Dirtee Stank
7	14	5	POLLUTED MINDZ FEAT. MASTER SHORTIE Daydream / Decode
8	15	5	SPACE COWBOYS FEAT. THE PARADISO GIRLS Falling Down / Tiger Trax
9	13	5	VANESSA AMOROSI Off On My Kiss / Island
10	19	3	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN I Made It / Island
11	20	3	BLACK GOLD Shine / Red Bull
12	NEW		ALPHABEAT DJ / Fascination
13	NEW		EXAMPLE Kickstarts / Data
14	16	3	HOT CHIP I Feel Better / Parlophone
15	18	3	BLESS BEATS Let It Go / Island
16	27	2	KID SISTER Daydreaming / Asylum
17	25	3	MAD 4 MUSIC Don't Speak / Down 2
18	4	3	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope
19	NEW		JOHN O'CALLAGHAN FEAT. SARAH HOWELLS Find Yourself / 3 Beat Blue
20	NEW		TINIE TEMPAH Frisky / Parlophone
21	3	4	3OH!3 Don't Trust Me / Photo Finish/Atlantic
22	26	2	KATIE MELUA The Flood / Dramatico
23	28	2	DAN BALAN Chica Bomb / AATW
24	2	4	CHERI MOON House Arrest / Neverdie
25	23	2	LUIGI MASI Radar / Bunx
26	7	4	AGNES On & On / 3 Beat/AATW
27	NEW		KYRAH Uh-Oh / White Label
28	24	8	KELIS Acapella / Interscope
29	29	8	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway
30	17	5	DEE-LUX Hot Hot Hot / Serious/Mercury

o'Callaghan finds himself at the top of the club pile



TRANCE TAKES THE UPFRONT CLUB CHART TITLE this week, with Irish DJ John O'Callaghan's Find Yourself – featuring vocals from Sarah Howells – jumping 8-1 on its third appearance in the chart.

This apparently speedy trip to the top is anything but, however – Find Yourself first emerged a year ago on the Armada label, and has sold more than 6,000 copies thus far, without entering the OCC sales chart. It is now picking up steam partly because it has been signed to 3 Beat Blue and partly because of a plethora of mixes from the likes of Michael Woods, Cosmic Gate, Daz Bailey and Klubbfiller, as well as O'Callaghan's original. All of them were needed for Find Yourself to fight a successful club chart



The secret's out: Lee Ryan tops Commercial Pop

campaign – runner-up Tocadisco's Better Run trails by just 2%. With Blue expected to tour again this year, the band's Lee Ryan is also back with a major as a solo artist, having signed for Geffen. He enjoys club exposure for the first time in his solo career this week, with Secret Love serviced in mixes by Ian Carey, Nu Addiction and Crazy Cousins and storming to the top of the Commercial Pop chart.

Last week's Pop number one, OMG by Usher feat. will.i.am, dips to number five but remains in control on the Urban chart, where it tops the list for the fourth straight week, though with a slender lead over Timbaland and Justin Timberlake's Carry Out.

Alan Jones

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	1	5	USHER FEAT. WILL.I.AM OMG / LaFace
2	2	3	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope
3	7	6	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin
4	8	8	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin
5	3	15	TINIE TEMPAH Pass Out / Parlophone
6	6	13	LUDACRIS How Low / Def Jam
7	11	8	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive
8	4	9	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway
9	10	5	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros
10	12	14	RIHANNA Rude Boy / Def Jam
11	9	6	N-DUBZ Say It's Over / AATW/UMTV
12	13	6	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA Go Go Go / Search & Destroy
13	NEW		TINIE TEMPAH Frisky / Parlophone
14	30	2	DIZZEE RASCAL Dirtee Disco / Dirtee Stank
15	5	12	YOUNG MONEY FEAT. LLOYD Bedrock / Cash Money
16	15	13	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / Cash Money
17	14	12	IYAZ Solo / Reprise
18	NEW		CHRISTINA AGUILERA Not Myself Tonight / RCA
19	19	4	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN I Made It / Island
20	16	8	KELIS Acapella / Interscope
21	20	17	JASON DERULO In My Head / Beluga Heights/Warner Bros
22	27	3	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco
23	18	5	DELE Every Step / Btta Music
24	21	14	SKEPTA Bad Boy / Boy Belta Know
25	22	15	NAUGHTY BOY PTS WILEY/E SANDE Never Be Your Woman / Relentless/Virgin
26	17	18	LADY GAGA FEAT. BEYONCE Telephone / Interscope
27	24	5	JAY FULL STOP Game Over / Run The City
28	RE		SHEBA FEAT. BOUNTY KILLER Love This Lifetime / Sonic Dynasty/Nova
29	25	14	CHRIS BROWN Crawl / Jive
30	26	12	NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner



Hanging on: Usher remains at one in the Urban rundown

Cool Cuts Top 20

Pos	ARTIST Title
1	SWEDISH HOUSE MAFIA One
2	SUB FOCUS Splash
3	DIZZEE RASCAL Dirtee Disco
4	YOLANDA BE COOL & DCUP We Don't Speak Americano
5	STEVE SMART & SUNDANCE Missing You
6	ROBYN Dancing On My Own
7	BYOB VS J MAJIK & WICKAMAN Save My Life
8	DENNIS FERRER Hey Hey
9	WAY OUT WEST We Love Machine
10	HURTS Better Than Love
11	DIRTY SOUTH FEAT. RUDY Phazing
12	CRYSTAL CASTLES Celestica
13	SIDNEY SAMSON Fill U Up
14	KELLY ROWLAND Commander
15	PLAYRIGHT Grease Monkey
16	SURKIN Silver Island
17	DJ EAKO & LELLO MASCOLO VS ROBBIE GROOVE I Don't Love You Anymore
18	CASSETTE JAM Just To Be Near You
19	HERVE Blaze It
20	HUMAN LIFE In It Together



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



Vickers victory boosts RCA

DIANA VICKERS ENTERS THE ALBUMS CHART at number one with *Songs From The Tainted Cherry Tree*. The album, 18-year-old Vickers' first, sold 35,951 copies last week and is the 10th by an X Factor discovery to reach number one in five years, following albums by G4, Steve Brookstein, Journey South, Shayne Ward, Ray Quinn, Leona Lewis (two), Alexandra Burke and JLS. All were released on Simon Cowell's SyCo label, aside from G4, JLS and Vickers, who were not picked up by Cowell and went to other Sony Music labels Sony, Epic and RCA respectively.

Vickers joined RCA in April 2009, but delayed work on her album to star in the title role of the West End hit *Little Voice*. She subsequently co-wrote all but three songs on the album, working with Nerina Pallot, Ellie Goulding and Lightspeed Champion to produce an album somewhat different from those released by most X Factor graduates.

Vickers' high-flying debut pushes last week's chart-topper *Plan B* into second place with his album *The Defamation Of Strickland Banks* (33,010 sales), while AC/DC's *Iron*

Man 2 soundtrack holds at number three (29,009 sales) and Usher's *Raymond V Raymond* falls from 2-4 (19,804 sales). Completing the Top 5, Lady GaGa's *The Fame* bounces 7-5, on sales of 19,201.

While current single *Dog Days Are Over* dips 24-27 (8,708 sales) on its 18th week on the Top 75, **Florence + The Machine's** *Lungs* bounces 11-6 on sales of 17,253 copies. The album, which reeled off five straight weeks at number two at the start of its career 44 weeks ago, eventually reached number one in January and has remained in the Top 40 since then. It became the 165th album to sell 1m copies in the 21st century last Tuesday (May 4) and ends the week with career sales of 1,012,153. It is only the third million-seller on the Island label in that period, emulating Keane's *Hopes And Fears* and Amy Winehouse's *Back To Black*. It's the 36th album by a female solo artist to sell more than 1m this century, compared to 38 by male soloists. The remainder of the total is made up of 77 albums by groups, 10 albums from the Now! *That's What I Call*

Sales statistics

Last week	Singles	Artist albums
Sales	2,609,961	1,430,795
prev week	2,653,759	1,507,401
% change	-1.7%	-5.1%

Last week	Compilations	Total albums
Sales	293,512	1,724,307
prev week	314,879	1,822,280
% change	-6.8%	-5.4%

Year to date	Singles	Artist albums
Sales	50,787,955	28,635,824
vs prev year	47,506,762	28,872,068
% change	+6.9%	-0.8%

Year to date	Compilations	Total albums
Sales	6,396,583	35,032,407
vs prev year	7,639,187	36,511,255
% change	-16.3%	-4.0%

Compiled from sales data by Music Week

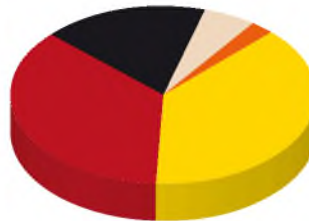
Music franchise and four multi-artist soundtracks.

While their introductory hit single *Need You Now* improves modestly (28-21, 11,402 sales), **Lady Antebellum's** album of the same name is off to a good start, debuting at number eight (13,740 sales). The album has sold 2m copies in the US since its release there 15 weeks ago, and is easily the biggest-selling album of 2010.

Five other albums gather enough sales to make Top 50 debuts this week: **Deftones** land their sixth chart album with *Diamond Eyes* (number 26, 7,716 sales); with the title track picking up plenty of radio and TV play, American Idol runner-up **Adam Lambert's** debut album *For Your Entertainment* finally breaks into the Top 75, debuting at number 36 some 23 weeks after it reached its previous peak of 87. The album has sold 18,507 copies, including 5,884 last week. New York band **The Hold Steady** won rave reviews for their fourth album, *Stay Positive*, which duly gave them their UK breakthrough in 2008, peaking at number 15. Follow-up *Heaven Is Whenever* makes a more muted number 45 debut (4,854 sales). Meanwhile, **Nobody's Daughter** arrives at number 46 for **Hole** (4,775 sales). It is the first release for Hole since 1998, when *Celebrity Skin* reached number 11.

Decca continues to reach into the past to secure chart entries. The label, which has enjoyed great success with recordings from Vera Lynn and Gracie Fields, lands its latest chart entry with **The Magic Of Mantovani**, a compilation of 40 tracks culled from the 50 or so albums the Italian born, UK-based conductor recorded for the label prior to his death in 1980. His MOR/classical style, typified by cascading strings earned him a dozen earlier album chart entries, the first in 1959, the last in 1985. *The Magic Of Mantovani* debuts at number 23 (8,170 sales),

ARTIST ALBUMS



Universal	38.5%
Sony	36.0%
Warner	17.6%
EMI	5.6%
Others	2.3%

SINGLES



Universal	36.5%
Sony	24.8%
EMI	20.2%
Warner	16.3%
Others	2.2%

charting hit to date with *Watercolour*, which debuts at number four (37,502 sales). The introductory track from the group's third album, *Immersion*, is only their second Top 10 single, following *Propane Nightmares* (number nine, 2008).

Brazilian born Londoner **Aggro Santos** has been getting a lot of radio support for his debut hit *Candy*, on which his rap is sweetened by the vocals of former Pussycat Doll **Kimberley Wyatt**. The track debuts at number five (29,172 sales).

Fyfe Dangerfield debuted at number 99 last week with *She's Always A Woman*, two days after it was released. In its first full week, the track - which is used as the soundbed for the £6m TV ad campaign of the department store John Lewis - catapults to number 14 (19,407 sales), instantly beating the number 20 peak of Dangerfield's highest charting hit as a member of *The Guillemots*, 2008's *Get Over It*.

It is an excellent week for **Jason DeRulo**, whose debut hit *In My Head* tops the 300,000 sales mark, while follow-up *Ridin' Solo* makes the Top 20 for the first time. In *My Head* debuted at number one in March and falls 23-34 on its 11th week on the list with sales of 7,810 lifting its career tally to 304,587. *Ridin' Solo* first made the Top 75 the following week but, with airplay and promotion now in place, it scampers 38-12 (21,012 sales). Its success arrests the decline in the fortunes of *DeRulo's* self-titled debut album which holds at number 58, with sales improving 9.9% week-on-week to 3,409. The album, which debuted and peaked at number eight, has sold 64,356 copies to date.

The Glee Cast up their tally of Top 200 songs this year to 60, with five being added to the list this week. Their take on Christina Aguilera's *Beautiful* provides their only Top 75 new entry, debuting at number 64 (3,707 sales).

After rising for three frames in a row, singles sales are down 1.7% week-on-week to 2,609,961, about 2.7% above same-week 2009 sales of 2,540,396.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 DIANA VICKERS <i>Songs From...</i>	£6.85	£7.99	£7.99	£6.85
2 PLAN B <i>Defamation Of Strickland Banks</i>	£7.41	£8.99	£7.49	£9.85
3 AC/DC <i>Iron Man 2 OST</i>	£7.99	£8.99	£7.99	£7.99
4 USHER <i>Raymond Vs Raymond</i>	£7.99	£7.99	£7.99	£7.00
5 LADY GAGA <i>The Fame</i>	£4.99	£4.99	£6.99	£5.99

Source: Music Week

International charts coverage Alan Jones

AC/DC dominate world's charts with Iron Man 2 OST

ANGLO-AUSTRALIAN VETERANS AC/DC (pictured) continue to dominate the world's charts with their *Iron Man 2* soundtrack still selling exceptionally well, while the film itself tops the box office charts. Number one last week in five overseas territories, the album continues to lead the way in Austria and Ireland, while slipping to second in Germany, New Zealand and Switzerland. It makes a belated

number one debut in Sweden, while climbing 2-1 in Canada and 4-1 in Norway. It is also a late arrival in Australia (two), Denmark (four), Italy (four), Portugal (nine) and Japan (36), while climbing 22-2 in both Flanders and Wallonia, 34-5 in Poland and 37-16 in Mexico. Completing its international portfolio, it falls 4-5 in Hungary, Spain and the US, 5-8 in Portugal, 6-9 in the Czech Republic and 5-16 in The Netherlands.

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	NEW	FAITHLESS Not Going Home / Nute's Tunes (Nute's Tunes)
2	NEW	TV ROCK FEAT. RUDY In The Air / DataMos (Aura Surround)
3	1	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
4	6	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
5	NEW	CELTIC ANGELS In The Arms Of An Angel / Nkz (Proper)
6	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dntee Stank (PIAS)
7	NEW	VANDARTH Nothin On You / Vandarth (Tunecore)
8	4	EXAMPLE Won't Go Quietly / Data (ARV)
9	2	SKEPTA Bad Boy / Boy Beta Know (SRD)
10	12	DIZZEE RASCAL FEAT. CHROME Holiday / Dntee Stank (PIAS)
11	7	RACE FOR LIFE Girls Just Want To Have Fun / Race For Life (Race For Life)
12	3	THE FUTUREHEADS Heartbeat Song / Nui (PIAS)
13	16	ZINC FEAT. MS DYNAMITE Wile Out / zincEssential (ADA/CIN)
14	RE	CHUCKIE & LMAFO Let The Bass Kick In Miami Girl / Cr2 (Prime Direct)
15	RE	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
16	RE	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
17	NEW	TC Wheres My Money / D-Style (D-Style)
18	18	MIA Paper Planes / XL (PIAS)
19	RE	THE XX Crystallised / Young Turks (PIAS)
20	NEW	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA Go Go Go / Serich & Destroy (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	THE HOLD STEADY Heaven Is Whenever / Rough Trade (PIAS)
2	2	THE XX XX / Young Turks (PIAS)
3	NEW	FLYING LOTUS Cosmogramma / Warp (PIAS)
4	NEW	ALABAMA 3 Revolver Soul / Hostage Music (Absolute/Arvato)
5	4	DIZZEE RASCAL Tongue N Cheek / Dntee Stank (PIAS)
6	5	THE TEMPER TRAP Conditions / Infectious (PIAS)
7	NEW	STEVE MASON Boys Outside / Double Six (PIAS)
8	NEW	FRANCIS ROSSI One Step At A Time / Ear Music (Absolute/Arvato)
9	NEW	JUSTIN CURRIE The Great War / Rykodisc (ADA/CIN)
10	1	THE FALL Your Future Our Clutter / Domino (PIAS)
11	6	VAMPIRE WEEKEND Contra / XL (PIAS)
12	3	THE FUTUREHEADS The Chaos / Nui Records (ROMI/ARV)
13	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
14	RE	JOANNA NEWSOM Have One On Me / Drag City (PIAS)
15	14	EVA CASSIDY Songbird / Brix Street (ADA/CIN)
16	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
17	16	ARCTIC MONKEYS Humbug / Domino (PIAS)
18	NEW	NEW PORNOGRAPHERS Together / L+D (PIAS)
19	3	GOTAN PROJECT Tango 3.0 / XL (PIAS)
20	NEW	STEVE HARLEY Stranger Comes To Town / (come) x dance (PH)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FLYING LOTUS Cosmogramma / Warp (PIAS)
2	NEW	STEVE MASON Boys Outside / Double Six (PIAS)
3	NEW	FRANCIS ROSSI One Step At A Time / Ear Music (Absolute/Arvato)
4	NEW	JUSTIN CURRIE The Great War / Rykodisc (ADA/CIN)
5	NEW	NEW PORNOGRAPHERS Together / L+D (PIAS)
6	2	GOTAN PROJECT Tango 3.0 / XL (PIAS)
7	NEW	STEVE HARLEY Stranger Comes To Town / (come) x dance (Absolute/Arvato)
8	10	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
9	8	BAND OF SKULLS Baby Darling Doll Face Honey / You Are Here (NADA/CIN)
10	5	DRIVE-BY TRUCKERS The Big To Do / Pias (PIAS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/JM/TV (E)
2	NEW	VARIOUS The Sound Of Dubstep / Ministry (ARV)
3	NEW	VARIOUS Weekend Songs / Rhino (CIN)
4	2	VARIOUS Big Tunes - Back To The 80's / Sony (ARV)
5	3	VARIOUS (Clubland Smashed) / AATW/JM/TV (ARV)
6	5	VARIOUS Mod Mania / Universal TV (ARV)
7	6	VARIOUS 100 Chillout Classics / Rhino (CIN)
8	4	VARIOUS Dave Pearce - Trance Anthems 2010 / EMI TV/MDS (E)
9	7	VARIOUS Floorfillers - 90s Club Classics / AATW/JM/TV (ARV)
10	9	VARIOUS Massive R&B - Spring 2010 / Rhino/Sony/JM/TV (ARV)
11	10	VARIOUS Pop Princesses 2010 / Sony Music/JM/TV (ARV)
12	11	VARIOUS Weekend Anthems / AATW/JM/TV (ARV)
13	8	VARIOUS Urban Hits / EMI TV/Rhino (E)
14	13	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 3 / EMI TV/Sony Music (ARV)
15	14	VARIOUS Addicted To Bass 2010 / Ministry (ARV)
16	12	VARIOUS Sexy R&B / Sony Music/JM/TV (ARV)
17	15	VARIOUS Now That's What I Call The 00s / EMI TV/JM/TV (ARV)
18	17	VARIOUS Euphoria - A Decade Of Trance Anthems / Ministry (ARV)
19	16	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/JM/TV (E)
20	18	VARIOUS Anthems - Electronic 80s / EMI TV/MDS (E)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU Forever Vienna / Decca (ARV)
2	2	ANDRE RIEU Dreaming / Decca (ARV)
3	3	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
4	NEW	ANDRE RIEU The Collection / Philips (ARV)
5	5	ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
6	4	ANDRE RIEU Waltzes / Philips (ARV)
7	6	KATHERINE JENKINS Living A Dream / UCI (ARV)
8	10	KATHERINE JENKINS Second Nature / UCI (ARV)
9	8	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)
10	RE	LUDOVICO EINAUDI Nightbook / Decca (ARV)

Download Top 10

This	Last	Artist Title / Label
1	2	AC/DC Iron Man 2 OST / Columbia (ARV)
2	1	BULLET FOR MY VALENTINE Fever / Sony (ARV)
3	3	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
4	4	FOO FIGHTERS Greatest Hits / RCA (ARV)
5	5	MUSE The Resistance / Helium 3/Warner Bros (CIN)
6	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
7	6	AC/DC Highway To Hell / Epic (ARV)
8	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)	
9	9	THEM CROOKED VULTURES Them Crooked Vultures / RCA (ARV)
10	RE	AC/DC Black Ice / Columbia (ARV)

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Jones



Continuing the hard rocking theme, Welsh band Bullet For My Valentine's third album Fever is a new arrival on the world scene, debuting at two in Austria, three in Finland, Germany and the US, four in Canada, five in Australia, seven in Switzerland, nine in New Zealand, 23 in Ireland, 25 in France, 65 in Wallonia and 80 in Spain. It slips 12-20 in Japan.
 London folk band Mumford & Sons' Sigh No More has already been a substantial overseas hit, topping the chart in Ireland and Australia. It continues to reach new peaks in The Netherlands (24-15) and Germany (34-29), while

debuting at 52 in Austria.
 Kate Nash's second album, My Best Friend Is You experiences steep second-week declines in many places most notably the US (62-25), but makes a full hand of debuts, entering in Germany (six), Austria (14), Flanders (35), Australia (53) and Wallonia (64).
 Paul Weller's Wake Up The Nation and Jeff Beck's Emotion & Commotion have acquitted themselves very well elsewhere and both now debut in Wallonia - Weller at number 83 and Beck at number 87 - while Weller's album also shows up in Italy (53), and Beck's in the

Czech Republic (33).
 AOR survivors Asia's second album, a success in 1983, was Alpha. The band, whose current members include Carl Palmer and Steve Howe, visit the other end of the Greek alphabet with their 12th studio album Omega, which debuts at number 39 in Japan, 47 in Sweden, 55 in Switzerland and 56 in Germany. By coincidence, fellow Brit Wayne Beckford - a former member of Nine Yards who were nominated for MOBO awards in 1999 for best newcomers and best R&B act - debuts at number 28 in France with his solo set, Alpha Omega.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce/Publisher/Writer)	Label / Catalogue number (Distributor)	
1	1	2	ROLL DEEP FEAT. JODIE CONNOR <i>Good Times</i>	Releantless/Virgin RELCD66 (E)	
2	2	7	USHER FEAT. WILL.I.AM <i>OMG</i>	LaFace CATCO159525250 (ARV)	
3	3	6	PLAN B <i>She Said</i>	679/Atlantic 6791171CD (CIN)	
4	New		PENDULUM <i>Watercolour</i>	Warner WEA470CD (CIN)	HIGHEST NEW ENTRY
5	New		AGGRO SANTOS FEAT. KIMBERLY WYATT <i>Candy</i>	Future/Mercury CATCO160357927 (ARV)	
6	10	5	TAIO CRUZ FEAT. KESHA <i>Dirty Picture</i>	4th & Broadway 2739095 (ARV)	SALES INCREASE
7	5	3	CHIPMUNK FEAT. ESMEE DENTERS <i>Until You Were Gone</i>	Live CATCO159337203 (ARV)	
8	4	3	DIANA VICKERS <i>Once</i>	RCA 88697680272 (ARV)	
9	6	4	PROFESSOR GREEN FEAT. ED DREWETT <i>I Need You Tonight</i>	Virgin VSCDT2010 (E)	
10	9	4	KELIS <i>Acapella</i>	Interscope CATCO160155223 (ARV)	
11	7	6	SCOUTING FOR GIRLS <i>This Ain't A Love Song</i>	Epic 88697632832 (ARV)	
12	38	8	JASON DERULO <i>Ridin' Solo</i>	Beluga Heights/Warner Bros CATCO160781716 (CIN)	+50% SALES INCREASE
13	8	7	TIMBALAND FEAT. JUSTIN TIMBERLAKE <i>Carry Out</i>	Interscope CATCO160878070 (ARV)	
14	New		FYFE DANGERFIELD <i>She's Always A Woman</i>	Geffen GBUM71006554 (ARV)	
15	11	23	LADY GAGA FEAT. BEYONCE <i>Telephone</i>	Interscope 2734706 (ARV)	
16	34	6	ALEXANDRA BURKE FEAT. PITBULL <i>All Night Long</i>	Syco 88697686132 (ARV)	+50% SALES INCREASE
17	13	10	TINIE TEMPAH <i>Pass Out</i>	Parlophone R6805 (E)	
18	18	8	JUSTIN BIEBER FEAT. LUDACRIS <i>Baby</i>	Def Jam CATCO158297014 (ARV)	
19	15	10	DAVID GUETTA FEAT. KID CUDI <i>Memories</i>	Positive/Virgin CATCO159536393 (E)	
20	12	4	SELENA GOMEZ AND THE SCENE <i>Naturally</i>	Hollywood - Polydor D575032 (ARV)	
21	28	2	LADY ANTEBELLUM <i>Need You Now</i>	Parlophone CATCO160829937 (E)	SALES INCREASE
22	36	4	TRAIN HEY, SOUL SISTER <i>Columbia</i>	88697692092 (ARV)	+50% SALES INCREASE
23	31	4	ALICIA KEYS <i>Try Sleeping With A Broken Heart</i>	J CATCO156023878 (ARV)	SALES INCREASE
24	19	16	RIHANNA <i>Rude Boy</i>	Def Jam CATCO15975669 (ARV)	
25	New		SOPHIE ELLIS-BEXTOR <i>Bittersweet</i>	Fascination 2737676 (ARV)	
26	17	8	INNA <i>Hot 3</i>	Beat/AAWV CATCO158454415 (ARV)	
27	24	18	FLORENCE + THE MACHINE <i>Dog Days Are Over</i>	Island 2736273 (ARV)	
28	21	11	ELLIE GOULDING <i>Starry Eyed</i>	Polydor 2732866 (ARV)	
29	22	16	YOUNG MONEY FEAT. LLOYD <i>Bedrock</i>	Cash Money 2737582 (ARV)	
30	51	3	RIHANNA <i>Te Amo</i>	Def Jam USUM70912379 (ARV)	+50% SALES INCREASE
31	20	7	N-DUBZ <i>Say It's Over</i>	AATW/UUMTV CATCO161249176 (ARV)	
32	30	20	ALICIA KEYS <i>Empire State Of Mind Part II</i>	J CATCO157951829 (ARV)	
33	26	4	MARINA AND THE DIAMONDS <i>I Am Not A Robot</i>	679 6791173CD (CIN)	
34	23	11	JASON DERULO <i>In My Head</i>	Beluga Heights/Warner Bros CATCO155787538 (CIN)	
35	33	18	OWL CITY <i>Fireflies</i>	Island CATCO157687936 (ARV)	
36	16	2	GLEE CAST <i>Like A Prayer</i>	Epic CATCO160339656 (ARV)	
37	68	2	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN <i>I Made It</i>	Island CATCO161249056 (ARV)	HIGHEST CLIMBER
38	25	15	CHERYL COLE <i>Parachute</i>	Fascination 2731993 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce/Publisher/Writer)	Label / Catalogue number (Distributor)	
39	39	5	ADAM LAMBERT <i>For Your Entertainment</i>	19/RCA CATCO157088316 (ARV)	SALES INCREASE
40	60	2	BIFFY CYRO <i>Bubbles</i>	14th Floor 14FLR03CD (CIN)	+50% SALES INCREASE
41	32	28	LADY GAGA <i>Bad Romance</i>	Interscope 2726752 (ARV)	
42	New		FAITHLESS <i>Not Going Home</i>	Nate's Tunes NATE003CD	
43	New		TV ROCK FEAT. RUDY <i>In The Air</i>	Data/Mos CATCO161519353 (Aura Surround)	
44	14	3	GLEE CAST <i>Gives You Hell</i>	Epic CATCO160339727 (ARV)	
45	29	2	BILLY JOEL <i>She's Always A Woman</i>	Sony RCA USSM7800263 (ARV)	
46	45	47	BLACK EYED PEAS <i>I Gotta Feeling</i>	Interscope CATCO151960369 (ARV)	★
47	46	38	JOURNEY <i>Don't Stop Believin'</i>	Columbia USSM1800016 (ARV)	
48	44	18	GLEE CAST <i>Don't Stop Believin'</i>	Epic CATCO156352813 (ARV)	
49	37	11	CHIDDY BANG <i>The Opposite Of Adults</i>	Regal REG156 (E)	
50	New		TONI BRAXTON <i>Yesterday</i>	Atlantic AT0351 (CIN)	
51	41	15	TIMBALAND FEAT. KATY PERRY <i>If We Ever Meet Again</i>	Interscope 2733439 (ARV)	
52	27	12	3OH!3 <i>Don't Trust Me</i>	Photo Finish/Atlantic PFO01CD (CIN)	
53	35	5	JOSHUA RADIN <i>I'd Rather Be With You</i>	14th Floor 14FLR042CD (CIN)	
54	43	13	PIXIE LOTT <i>Gravity</i>	Mercury CATCO160292699 (ARV)	
55	48	21	3OH!3 FEAT. KATY PERRY <i>Starstrukk</i>	Photo Finish/Atlantic CATCO15347785 (CIN)	
56	54	12	FLORENCE + THE MACHINE FEAT. DIZEE RASCAL <i>You Got The Dirtee Love</i>	Dirtee Stank/Island GB31000001 (ARV)	
57	40	11	BLACK EYED PEAS <i>Rock That Body</i>	Interscope 2735637 (ARV)	
58	55	3	DRAKE <i>Over</i>	Island CATCO159820630 (ARV)	
59	49	17	PLAN B <i>Stay Too Long</i>	679/Atlantic 6791171CD (CIN)	
60	New		CASCADA <i>Pyromania</i>	Island CATCO161248440 (ARV)	
61	59	36	FLORENCE + THE MACHINE <i>You Got The Love</i>	Island 2726059 (ARV)	
62	62	27	KESHA <i>Tik Tok</i>	RCA 88697619042 (ARV)	
63	New		SARAH MCLACHLAN <i>Angel</i>	Arista USA19700531 (ARV)	
64	New		GLEE CAST <i>Beautiful</i>	Epic CATCO161202072 (ARV)	
65	53	4	BOYS LIKE GIRLS <i>Love Drunk</i>	Columbia CATCO161376192 (ARV)	
66	Re-entry		SIDNEY SAMSON FEAT. WIZARD SLEEVE <i>Riverside</i>	(Let's Go) Data DATA225DX (ARV)	
67	74	13	MUMFORD & SONS <i>The Cave</i>	Island 2733942 (ARV)	SALES INCREASE
68	61	23	THE SATURDAYS <i>Ego</i>	Fascination/Geffen CATCO157376713 (ARV)	
69	64	9	LIL WAYNE FEAT. EMINEM <i>Drop The World</i>	Cash Money CATCO157656749 (ARV)	
70	70	29	CHERYL COLE <i>Fight For This Love</i>	Fascination 2721778 (ARV)	
71	67	34	JAY-Z FEAT. ALICIA KEYS <i>Empire State Of Mind</i>	Roc-A-Fella AT0350CD (CIN)	
72	71	2	ELLIE GOULDING <i>Guns & Horses</i>	Polydor GBUM71000872 (ARV)	
73	52	9	MCLEAN <i>My Name</i>	ASYLUM14CD (CIN)	
74	72	31	BLACK EYED PEAS <i>Meet Me Halfway</i>	Interscope 2724544 (ARV)	
75	65	18	IYAZ <i>Replay</i>	Beluga Heights/Warner Bros CATCO156250737 (CIN)	

Official Charts Company 2010.

Acapella 10
All Night Long 16
Angel 63
Baby 18
Bad Romance 41
Beautiful 64
Bedrock 29
Bittersweet 25
Bubbles 40
Candy 5
Carry Out 13
Dirty Picture 6
Dog Days Are Over 27

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Don't Stop Believin' 48
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Fireflies 35
For Your Entertainment 39
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Gravity 54
Guns & Horses 72
Hey, Soul Sister 22
Hot 26
I Am Not A Robot 33
I Gotta Feeling 46
I Made It 37
I Need You Tonight 9
I'd Rather Be With You 53
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In The Air 43
Like A Prayer 36
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Meet Me Halfway 74
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My Name 73
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Once 8
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Pyromania 60
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Riverside (Let's Go) 66
Rock That Body 57
Rude Boy 24
Say It's Over 31
She Said 3
She's Always A Woman 14
She's Always A Woman 45

Starry Eyed 28
Starstrukk 55
Stay Too Long 59
Te Amo 30
Telephone 15
The Cave 67
The Opposite Of Adults 49
This Ain't A Love Song 11
Tik Tok 62
Try Sleeping With A Broken Heart 23
Until You Were Gone 7

Watercolor 4
Yesterday 50
You Got The Dirtee Love 56
You Got The Love 61

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

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
1	New		DIANA VICKERS <i>Songs From The Tainted Cherry Tree</i> RCA 88697653682 (ARV) (Spencer/Sigsworth/Braide/Chatterley/Palott/Starrsmith/Hynes)	HIGHEST NEW ENTRY	
2	1	4	PLAN B <i>The Defamation Of Strickland Banks</i> 679/Atlantic 5186584712 (CIN)		
3	3	3	AC/DC <i>Iron Man 2 OST</i> Columbia 88697659522 (ARV) (Lange/Wanda/Young/ACDC/Fairbairn/O'Brien)		
4	2	2	USHER <i>Raymond Vs Raymond</i> LaFace 88697638892 (A&V) (Various)		
5	7	99	LADY GAGA <i>The Fame</i> Interscope 1791397 (ARV) 4★		
6	11	44	FLORENCE + THE MACHINE <i>Lungs</i> Island 1797940 (ARV) 3★	SALES INCREASE	
7	14	16	JUSTIN BIEBER <i>My World</i> Def Jam 2725523 (A&V)	SALES INCREASE	
8	New		LADY ANTEBELLUM <i>Need You Now</i> Capitol 633642 (E) (Worley/Shehw)		
9	10	49	PAOLO NUTINI <i>Sunny Side Up</i> Atlantic 2564688581 (CIN) 4★		
10	16	48	BLACK EYED PEAS <i>The E.N.D.</i> Interscope 2707969 (ARV) 4★	SALES INCREASE	
11	12	2	JAMES LAST <i>Eighty Not Out</i> UMTV UMTV532 (A&V) (Last/Bowien)		
12	4	2	GLEE CAST <i>The Music Of Glee: The Power Of Madonna</i> Epic 88697676812 (A&V) (Anders/Astrom/Murphy)		
13	19	2	PORT ISAAC'S FISHERMAN'S FRIENDS <i>Port Isaac's Fisherman's Friends</i> Island 2736888 (ARV) (Christie)		
14	18	4	SCOUTING FOR GIRLS <i>Everybody Wants To Be On TV</i> Epic 88697634362 (A&V) (Green)		
15	16	3	PAUL WELLER <i>Wake Up The Nation</i> Island 2732861 (A&V) (Dine)		
16	22	31	MUMFORD & SONS <i>Sigh No More</i> Island 2722538 (ARV) ★	SALES INCREASE	
17	23	24	RIHANNA <i>Rated R</i> Def Jam 2723990 (ARV) ★	SALES INCREASE	
18	21	34	PIXIE LOTT <i>Turn It Up</i> Mercury 2700146 (A&V) ★	SALES INCREASE	
19	18	21	ALICIA KEYS <i>The Element Of Freedom</i> J 88697645712 (A&V) (Bhaske/Keys/Brothers/Gad/Swizz Beatz/Shux)		
20	15	21	MADONNA <i>Celebration</i> Warner Brothers 7399399819 (CIN) ★		
21	27	28	CHERYL COLE <i>3 Words</i> Fascination 2721459 (ARV) ★	SALES INCREASE	
22	17	2	BILLY OCEAN <i>The Very Best Of Billy Ocean</i> Sony RCA 88697696932 (ARV) (Brathwaite/Eastmond/Diamond/Lange/Finson/Gold)		
23	New		MANTOVANI <i>The Magic Of Mantovani</i> Decca 5326904 (ARV) (D'Amico)		
24	26	9	GORILLAZ <i>Plastic Beach</i> Parlophone 6261662 (E) (Gorillaz)		
25	20	15	GLEE CAST <i>Glee - The Music - Season One - Vol 1</i> Epic 88697640932 (ARV) (Anders/Astrom/Murphy)		
26	New		DEFTONES <i>Diamond Eyes</i> Reprise 9362498480 (CIN) (Reskullinecz)		
27	19	6	FREE & BAD COMPANY <i>The Very Best Of</i> Rhino/UMTV 5186582802 (ARV) (Roche/Various)		
28	28	10	ELLIE GOULDING <i>Lights</i> Polydor 2732799 (ARV) (FT Smith/Starsmith/Frankmusik)		
29	13	3	MEAT LOAF <i>Hang Cool Teddy Bear</i> Mercury 2734097 (ARV) (Cavallo)		
30	24	18	GLEE CAST <i>Glee - The Music - Season One - Vol 2</i> Epic 88697617052 (A&V) (Anders/Astrom/Murphy)		
31	New		CHIPMUNK <i>I Am Chipmunk</i> Jive 88697594162 (ARV) (Perker & James/Hendcott/Maniac/Naughty Boy/Wizzy Wow/Professor/Armony/NSG)		
32	25	9	BOYZONE <i>Brother</i> Polydor 2733609 (ARV) (Wells/Lipson)		
33	30	15	TIMBALAND <i>Shock Value II</i> Interscope 2723774 (ARV) (Timbaland/Harmon)		
34	5	2	BULLET FOR MY VALENTINE <i>Fever</i> Sony 88697639471 (ARV) (Cilmore)		
35	33	77	BEYONCE <i>I Am Sasha Fierce</i> Columbia 8869719422 (ARV) 4★		
36	New		ADAM LAMBERT <i>For Your Entertainment</i> 191/RCA 88697548012 (ARV) (Cavell/Dr. Luke/Martin/Sheffield/Back/Wells/Perry/Bhaske/Tedder/Benson)		
37	37	26	BIFFY CLYRO <i>Only Revolutions</i> 14th Floor 5186561452 (CIN) (GG Garth/Biffy Clyro)	SALES INCREASE	
38	65	13	THE STONE ROSES <i>Stone Roses</i> Silvertone 82876339712 (A&V) ★	HIGHEST CLIMBER	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	42	48	KASABIAN <i>West Ryder Pauper Lunatic Asylum</i> Columbia 88697518311 (ARV) 2★	SALES INCREASE	
40	31	11	MARINA AND THE DIAMONDS <i>Family Jewels</i> 679 2364683623 (CIN)		
41	34	185	KINGS OF LEON <i>Only By The Night</i> Hand Me Down 88697327121 (ARV) 5★ ★		
42	36	25	N-DUBZ <i>Against All Odds</i> #ATWU/MTV 2725229 (ARV) ★		
43	29	3	SELENA GOMEZ & THE SCENE <i>Kiss & Tell</i> Hollywood-Polydcr 0000575702 (ARV) (Bruner/Wittebol/Fielcs/Superspy/ArmedtoJemes/K:tc/clglu/Wells/Peiken/Ged/Wilder)		
44	40	29	MICHAEL BUBLE <i>Crazy Love</i> Reprise 9362497077 (CIN) 4★		
45	New		THE HOLD STEADY <i>Heaven Is Whenever</i> Rough Trade RT23ADC0600 (PIAS) (Baltulis)		
46	New		HOLE <i>Nobody's Daughter</i> Mercury 2737043 (ARV) (Behnhorn/Larkin/Perry)		
47	43	19	ANDRE RIEU <i>Forever Vienna</i> Decca 5323879 (ARV) (Rieu)		
48	41	115	PAOLO NUTINI <i>These Streets</i> Atlantic 094634 (CIN) 3★		
49	52	12	OWL CITY <i>Ocean Eyes</i> Island 2728130 (ARV)	SALES INCREASE	
50	50	9	AMY MACDONALD <i>A Curious Thing</i> Mercury 2731140 (ARV)	SALES INCREASE	
51	45	181	SCOUTING FOR GIRLS <i>Scouting For Girls</i> Epic 8869755192 (ARV) 2★		
52	32	4	JOSHUA RADIN <i>Simple Times</i> 14th Floor 5185550672 (CIN) (Schnapf/Wheatley/Ta/Laferro)		
53	44	7	Laura Marling <i>I Speak Because I Can</i> Virgin CDV3075 (E) (Johns)		
54	54	29	ALEXANDRA BURKE <i>Overcome</i> Syco 88597450232 (ARV) ★	SALES INCREASE	
55	35	4	MGMT <i>Congratulations</i> Columbia 88597453351 (ARV) (MGMT/Calbi/Sonic Boom/Fridmann/Bennett/Johnson/Boynton)		
56	47	28	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> Epic 88597543552 (ARV) (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/ Kustini/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)		
57	46	15	THE XX XX <i>Young Turks</i> Yto3/CD (PIAS)		
58	58	10	JASON DERULO <i>Jason Derulo</i> Beluga Heights/Warner Bros 9352495702 (CIN) (Rotem)	SALES INCREASE	
59	49	26	JLS JLS Epic 88697564572 (ARV) 3★ ★		
60	New		Flying Lotus <i>Cosmogramma</i> Warp WARP00195 (PIAS) (Flying Lotus)		
61	51	65	LILY ALLEN <i>It's Not Me It's You</i> Regal 6942752 (E) 3★		
62	59	68	MICHAEL JACKSON <i>Number Ones</i> Epic 2022509 (ARV) 6★		
63	56	24	SNOW PATROL <i>Up To Now Fiction</i> 2720709 (ARV) 2★		
64	53	54	WHITNEY HOUSTON <i>The Ultimate Collection</i> Arista 88697177012 (ARV) ★		
65	57	20	DAVID GUETTA <i>One Love</i> Positive/Virgin 6064700 (E) (Guetta)		
66	New		ALABAMA 3 <i>Revolver Soul</i> Hostage Music HOSTRECO01 (Absolute/Avato) (Jones/Love)		
67	55	16	ALVIN & THE CHIPMUNKS <i>Alvin & The Chipmunks 2 - The Squeakquel</i> Rhino 8122798179 (CIN) (Dee Town)		
68	68	44	STEREOPHONICS <i>A Decade In The Sun - Best Of V2</i> 1780699 (ARV) 2★	SALES INCREASE	
69	39	3	KATE NASH <i>My Best Friend Is You</i> Fiction 2733707 (ARV) (Butler/Malhotra/Nash)		
70	60	3	AC/DC <i>Highway To Hell</i> Epic 4770882 (ARV) (Lange)		
71	Re-entry		FYFE DANGERFIELD <i>Fly Yellow Moon</i> Geffen (ARV) (Noble/Butler)		
72	61	23	PARAMORE <i>Brand New Eyes</i> Fueled By Ramen 7367895804 (CIN) (Cavalli/Paramore)		
73	73	33	MICHAEL BUBLE <i>Call Me Irresponsible</i> Reprise 9362499987 (CIN) 3★	SALES INCREASE	
74	70	50	TAYLOR SWIFT <i>Fearless</i> Mercury 1795298 (ARV) ★		
75	63	71	FLEETWOOD MAC <i>The Very Best Of</i> WSM 8122736352 (ARV) 4★		

Official Charts Company 2010.

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

BPI Awards:
Albums
Owl City: Ocean Eyes (g/c/c)

BEN TURNER, DANNY WHITTLE, MARK NETTO, PETE TONG & SIMEON FRIEND PRESENT:

IBIZA INTERNATIONAL MUSIC SUMMIT

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MIKE PICKERING (DECONSTRUCTION).
MARK JONES (WALL OF SOUND).
SAMANTHA KIRBY (WILLIAM MORRIS AGENCY).
PATRICK MOXEY (ULTRA RECORDS).
JESSICA KORAVOS (AEG LIVE).
MARIA MAY (ITB).
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