

## NEWS

### BACK ON TERRA FIRMA?

EMI pulled from the brink after securing £105m investment



## MEDIA

### THE BIG BREAKFAST

Chris Evans makes a huge splash in his new Radio 2 slot



## FEATURES

### COALITION FORCES

What can the music industry expect from the new Government?

Audience for under-threat BBC station rockets as Trust's decision deadline approaches

# 6 breaks the seven-figure barrier

## Radio

By Paul Williams

**SUPPORTERS OF 6 MUSIC** enter the final week of the BBC Trust's consultation into the future of the station with renewed optimism, on the back of record-breaking listening figures for the digital station.

Rajar numbers published last week revealed the BBC service's audience leapt in quarter one by a staggering 47.2% in just three months to a new high of 1.02m, while across the year it was up 50.2%.

This record-breaking total comes at the right moment for industry campaigners bidding to save the station: there is now little more than a week to go before the May 25 deadline is reached for submissions to the BBC Trust on the station's future. The Trust will have to decide whether or not to back a BBC recommendation to close 6, alongside the Asian Network, as part of the Beeb's digital strategy.

With these new audience figures at their disposal, industry figures are growing in confidence that the

Trust's members will keep 6 Music alive as it will be too difficult for them to ignore the wishes of more than 1m listeners.

Beggars Group chairman Martin Mills says it would be "astonishing" if the Trust agreed to axe 6. "It's very hard to see how the BBC can ignore this. What this proves is the public loves what 6 does. The station is doing exactly what the BBC ought to be doing," he says.

The publication last Thursday of 6's million-audience breakthrough came in another busy week of activity in efforts to save the station, including:

- The launch of a poster campaign by political activism organisation 38 Degrees in seven cities and backed by AIM against the 6 and Asian Network closure plans;
- Jarvis Cocker winning one of two 6 Music golds at the Sony Radio Academy Awards and arguing before an audience of key radio executives at the event why the station must be saved;
- Coldplay, La Roux and Sigur Rós becoming the latest artists to give their support to 6's survival;
- The BPI's Joy of 6 website unveiling a station listener survey,

which found 98.1% of respondents agreed the service played lots of music they did not hear on other stations and that 75% went to see bands after hearing them on 6.

But it is the new Rajar figures that are providing 6 supporters with the biggest lift, demonstrating how the station has benefited from the widespread coverage that followed a leak and then formal announcement of the closure programme. Mills suggests the huge focus on 6 "encouraged existing listeners to listen more and encouraged people to listen who probably never even knew about the station".

BPI chairman Tony Wadsworth says the massive spike in 6's audience has made the case "even stronger" to keep the station going, while arguing the importance of the station to pushing DAB.

"One of the reasons why they recommended closing it was because

it wasn't growing at a sufficient rate to help the take-up of DAB. What these figures show now is that if they were to close 6 Music it would actually hamper the growth of DAB," he says.

UK Music CEO Feargal Sharkey says the new Rajar statistics show what is possible for a station such as 6 and will give those trying to save the station "a great deal of heart".

"We all know 6 Music is serving an audience that is quite clearly passionate about the station and some people at the BBC now need to spend some time reflecting on how it can sustain the audience and grow that audience base," he says.

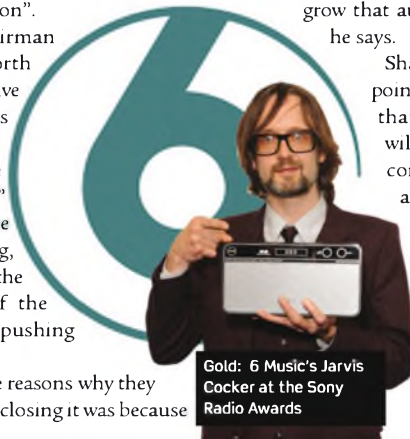
Sharkey pinpoints two issues that the Trust will need to consider in assessing the merits of 6: the BBC's Royal Charter agreement to support new British talent and its

public service remit. As part of UK Music's own submission, which is expected to be put forward later this week in addition to those from the BPI, AIM and others, the organisation will argue there are no other radio stations coming close to providing a service like 6. The closest musically, according to its research, is XFM, which shares just 7% of its playlist with the BBC station.

However, the issue of how independent the BBC Trust will be in reaching its findings will be in some people's minds. "I've always said we've got an absolutely rock-solid case," says Wadsworth. "The question is whether the Trust will listen and assert their independent view."

The station's controller Bob Shennan himself asserts he is "totally confident" the Trust will take an open view about 6 and that "they haven't already made their minds up". "They have an open mind," he says. "They're not an extension of the BBC executives. They are a separate body and they will take an independent view."

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



# Election aftermath brings calls for more Government muscle

**LIBERAL DEMOCRAT PEER** Lord Clement-Jones believes the Department for Culture, Media and Sport should be strengthened under the new Conservative/Lib Dem Government.

Clement Jones was speaking to *Music Week* after one of the most dramatic weeks in British politics in years, a period that started with no party gaining an overall majority in the May 6 General Election and ended with his party forming a coalition government with the Conservatives.

The coalition gives the Lib

Dems significant power, with five cabinet positions in the cabinet including Nick Clegg as deputy prime minister and Vince Cable as Secretary of State for Business, Innovation and Skills.

Former Conservative Shadow Culture Secretary Jeremy Hunt was appointed Secretary of State for Culture, Olympics, Media and Sport, while Ed Vaizey becomes Culture Minister. Vaizey's exact portfolio was still being worked out as *Music Week* went to press.

With the issue of the UK's immense national debt likely to be at the forefront of political

"We would like to see the DCMS have more clout - it is quite a weak department at the moment..."

**LORD CLEMENT-JONES**

thinking for some months to come, no one in the music business expects the creative industries to be near the top of the new Government's agenda.

But this does not mean the music business will cease to press its case: UK Music CEO Feargal Sharkey says there has been a lot of dialogue with the three main political parties following the publication of his organisation's Liberating Creativity document.

This called for the creation of a Creative Industries Cabinet Committee made up of ministers and representatives from the creative industries to drive and deliver policy on the creative industries, reporting directly to the Prime Minister.

Clement-Jones appears sympathetic to the demands. "We would like to see the DCMS have more clout. It is quite a weak department at the moment," he says. "You also need to have the Business Innovation and Skills department involved and Home Office so the departments are all pulling together."

Other issues on the industry agenda include adapting the Licensing act, more involvement with the Olympics, better access to finance, an updated Copyright Tribunal and tax credits.

● See feature p14-15.



# News

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

## The Playlist



### THE CHEMICAL BROTHERS

#### Swoon

Freestyle Dust/Virgin

A psychedelic trip through the UK duo's captivating library of beats, sounds and samples. Their knack for an enchanting rhythm remains intact. (single, out now)



### M.I.A.

#### XXXO

XL

The first single proper from MIA's new album enjoyed its first spin on Radio 1 last week. Innovative as ever and a strong commercial punch. (single, June 27)



### MCLEAN

#### Finally In Love

Asylum

The follow-up to the Top 10 single My Name, this is a world-class, faultlessly produced ballad from the UK songwriter. (single, June 13)



### FRANK TURNER

#### Try This At Home

Xtra Mile

Personally invited to join Green Day on their UK tour this summer, the unstoppable talent that is Frank Turner backs it up with this new single. (single, August 2)



### MIKE SNOW

#### The Rabbit

Columbia

A brand-new track from the Scandinavian production trio, mixed by Stuart Price and to be included on a deluxe version of the band's debut. (single, July 5)



### INTERPOL

#### Lights

self-released

This first taste of Interpol's new album has hit the number two spot on Hype Machine and top five on Elbow's aggregator chart. (download, available now)



### 1, 2, 3

#### GOING AWAY PARTY

Chess Club

Enjoying repeat spins from Zane Lowe on Radio 1, Going Away Party looks set to bring these Pittsburgh natives to a global audience. (single, June 13)



### I AM KLOOT

#### Northern Skies

Heavenly

First single from the Mancunian trio's stunning new album, which has been lovingly produced by Elbow's Guy Garvey and Craig Potter. Soulful stuff. (single, tbc)



### BROKEN BELLS

#### The Ghost Inside

Columbia

The new single from the Danger Mouse/Shins collaborative project accompanies their forthcoming live dates at the MeltDown Festival. (single, June 28)



### METRIC

#### Give Me Sympathy

Metric Music

A new push on the Metric's album sees this brilliant track getting another nudge towards the spotlight. A criminally-underrated band. (single, June 28)



## SIGN HERE

Beggars label Matador has signed **Perfume Genius** and will release his debut album later this year.

Terra Firma pumps £105m into beleaguered major as another heritag

# Investment buys EMI mo

## Companies

By Charlotte Otter

**EMI IS KNUCKLING DOWN** to the implementation of its new business plan, after persuading Terra Firma investors to invest an additional £105m in the music major.

The extra funds were secured on the back of a new business plan for EMI cooked up initially by EMI Music CEO Elio Leoni-Sceti, then developed by EMI Music executive chairman Charles Allen after Leoni-Sceti's shock departure in March.

EMI did not wish to elaborate on what the business plan contains. But Leoni Sceti told *Music Week* in February that it would be built on the priorities he established when he took over at EMI: growing digital music revenue; building – and eventually monetising – the link between fans and artists and providing “music services” – such as merchandising and third-party services.

Terra Firma needed the additional £105m after breaching the terms of its loan from Citigroup in March. Should it have failed to raise the cash, it faced the possibility of losing control of EMI to Citigroup, which loaned Terra Firma £2.5bn to buy EMI in 2007. The investment of cash secures EMI until March 2011.

Reports earlier in the week had suggested that, should he secure the extra funding, Terra Firma chairman Guy Hands would then ask investors for a further £255m to fund EMI through to 2015 when it can renegotiate its loans with Citigroup.

Terra Firma is not commenting on the new investment. But it is understood that Hands decided not to ask for further funds as £105m would suffice for the time being.

One music industry consultancy



Out with the old: Queen recently joined the ranks of EMI deserters, but the success of acts such as Gorillaz is keeping the company upbeat over the future



tells *Music Week* the company is now just “treading water”.

“All Guy has managed to do is buy another year for the company,” explains Enders Analysis founder and managing director Claire Enders. “But this does not secure the company's future; nothing will unless it can develop a long-term funding plan.”

This, according to one well-placed source, will be easier said than done. “The fact is that whilst the publishing business carries on with the same management that was in place before the takeover, the record team has changed considerably.”

Although they have had some success with new acts, the source suggests EMI has “relied on the reissues of established acts to bring in the revenue”, adding, “This can not go on indefinitely and I have no idea how they expect to continue operating in the future.”

Within EMI, however, the mood is more upbeat. In an internal email to staff Allen says, “This is the first step towards our goal of strengthen-

ing EMI's balance sheet in order to provide long-term stability to the business. Your continuing achievements, both creative and financial, are underpinning that effort.”

What is more, EMI has recently scored a number of successes with new acts such as Lady Antebellum and Tinie Tempah, as well as established bands such as Gorillaz. In the US its share of the year-to-date albums market in 2010 is 11.47%, compared to 9.16% for the comparable period in 2009.

But Enders stresses the company's recent success is not guaranteed to be repeated and predicts Hands will begin to sell off parts of the company in a bid for short-term profits.

This, she says, could see the organisation shut down their operations in Latin America, reopening talks on mortgaging parts of their North America catalogue or even selling their Christian music label.

“However, it could prove difficult for EMI to persuade investors to do this. As these moves could effect long-term strategic changes to the



## GIG OF THE WEEK

Who: I Am Arrows

When: Today (Monday)

Where: Old Blue Last, London

Why: Former Razorlight drummer and a songwriter in his own right, Andy Burrows debuts songs from his stunning debut solo album, *Sun Comes Up Again*.

# A safe landing for Aeroplane at Wa

**WALL OF SOUND** has a busy summer and autumn lined up after signing three new acts including Belgian duo Aeroplane.

The remixers and producers, who have applied their magic touch to tracks by Grace Jones, Friendly Fires and Robbie Williams, are putting the finishing touches to their debut album *We Can't Fly*, due for release this September.

Reverend & The Makers' John McClure, whose band is already signed to WoS, has now agreed an individual deal with the label and will team up with fellow Wall of Sound act Ocelot and producer Jagz Kooner to form Reverend



Chocks away: Aeroplane

Soundsystem. The act has a wealth of summer festival appearances planned and a debut release lined up for August.

Kids on Bridges are also signing up to Mark Jones' label and are putting the finishing touches to a

debut album that is currently being mixed by Chemical Brothers associate Steve Dub.

Jones is typically enthusiastic about his new signings. He says, “To give these talented people the right platform and freedom



ge act departs company

## ore time

company, which in turn could propel them into the arms of Citigroup," notes Enders.

The uncertainty of EMI's future was further fuelled last week with Queen being added to the list of high-profile departures from the label. Industry sources confirmed Universal is expected to take charge of the band's back catalogue next year for the world outside the US.

This will bring to an end a near four-decade relationship between EMI and the legendary group. EMI will continue to license the catalogue until the end of this year when it will then pass to Universal. The move will mirror that of The Rolling Stones' catalogue from 1971 onwards, which switched from EMI to Universal in 2008 and will today (Monday) take in the reissue of their classic 1972 album *Exile On Main Street*.

Disney-owned Hollywood Records will continue to handle Queen's recordings in the US, while EMI Music Publishing will retain the band's songwriting repertoire.

In the UK EMI last year sold nearly 664,000 Queen albums, including 545,000 copies of the 2009-issued retrospective *Absolute Greatest*.

EMI this year also lost control of Paul McCartney's post-Beatles catalogue after he signed a deal with Concord Music, while EMI's rivals are eyeing Pink Floyd's catalogue, although it presently continues to reside with the UK major.

However, Gorillaz manager Chris Morrison says his clients will stay with EMI for the time being. "Damon was attracted to the company because of their heritage and prestige and for the moment this is still the case," he adds. "We shall see what happens in the next year."

charlotte@musicweek.com

## l Of Sound

they deserve is both an honour and privilege."

He adds that alongside the new signings, Wall Of Sound's Röyksopp will follow up 2009's critically-acclaimed *Junior* with a new album, *Senior*, later this year. The Human League will also return on the label in 2010 with a new album – their first release for nine years.

Wall of Sound artists old and new, including Reverend Soundsystem and Kids on Bridges, will be out in force this summer appearing at Liverpool Sound City later this month, at Barcelona's Sonar festival in June and a residency in Ibiza's Pacha nightclub over the summer.

Incoming Culture Secretary welcomed by executives

# Industry optimistic of Coalition co-operation

## Politics

By Robert Ashton

**THE MUSIC INDUSTRY IS CONFIDENT** it will get a fair crack of the whip from the new coalition Government after welcoming an "old friend" into the role of Secretary of State for Culture, Olympics, Media and Sport.

However, with the new Government making banking and Parliamentary reform its top priorities, the industry realises it might have to be patient in pressing for further help on finance and copyright.

Jeremy Hunt, formerly the Conservative shadow spokesman on culture, moved seamlessly into the cabinet position last week, taking on the additional portfolio for the Olympic Games.

Executives and political advisors are cock-a-hoop about Hunt's appointment because, as one source notes, he is "already someone who is aware of the issues" having shadowed the former Labour Culture Secretary Ben Bradshaw and been a lead Tory player in the implementation of the Digital Economy Act.

Last year Hunt drew on input from a group of big-hitting media players, including Lucian Grainge, to help him formulate the Conservative's creative policy.

The insider says, "Hunt already has the experience and is broadly sympathetic to the creative industries." Another lobbyist adds, "Hunt is very good for us."

PPL director of government relations Dominic McGonigal is also a fan. "Jeremy is an old friend of the industry who has already worked very closely with us."

Under the previous administration the Olympics had been farmed out from the DCMS to minister Tessa Jowell. It now rejoins the department – a move that has largely been well received by the industry.

UK Music CEO Feargal Sharkey and others have been highly critical that the music industry has not been consulted more or involved in planning for the Olympics and believe the Cultural Olympiad is an opportunity to showcase British talent that has largely been missed.

Although a few insiders have speculated the Olympic move could signal a downgrading of creative and media issues, most believe the move is a good one. They suggest with Hunt now having the additional responsibility for the 2012 games the Culture Secretary will want his



"[Jeremy] Hunt is an old friend of the industry who has already worked very closely with us..."

**DOMINIC MCGONIGAL, PPL**



department to wield more influence on the London Organising Committee of the Olympic Games (Locog).

That could actually benefit the music industry if it represents more "dovetailed" thinking and puts labels, managers and others closer to the games' organisers. However, Hunt's office is unable to offer any detail on the policies that he will be looking at in the first few weeks of the new Government.

Hunt joins Vince Cable in David Cameron's new cabinet, with the Liberal Democrat veteran taking over as Business Secretary. Again, McGonigal welcomes this move because the Department of Business Innovation and Skills has a major say in music matters. The PPL executive says Cable likes music and is "someone the industry knows well".

But the industry is still waiting to see how the "furniture" of

Government will be arranged because it is doubtful Cable will wield as much power as the previous Business Secretary Peter Mandelson.

Also, in the same way that the Olympic portfolio has shifted, some suggest the Intellectual Property Office, which had previously fallen under the responsibility of BIS, could be moved into another Government department.

Other eye-catching appointments for the music industry include Ed Vaizey moving into Margaret Hodge's old role as Culture Minister.

The industry was still waiting to learn who would be IP Minister as *Music Week* went to press.

Fresh from its success in seeing the Digital Economy Act passed, the industry will need to work with Government on getting a workable code of practice to underpin it.

But pre-election concerns that a new Government would want to radically reshape the Act have subsided. Last week's policy document from the Government makes no mention of the Act.

"There is no political will to revisit that," says one insider, adding the Tories were largely supportive of anti-fillesharing legislation. Lib Dem peer Lord Clement-Jones also assures the industry that his party, who opposed some of the measures contained in the Act to curb online infringement, are not after wholesale changes.

There is also some excitement that the proposals contained in Clement-Jones' Live Music Bill, which was not supported by the last Government, could get a fresh airing in the new coalition. The Lord had proposed a Licensing Act exemption for music venues with a capacity of 200 or less.

Other issues the industry will want to lobby new ministers about include more joined-up Government, better access to finance and a review of the Copyright Tribunal.

Sharkey's UK Music outfit has already called for a creative industries cabinet committee, which would draw together secretaries of state and ministers with responsibility for music and creative industries. But he has been critical of the Government-backed Enterprise Finance Guarantee scheme, which was designed to help companies access funding. "If you are serious about creative industries you have got to look at finance," he adds.

● see feature, p14-15  
robert@musicweek.com

## IN THIS ISSUE



### NEWS

**GLASTONBURY ON THE BEEB** 5  
6 Music to lead the BBC's coverage for festival's 40th year

### MEDIA NEWS

**NEW MEDIA EXCELS** 6  
NME.com leads the way for music media audiences

### MEDIA NEWS

**RAJARS: EVANS ABOVE** 8  
Radio 2's new breakfast host leads the charge in Q1 radio report



### DIGITAL NEWS

**PUBLISHERS MISSING APP TRICK** 9  
Licensing laws hamper lyric and chord app developers

### LIVE NEWS

**COSTS PUT PAID TO GLADE** 10  
This year's festival season's first casualty reported

### PUBLISHING

**SPARKS FLY** 11  
Veteran pop duo ink deal with Imagem

### UNEARTHED

**VILLAGERS** 12  
Domino's new signings aim high

### FEATURES

**PARLIAMENT** 14  
As the dust settles after the General Election, where does the industry stand?

**NORTHERN STARS** 17  
Music Week takes a look at goNORTH and RockNess



# News

## Editorial Paul Williams



**WITH JUST A WEEK TO GO** before submissions close to the BBC Trust, the latest Rajar figures are manna from heaven for those campaigning to save 6 Music.

You did not need to be Nostradamus to forecast there would be some kind of audience rise on the back of the blanket media coverage the station has attracted, but to smash immediately through the 1m barrier from a base of below 700,000 is simply astounding.

What is more, it clearly demonstrates that all that was needed to get the listener numbers at 6 Music up to a decent level was more awareness of the station's existence.

For this, we can only question the BBC's previous efforts to promote and market 6 Music. The Corporation, in preparing the axe for the station, readily admitted awareness of 6 was very tiny.

At this point it is worth noting that one of those behind this closure proposal, BBC audio & music director Tim Davie, was, prior to taking up his current job in September 2008, in charge of marketing at the Beeb. At least now his undoubted marketing skills are working, even if that was clearly not the intention.

As to those closure plans, the executives within the BBC plotting this execution could hardly have been surprised by the music industry's opposition stance. After all, the business will back anything that potentially helps to support the promotion of music.

But these Rajar figures put a whole new gloss on the issue, far beyond what the music industry is saying. We are no longer talking about a station with a tiny audience, serving a niche market but a network that is finally proving it has the potential to appeal to a much larger part of the population. Is the BBC ready to ignore the wishes of more than 1m of its audience? And that 1m figure could easily have been even higher, had the leak about 6's closure happened earlier. As it was, news got out at the end of February, meaning the increased coverage the station enjoyed only had a chance to affect this period's Rajar numbers for a few weeks.

Since that leak, the music business and other interested parties have rallied to the station's cause with many reasons why it should stay. But the BBC has not put forward equally solid arguments as to why 6 needs to go, which is perhaps the most disappointing part of the whole affair. All we have heard is general talk about the BBC concentrating on its core brands in the move to digital. To date we have heard nothing about how the BBC proposes to continue some of 6's offering when the station goes, nor a word on the damage closure will do to the culture of this country. These are questions the entire music industry – and now more than 1m BBC radio listeners – would like some answers to.

A week after the General Election, we finally have a new Government and, more specifically for this industry, a new Culture Secretary.

In this previously-uncharted new political era, there is bound to be some relief among those in this business dealing with Westminster village that they have, in Jeremy Hunt, someone who is already very familiar with the Department's brief, having previously shadowed it in opposition. There will be no need to start from scratch, explaining all the issues to a novice. And with Hunt in place we can also expect some legislative progress on live music, as he has previously declared his support for an exemption from the Licensing Act for small venues, something unsuccessfully pushed in the last Parliament by his now coalition colleague, Lib Dem Lord Clement-Jones, in his Live Music Bill.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will a hung Parliament harm the music industry?

YES 15% NO 85%

### THIS WEEK WE ASK:

Is 6 Music's strong Rajar result enough to secure its future?

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

Third European conference secures big industry names

# Musexpo unveils line-up

## Events

By Ben Cardew

**EMI MUSIC'S HEAD OF A&R** for North America and the UK Nick Gatfield, Linkin Park manager Rob McDermott and Vodafone head of music Morgan Donoghue lead the line-up of executives appearing at next month's Musexpo Europe event.

Musexpo's third European conference takes place over June 14-15 at the Cumberland Hotel in London. The daytime conference includes panels featuring executives from the worlds of music, media and technology, while at night there is a line-up of showcase gigs at The Borderline in central London.

The conference schedule includes a live forum, a managers forum, an A&R panel and a panel focused on doing business in Germany, attended by several top German executives.

Epic managing director Nick Raphael, who recently shared the *Music Week* A&R Award with his colleague Jo Charrington, appears on the A&R panel with Universal Music Publishing head of A&R Caroline Ellery and Lava Records president Jason Flom.

Musexpo founder Sat Bisla explains the A&R panel will be key to the event. "A&R is the heart of the industry," he says. "Without it everything is an empty shell."

This approach also extends to the showcase events, where previous performers have included The Temper Trap and Pint Shot Riot. While the line-up for this year's gigs is still being finalised, those confirmed to



"A&R is the heart of the industry. Without it everything is an empty shell"

### SAT BISLA, MUSEXPO

appear include Australian act Hungry Kids Of Hungary, who have recently had support from influential LA radio station KROQ, Denmark's The Blue Van, whose track There Goes My Love featured on a recent iPad advert, and US act Hargo, the last band to record with Phil Spector before his incarceration.

Speakers at the live forum include ITB co-founder Barry Dickins, Radio 1 and 1Xtra live music and events editor Jason Carter, and Ben Turner, founder of Graphite Media and co-founder of the Association of Independent Festivals.

Monster Management president Bruce Garfield, CLM Entertainment CEO Colin Lester and Supervision's Cerne Canning will all take part in the managers forum.

Joining Gatfield – whose full title is EMI Music, North America, UK and Ireland president of new music –

at the event are AEG Live managing director Jessica Koravos, BBC Radio 1 head of music George Ergatoudis, Xbox/Microsoft head of music acquisitions Kyle Hopkins, mflow CEO Oleg Fomenko, Chrysalis Music CEO Jeremy Lascelles, Absolute Radio COO Clive Dickens and Fontana Distribution US president Ron Spaulding.

More names will be announced shortly and Bisla says he is looking beyond the familiar music business executives. "Most of the events that we host have people who don't necessarily speak at conferences," he says. "Part of that is the relationships we have. Nick Gatfield has seen that we are not just another music conference."

Bisla says he is looking forward to an upbeat event. "Over the last two years we have shown that there is a gap in the market for a truly international event in London that combines music and business and is all about connecting people and ideas," he says.

"The upbeat mood at our recent Musexpo event in Los Angeles highlighted how much of a hunger there is in the business for people to make new contacts, share ideas and explore new ways of working together with new music. We're sure the atmosphere in London will be just as positive and focused on delivering tangible outcomes for attendees."

Previous speakers at Musexpo Europe include XL founder Richard Russell and Mute Records founder Daniel Miller. Speakers at Musexpo in LA have included CNN's Larry King, MySpace co-founder Tom Anderson and artist will.i.am.

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

# R1 Big Weekend to offer Welsh

**BANDS FROM NORTH WALES** will have the opportunity to get their demos assessed by Radio 1 DJs and producers this week, as part of plans to reach out to the local community around the station's One Big Weekend event.

One Big Weekend, Radio 1's flagship live festival, kicks off this Saturday at the Faenol estate park near Bangor, with acts including Florence + The Machine, Rihanna and Alicia Keys. More than 500,000 people registered to claim the 20,000 free tickets for the event – up from 350,000 last year.

Starting today (Monday) is a series of related events under the Fringe Festival banner, including a number of free gigs around

North Wales featuring local bands. The gigs start in Wrexham, then move onto Colwyn Bay on Tuesday, Caernarfon on Wednesday and ending with gigs at four venues across Bangor on Thursday.

Later this week, local bands will also be able to spend 15 minutes with Radio 1 producers and DJs, playing their demos and getting feedback. The session takes place at Cob Records in Bangor on Friday afternoon and is part of the Radio 1 Big Weekend Outreach programme.

Other Outreach events include:

■ Meet the Moyles Team Session, Thursday, May 20. Held at Bangor University, 120 students



Kids In Glass Houses: reaching out to fellow Welsh bands under R1 banner

will get the chance to quiz members of the Radio 1 breakfast show team;

■ What Does It Take To Put On R1BW (And Other Careers In Broadcasting), Friday, May 21. Q&A session hosted by a Radio 1 presenter, held at Bangor University;



## ON THE WEB

www.musicweek.com

- Keane's *Night Train* pulls into pole position
- Lady Antebellum – *Need You Now* – sales breakdown
- Annual profits up at Sony Music



Glastonbury: 6 Music is offering 40 hours' coverage of the festival

6 Music to lead the Beeb's radio coverage of Glastonbury's 40th year

## BBC devotes 6 schedule to Glasto

### Radio

By Ben Cardew

**BBC 6 MUSIC IS TO CLEAR** its schedules for Glastonbury this June, as the digital station promises its most extensive coverage of the festival to date.

6 Music is once again the lead station for the BBC's Glastonbury coverage this year and will offer 40 hours of coverage to celebrate the festival's 40th birthday. Radio 1, Radio 4, BBC TV and BBC online will also be airing Glastonbury programming.

Glastonbury 2010 takes place from Thursday, June 24 to Sunday, June 27, with Pyramid Stage headliners U2, Muse and Stevie Wonder.

6 Music DJs Lauren Laverne, Steve Lamacq, Cerys Matthews, Craig Charles, Tom Robinson, Gideon Coe and Tom Ravenscroft will all be broadcasting live from the festival and there will be "documentary and contextual" coverage overnight, according to 6 Music editor Paul Rodgers. This could include

anything from previously recorded live sets from the three main headliners, to a U2 documentary or the Stevie Wonder story, Rodgers says.

Live music will be key to 6 Music's Glastonbury coverage. Rodgers explains that the festival will broadcast "recorded live" sets from earlier in the festival throughout the day, as well as "live live" sets after 10pm.

"We will be broadcasting live music from the four main stages – The Pyramid Stage, The Other Stage, The John Peel Stage and the Park Stage," he says. "And as the weekend progresses we can use more and more of the live footage."

The station is currently negotiating as to which live sets it will air. One confirmed name, however, is Orbital, who will be DJing for 6 Music on the Sunday (June 27) as well as giving a guide to the dance music side of Glastonbury. Rodgers also promises artist interviews and exclusive live sets.

Rajar's quarterly system of assessing audience numbers for

radio stations means 6 Music does not know if its Glastonbury coverage last year boosted audience numbers. However, Rodgers says it gave the station "a big boost in awareness that will translate into bigger numbers".

"We hope that the same thing will happen again," he adds. "We think that 6 Music is a good fit for Glastonbury. It really represents how the BBC can go to town and cover a music event."

The Glastonbury announcement comes three months after the BBC Trust announced its intention to axe 6 Music, a move that prompted outcry among the music industry. The resulting media coverage helped 6 to a record audience in the latest Rajar figures, released last week, with the station surpassing 1m listeners for the first time.

Rodgers notes Glastonbury's high media profile as well as the attention that 6 is enjoying is a "perfect set of circumstances" for his station's festival coverage.

"It is great for us. We think that 6

is broad enough as a network to cover a music festival as big as Glastonbury," he adds. "But the Trust is aware that we did Glastonbury and it went well last year."

As well as the extensive 6 coverage, Radio 1 will air highlights from the festival. Radio 1 DJs Fearne Cotton and Jo Whiley will present Glastonbury specials of their regular shows, live from site, while Annie Mac presents an exclusive Essential Mix with Toddla T.

Radio 4 will focus on spoken word with the Glastonbury Poetry Diaries. Five poets appearing at the festival will keep poetry journals of their experiences and will broadcast them on the last day of the festival.

BBC TV will broadcast comprehensive coverage across the weekend, with details to be announced at the start of next month.

Online, [bbc.co.uk/glastonbury](http://bbc.co.uk/glastonbury) will be showing extended performance highlights from across the weekend, as well as archive footage.

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

### News in brief

● PRS for Music Chief Economist Will Page told the **Great Escape conference** in Brighton last week that the UK live music industry continued to exceed expectations, especially during an economic downturn. Page, who was giving a keynote to the conference, said, "In a week when it was shown that recorded music revenues may be starting to turn a corner, it's important to follow the money and appreciate the consumers' insatiable appetite for live music, with more bands and more tickets than ever"

● Threatened BBC digital stations 6 Music and the Asian Network collectively



picked up three prizes at the **Sony Radio Academy Awards** as Trevor Nelson (pictured) won the main Gold award. Jarvis Cocker, who hosts a Sunday afternoon programme on 6, received the public-voted Rising Star award at the Grosvenor House Hotel-held event and his station colleagues Adam and Joe the best comedy award, while the Asian Network's Nihal won the best speech programme.

● Robbie Williams, Russell Brand, Trevor Horn, Ian Broudie, John Motson, David Baddiel, Frank Skinner and soprano Olivia Safe have teamed up as **The Squad** to record a new version of football song **3 Lions**, released today (Monday)

● Opera singer Dame Kiri Te Kanawa was honoured with a lifetime achievement award at last week's **Classical Brit Awards**, as reality TV stars **Only Men Aloud** picked up the NS&I album of the year.

● **Absolute 80s**, previously only available on DAB in London, has moved to national digital broadcast platform Digital One. Absolute Radio is also to add a new radio station to its portfolio – Absolute Radio 90s.

● Susan Boyle, Alicia Keys, Glee and Michael Jackson helped **Sony Music** to boost profits in its 2009/2010 financial year. Sony Music reported operating income up 31.1% year on year for the 12 months to March 31, 2010 at \$393m (£266m).

● **Columbia** is looking to recruit a director of marketing, after a reshuffle at the Sony label that sees the departure of general manager Angie Somerside.

● Adam Corke has been promoted to **Universal UK** group sales director, effective immediately. Corke was previously head of group sales at Universal, a position he took in May 2008.

● **EMI Music Publishing** has extended its global publishing agreement with songwriter-producer, Greg Kurstin.

● **Universal** has recruited former EMI Publishing A&R manager Pino Purnilia as A&R manager for Fascination/Polydor.

## bands UK exposure



■ An Afternoon With Kids In Glass Houses, Friday, May 21. At John Williams Music Shop in Bangor, local musicians sign up for 15 minutes with Welsh band Kids In Glass Houses to get advice on performing.

Radio 1 and 1Xtra live music and events editor Jason Carter

says it is important for the event to "leave a legacy". "It is all about us getting our presenting talent and our experts out there to help young people in the region," he says. "We want to be able to show a really broad range of disciplines associated with broadcasting."

Carter explains the Big Weekend can also help the local area by showing promoters the possibilities it offers for staging a live music event.

"We can't come back next year and bring the same event. But we hope to give a rocket boost to local promoters," he says. "The park is not massively used by concert promoters. We hope we might lead promoters to use a site they haven't used before."

## Speaker scoop for PPL

**RADIO 3 CONTROLLER** and BBC Proms director Roger Wright will be the guest keynote speaker at PPL's AGM, which takes place on June 9.

Wright, who is in charge of the station's editorial strategy, commissioning and scheduling policies, joins a list of guest speakers that has in the past included the Rt Hon Alan Johnson MP (2009), The Rt Hon Andy Burnham MP (2008) and Professor Lord Winston (2007).

PPL chairman and CEO Fran Nevrlka says Wright is one of the "leading experts when it comes to the subject of music, in particular classical music and jazz".

"His intimate knowledge and passion for music and his warm

empathy with performers make him ideally qualified to speak with authority about the subject of music and its crucial value to our society," he adds.

"It will be a real pleasure to hear Roger sharing his thoughts and experiences with us which I have no doubt will make a tremendous contribution towards ensuring that the PPL AGM this year is another memorable event."

Wright's credentials include Fellow of the Royal College of Music, a Fellow of the Radio Academy and an Honorary Fellow of Royal Holloway. In 2005, he received the Association of British Orchestras Award in recognition for his outstanding contribution to orchestral life in the UK.



- HMV's **Simon Fox** takes on GMG role
- **Coldplay** back campaign to save 6 Music
- **Muse** make it Forever at BBC radio

## TV Airplay chart Top 40

nielsen  
Music Control

Taking over:  
Alexandra  
Burke replaces  
Professor  
Green at the  
TV top spot



This Wk	Last	Artist Title Label	Plays
1	3	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco	551
2	4	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin	547
3	2	USHER FEAT. WILL.I.AM OMG / LaFace	511
4	14	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	483
5	1	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight / Virgin	470
6	6	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway	448
7	13	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros	442
8	5	KELIS Acapella / Interscope	441
9	8	PLAN B She Said / 679/Atlantic	415
10	7	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive	398
11	11	TINIE TEMPALH Pass Out / Parlophone	354
12	3	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	344
13	20	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future	343
14	10	RIHANNA Rude Boy / Def Jam	333
15	12	LADY GAGA FEAT. BEYONCE Telephone / Interscope	301
16	19	PENDULUM Watercolour / Warner	284
17	24	ALICIA KEYS Try Sleeping With A Broken Heart / J	268
18	15	DIANA VICKERS Once / RCA	256
19	16	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	254
20	NEW	CHRISTINA AGUILERA Not Myself Tonight / RCA	240
21	18	N-DUBZ We Dance On / AATW/UMTV	234
22	17	FUGATIVE Crush / Hard2beat	232
23	25	BLACK EYED PEAS Imma Be / Interscope	223
24	27	B.O.B FEAT. BRUNO MARS Nothing On You / Rebel Rock Ent./Atlantic/Grand Hustle	219
25	29	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat	213
26	22	IYAZ Solo / Reprise	210
27	NEW	EXAMPLE Kickstarts / Data/Mos	196
28	33	DAVID GUETTA FEAT. KID CUDI Memories / Positiva/Virgin	181
29	38	YOU ME AT SIX Liquid Confidence / Virgin	180
30	26	SELENA GOMEZ AND THE SCENE Naturally / Hollywood	174
31	21	MCCLEAN Finally In Love / Asylum	167
32	RE	KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN I Made It / Island	163
33	35	BIFFY CIVRO Bubbles / 4th Floor	161
34	NEW	PIXIE LOTT Turn It Up / Mercury	160
35	35	FLORENCE + THE MACHINE Dog Days Are Over / Island	160
36	30	N-DUBZ Say It's Over / AATW/UMTV	154
37	NEW	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA	153
38	32	JASON DERULO In My Head / Beluga Heights/Warner Bros	152
39	28	SOPHIE ELLIS-BEXTOR Bittersweet / Fascination	152
40	NEW	NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner	150

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 TV, Clubland TV, Channel AKA, Chart Show TV, DancenationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

...always listening

nielsen  
Music Control

Global  
airplay  
tracking

For information contact Helena Kosinski  
t: +44 (0)20 7420 9296  
e: h.kosinski@nielsenmusiccontrol.com  
w: www.nielsenmusiccontrol.com

Magazine's online strand leads field in online activity

# Surfers choose NME as first-choice music site

## Websites

By Ben Cardew

**NME.COM IS THE MOST POPULAR** music media website among UK users, according to data from Experian Hitwise.

The online intelligence company has compiled a list of the top 20 music media websites last month among UK users for *Music Week*.

NME.com attracted 19.06% of total visits to that group of websites, ahead of nearest competitor MSN UK Music (14.57% of visits), Yahoo! Music UK and Ireland (13.50%), Guardian.co.uk/music (6.35%) and RollingStone.com (6.09%).

BBC Music came in sixth (5.19%), Pitchfork seventh (4.10%), Y! Music eighth (2.91%), Kerrang.com ninth (2.89%) and StereoBoard 10th (2.84%). Drowned In Sound was 12th (2.52%) and Popjustice 14th (2.00%).

NME.com editor David Moynihan says the NME site is driven by the same strengths that have always been central to the magazine. "Looking at our website, the strengths that made NME a leading brand since 1952 are still there: world-class journalism skills, a nose for a scoop and achieving leading access to bands," he explains.

He also praises the integration between the print magazine and online, with all NME journalists expected to work on both. "We don't have print staff and digital staff - we have journalists," he notes.

The Hitwise findings mirror those in the BPI's Statistical Handbook, released last week. The

book carries Nielsen research into five of the biggest music media websites: BBC Music, Channel 4 Music, NME.com, Kerrang.com and qthemusic.com.

NME.com comes out on top in terms of average monthly audience - 534,700, to BBC Music's 429,900 in second; and page views - 7m to BBC Music's 2.04m.

Moynihan, previously editor of FHM.com, explains the success of the NME site is driven by its news, which is "at the core of the site". He adds that NME.com has strong search engine optimisation and

page layout "that really drives users through to other parts of the site".

"News is what brings people in. Once they are there, they discover the daily video and the daily blogs," he explains.

Naturally, these figures make NME.com an attractive proposition to advertisers: Moynihan says NME.com enjoys "a very strong commercial success" and has no plans to charge to access to the site, although the company will be watching News International's attempts to charge for access to *The Times* and *Sunday Times*' websites with interest.

NME's online audience also comes from households with a high cumulative income: 29.3% of NME's website users have a household income of £50,000 and above, according to the Nielsen figures, while 30.6% come from a household with an income of between £30,000 and £49,999.

However, it is qthemusic.com which shows the most notable skew towards a well-off audience: according to the Nielsen figures some 34.2% of its website users have a household income of £50,000 and over, to Channel 4 Music's 26.0% and 4.9% more than NME.com.

Among the five sites, NME.com, qthemusic and BBC Music show a male bias, with 56.3%, 54.8% and 59.3% respectively of their users male, while Kerrang.com and Channel 4 Music tend towards female users.

NME.com last week launched Breakthrough, a new social media platform allowing bands to upload their music to the site. It has also recently added film reviews.

ben@musicweek.com



## The big clickers

### 10 MOST POPULAR MUSIC MEDIA WEBSITES, RANKED BY VISITS

NME	19.06%
MSN UK Music	14.57%
Yahoo! Music UK/Ireland	13.50%
Guardian.co.uk/music	6.35
RollingStone.com	6.09%
BBC Music	5.19%
Pitchfork	4.10%
Y! Music	2.91%
Kerrang!	2.89%
StereoBoard	2.84%

Source: Experian Hitwise, April 2010

## Media news in brief



● The re-release today (Monday) of **The Rolling Stones'** classic album

*Exile On Main Street* is being marketed by radio stations around the UK. Mick Jagger joined Huey Morgan on his 6 Music show yesterday (Sunday) to discuss the album, while this Wednesday Radio 2 airs *Exile Of The Stones*, with Jagger, Keith Richards and Charlie Watts talking about the record. This Saturday, Planet Rock will feature an *Exile On Main Street*.

Classic Album Special charting the history behind the making of the album, while Absolute Radio yesterday played tracks from the album, including previously unreleased material that comes with the reissue, as part of its *Rolling Stones* day.

● **Peter Hook** joins Steve Lamacq on 6 Music tomorrow (Tuesday) to mark the 30th anniversary of the death of Ian Curtis, his former Joy Division bandmate. The programme goes out at 4pm.

● Six executives from the world of music, marketing and new media

have joined forces to form a marketing company specialising in music strategy for global brands.

**Brand New Music** launched last week as a marketing and advertising company with expertise in 4G mobile, social media and digital marketing campaigns. Managing director Nick McEwen is joined in the company by executive digital director Richard Adams, director of business development David Wille, client services director Adam Butler, digital marketing director Rob Gottlieb and international director Gareth Carter.



## Airplay analysis Alan Jones

# Scouting For Girls plan their attack



Scouting For Girls

After moving to the top of the radio airplay chart last week with the first audience of less than 40m to secure top slot in the 21st century, She Said by Plan B remains in pole position, with modest gains in plays and audience. Heard by 41.45m listeners last week, with 3,183 plays on the Music Control panel, She Said was heard most frequently on The Hits (83 plays), Trent FM and Leicester Sound (57 plays apiece). It was aired just three times on Radio 1 last week, compared to 23 times three weeks earlier and the station thus provides just 6.39% of its overall audience – a total beaten by Galaxy Yorkshire (50 plays, 6.42%) and 95.8 Capital FM (54 plays 11.01%).

Plan B's greatest challenge came from Scouting For Girls' This Ain't A Love Song, which ended a five-week run at number one by diving to number nine last week. It now rebounds to number two, adding 175 plays week on week – though, crucially, three of them are from Radio 1, which account for almost all of its increased audience.

Also on the see-saw is Owl City, whose Umbrella Beach has progressed 16-26-6 in the last fortnight. Its modest tally of 423

plays last week was only the 74th largest of any track but 12 of them came from Radio 1 and 17 from Radio 2 which, between them, provided 93.11% of the track's audience. Its biggest supporters were Imagine FM (29 plays), Cool FM (24) and Citybeat FM (23).

JLS completed a hat trick of radio airplay chart number ones in March when One Shot spent a single week at the summit. Fourth single The Club Is Alive is off to a fine start this week, with 499 plays and an audience of 17.11m out of the box earning it a number 42 debut. The track's biggest supporters last week were 95.8 Capital FM (32 plays), Leicester Sound (31) and Trent FM (30) but five plays on Radio 1 provided the highest individual contribution (31.27%) to its audience.

The singer who beat JLS to win The X Factor in 2008, Alexandra Burke, suffers a slight setback with her latest hit, All Night Long, easing 10-11 on the radio airplay chart – but it is having better luck on the TV airplay chart, where it climbs 3-1 this week, dethroning Professor Green's I Need You Tonight (1-5). All Night Long is Burke's fourth straight TV airplay chart number one.

## Campaign focus



Example

Having recorded his first album for Mike Skinner's label The Beats, Brit rapper Example signed to Ministry Of Sound's Data label in 2009.

This summer will see the first fruits of his efforts realised, with the release of second album Won't Go Quietly on June 20.

Data has released two A-listed Radio 1 singles from the new album so far – Watch The Sun Come Up and the album title track, with the latter enjoying Top 10 chart success in the UK.

It will galvanise efforts with new

single Kickstarts on June 13. The song, produced by drum & bass act Sub Focus, is already C-listed at Radio 1 and was playlisted by Kiss FM five weeks ahead of release. Specialist support has included being named record of the week by Zane Lowe and Scott Mills.

Ministry of Sound director of marketing Nicola Spokes says the label has taken a long-term view with the project, gradually broadening Example's audience with each single before dropping the album.

"Example is an album artist for us and we've been confident in the strength of the singles from day one, so knew we could afford to take the time to build this one step at a time," she says.

The label has partnered with HMV to run an exclusive pre-order initiative that will see the album available in a special two-disc format, with the first 150 fans to pre-order the album from the retailer receiving a pair of tickets to an upcoming show at the Jazz Café in London.

## UK radio airplay chart Top 50



This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*0+	Total Aud (m)	Aud %*0+
1	1	7	6	PLAN B She Said <i>6ns/Atlantic</i>	3183	7.64	41.45	3.88
2	9	11	17	SCOUTING FOR GIRLS This Ain't A Love Song <i>Epic</i>	2404	7.85	39.34	17.15
3	3	6	22	TRAIN HEY, SOUL SISTER <i>Columbia</i>	1710	9.9	36.23	-2.03
4	14	5		B.O.B FEAT. BRUNO MARS Nothing On You <i>Rebel Rock Ent./Atlantic/Grand Hustle</i>	1123	17.47	35	29.25
5	8	15	16	LADY GAGA FEAT. BEYONCE Telephone <i>Interscope</i>	2518	4.07	34.37	-2.14
6	26	3		OWL CITY Umbrella Beach <i>Island</i>	423	30.96	34.24	63.2
7	5	9	18	DIANA VICKERS Once <i>RCA</i>	2338	4.02	33.09	-9.37
8	7	7	10	KELIS Acapella <i>Interscope</i>	1461	4.13	32.69	-8.25
9	6	12	44	CHERYL COLE Parachute <i>fascination</i>	2706	9.47	32.66	-10.1
10	4	8	15	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone <i>Jive</i>	1534	6.33	31.65	-13.74
11	10	4	8	ALEXANDRA BURKE FEAT. PITBULL All Night Long <i>Syco</i>	2466	15.77	31.57	-5.54
12	17	3		BOYZONE Love Is A Hurricane <i>PolyGram</i>	888	71.43	31.5	25.55
13	25	4	40	KEANE FEAT. K'NAAN Stop For A Minute <i>Island</i>	832	3.48	31.48	45.27
14	13	5	1	ROLL DEEP FEAT. JODIE CONNOR Good Times <i>Relentless/Virgin</i>	1020	29.11	31.12	6.62
15	2	7	3	USHER FEAT. WILL.I.A.M. OMG <i>LaFace</i>	1534	6.39	29.81	-23.13
16	34	2	19	RIHANNA Te Amo <i>Def Jam</i>	1425	53.39	28.62	55.8
17	16	15	35	JASON DERULO In My Head <i>Beluga Heights/Warner Bros</i>	1897	1.5	27.94	9.18
18	24	5	11	TAIO CRUZ FEAT. KESHA Dirty Picture <i>4th &amp; Brocwey</i>	903	1.12	27.53	14.71
19	11	7	14	PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight <i>Virgin</i>	1182	-1.34	26.47	-10.76
20	15	3		MICHAEL BUBLE Crazy Love <i>143/Reprise</i>	806	3.2	26.42	1.3
21	35	2	20	ALICIA KEYS Try Sleeping With A Broken Heart <i>J</i>	1274	34.11	26.11	44.33
22	33	3		KATIE MELUA The Flood <i>Dramatic</i>	172	17.81	26.07	41.22
23	31	4		DIZZEE RASCAL Dintee Disco <i>Dintee Steak</i>	542	9.05	25.96	34.86
24	RE			BIFFY CIVRO Bubbles <i>14th Floor</i>	340	0	25.4	0
25	29	3		AMY MACDONALD Spark <i>Vertigo</i>	474	4.18	25.03	21.45
26	2E	35		CHERYL COLE Fight For This Love <i>fascination</i>	1355	-7.95	24.79	18.73
27	12	14	30	RIHANNA Rude Boy <i>Def Jam</i>	1716	-12.58	24.62	-15.51
28	20	19	38	OWL CITY Fireflies <i>Island</i>	1877	-5.25	24.6	1.4
29	19	30	39	LADY GAGA Bad Romance <i>Interscope</i>	1574	-5.47	24.22	-3.16
30	22	4		ELLI "PAPERBOY" REED Come And Get It <i>Pariophone</i>	611	55.08	23.61	-3.75
31	21	16	62	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again <i>Interscope</i>	1847	-8.88	23.46	4.4
32	23	20	32	ALICIA KEYS Empire State Of Mind Part II <i>J</i>	2141	-5.97	22.51	-6.21
33	NEW	1		RENEE FLEMING Endlessly <i>Mercury</i>	35	0	20.46	0
34	NEW	1	7	FYFE DANGERFIELD She's Always A Woman <i>Geffen</i>	1592	0	19.93	0
35	32	16	31	ELLIE GOULDING Starry Eyed <i>PolyGram</i>	1254	4.86	19.35	3.26
36	NEW	1	2	JASON DERULO Ridin' Solo <i>Beluga Heights/Warner Bros</i>	769	0	18.65	0
37	4E	25	74	FLORENCE & THE MACHINE You Got The Love <i>Island</i>	1144	-8.33	18.62	15.72
38	47	3	13	PENDULUM Watercolour <i>Warner</i>	271	171	18.18	15.5
39	NEW	1	43	ELLIE GOULDING Guns & Horses <i>PolyGram</i>	68E	0	18.15	0
40	45	21	70	THE SATURDAYS Ego <i>fascination/Geffen</i>	929	-7.84	18.03	11.64
41	3E	20	69	3OH!3 FEAT. KATY PERRY Starstruck <i>Photo Finish/Atlantic</i>	774	-5.03	17.69	-0.84
42	NEW			JLS The Club Is Alive <i>Epic</i>	49E	0	17.11	0
43	RE			JOURNEY Don't Stop Believin' <i>Columbia</i>	1001	0	17.04	0
44	1E	6	21	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out <i>Interscope</i>	817	-8.61	16.95	-32.28
45	27	12	68	PIXIE LOTT Gravity <i>Mercury</i>	1322	-19.88	16.69	-20.14
46	49	34		MICHAEL BUBLE Haven't Met You Yet <i>143/Reprise</i>	1231	-4.72	16.66	6.46
47	NEW	1		THE PRETTY RECKLESS Make Me Wanna Die <i>Interscope</i>	2E	0	16.65	0
48	3E	2		CRAIG DAVID All Alone Tonight (Stop, Look, Listen) <i>Universal TV</i>	165	166.13	16.55	-3.5
49	4E	2	4	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love <i>Beck</i>	153	15.04	16.33	-0.12
50	NEW	1	55	BOYS LIKE GIRLS Love Drunk <i>Columbia</i>	111	0	15.33	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102 4 Wish FM, 103 4 The Beach, 105 4 Real Radio, 106 3 Bridge FM, 107 6 Juice FM, 107 7 Brunel FM, 107 8 Music, 95 8 Capital FM, 96 Trent FM, 96 2 The Revolution, 96 3 Aire FM, 96 3 Rock Radio, 96 4 FM The Wave, 96 9 Wigan FM, 99 9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Southampton, BBC Radio Swindon, BBC Radio Ulster, Beacan FM, Choice FM (London), Citybeat, 96 11M, Cycle 1 FM, Cycle 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South East, Galaxy Yorkshire, Galaxy Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.3, Heart 103.4, Heart 103.6, Heart 103.8, Heart 104, Heart 104.2, Heart 104.4, Heart 104.6, Heart 104.8, Heart 105, Heart 105.2, Heart 105.4, Heart 105.6, Heart 105.8, Heart 106, Heart 106.2, Heart 106.4, Heart 106.6, Heart 106.8, Heart 107, Heart 107.2, Heart 107.4, Heart 107.6, Heart 107.8, Heart 108, Heart 108.2, Heart 108.4, Heart 108.6, Heart 108.8, Heart 109, Heart 109.2, Heart 109.4, Heart 109.6, Heart 109.8, Heart 110, Heart 110.2, Heart 110.4, Heart 110.6, Heart 110.8, Heart 111, Heart 111.2, Heart 111.4, Heart 111.6, Heart 111.8, Heart 112, Heart 112.2, Heart 112.4, Heart 112.6, Heart 112.8, Heart 113, Heart 113.2, Heart 113.4, Heart 113.6, Heart 113.8, Heart 114, Heart 114.2, Heart 114.4, Heart 114.6, Heart 114.8, Heart 115, Heart 115.2, Heart 115.4, Heart 115.6, Heart 115.8, Heart 116, Heart 116.2, Heart 116.4, Heart 116.6, Heart 116.8, Heart 117, Heart 117.2, Heart 117.4, Heart 117.6, Heart 117.8, Heart 118, Heart 118.2, Heart 118.4, Heart 118.6, Heart 118.8, Heart 119, Heart 119.2, Heart 119.4, Heart 119.6, Heart 119.8, Heart 120, Heart 120.2, Heart 120.4, Heart 120.6, Heart 120.8, Heart 121, Heart 121.2, Heart 121.4, Heart 121.6, Heart 121.8, Heart 122, Heart 122.2, Heart 122.4, Heart 122.6, Heart 122.8, Heart 123, Heart 123.2, Heart 123.4, Heart 123.6, Heart 123.8, Heart 124, Heart 124.2, Heart 124.4, Heart 124.6, Heart 124.8, Heart 125, Heart 125.2, Heart 125.4, Heart 125.6, Heart 125.8, Heart 126, Heart 126.2, Heart 126.4, Heart 126.6, Heart 126.8, Heart 127, Heart 127.2, Heart 127.4, Heart 127.6, Heart 127.8, Heart 128, Heart 128.2, Heart 128.4, Heart 128.6, Heart 128.8, Heart 129, Heart 129.2, Heart 129.4, Heart 129.6, Heart 129.8, Heart 130, Heart 130.2, Heart 130.4, Heart 130.6, Heart 130.8, Heart 131, Heart 131.2, Heart 131.4, Heart 131.6, Heart 131.8, Heart 132, Heart 132.2, Heart 132.4, Heart 132.6, Heart 132.8, Heart 133, Heart 133.2, Heart 133.4, Heart 133.6, Heart 133.8, Heart 134, Heart 134.2, Heart 134.4, Heart 134.6, Heart 134.8, Heart 135, Heart 135.2, Heart 135.4, Heart 135.6, Heart 135.8, Heart 136, Heart 136.2, Heart 136.4, Heart 136.6, Heart 136.8, Heart 137, Heart 137.2, Heart 137.4, Heart 137.6, Heart 137.8, Heart 138, Heart 138.2, Heart 138.4, Heart 138.6, Heart 138.8, Heart 139, Heart 139.2, Heart 139.4, Heart 139.6, Heart 139.8, Heart 140, Heart 140.2, Heart 140.4, Heart 140.6, Heart 140.8, Heart 141, Heart 141.2, Heart 141.4, Heart 141.6, Heart 141.8, Heart 142, Heart 142.2, Heart 142.4, Heart 142.6, Heart 142.8, Heart 143, Heart 143.2, Heart 143.4, Heart 143.6, Heart 143.8, Heart 144, Heart 144.2, Heart 144.4, Heart 144.6, Heart 144.8, Heart 145, Heart 145.2, Heart 145.4, Heart 145.6, Heart 145.8, Heart 146, Heart 146.2, Heart 146.4, Heart 146.6, Heart 146.8, Heart 147, Heart 147.2, Heart 147.4, Heart 147.6, Heart 147.8, Heart 148, Heart 148.2, Heart 148.4, Heart 148.6, Heart 148.8, Heart 149, Heart 149.2, Heart 149.4, Heart 149.6, Heart 149.8, Heart 150, Heart 150.2, Heart 150.4, Heart 150.6, Heart 150.8, Heart 151, Heart 151.2, Heart 151.4, Heart 151.6, Heart 151.8, Heart 152, Heart 152.2, Heart 152.4, Heart 152.6, Heart 152.8, Heart 153, Heart 153.2, Heart 153.4, Heart 153.6, Heart 153.8, Heart 154, Heart 154.2, Heart 154.4, Heart 154.6, Heart 154.8, Heart 155, Heart 155.2, Heart 155.4, Heart 155.6, Heart 155.8, Heart 156, Heart 156.2, Heart 156.4, Heart 156.6, Heart 156.8, Heart 157, Heart 157.2, Heart 157.4, Heart 157.6, Heart 157.8, Heart 158, Heart 158.2, Heart 158.4, Heart 158.6, Heart 158.8, Heart 159, Heart 159.2, Heart 159.4, Heart 159.6, Heart 159.8, Heart 160, Heart 160.2, Heart 160.4, Heart 160.6, Heart 160.8, Heart 161, Heart 161.2, Heart 161.4, Heart 161.6, Heart 161.8, Heart 162, Heart 162.2, Heart 162.4, Heart 162.6, Heart 162.8, Heart 163, Heart 163.2, Heart 163.4, Heart 163.6, Heart 163.8, Heart 164, Heart 164.2, Heart 164.4, Heart 164.6, Heart 164.8, Heart 165, Heart 165.2, Heart 165.4, Heart 165.6, Heart 165.8, Heart 166, Heart 166.2, Heart 166.4, Heart 166.6, Heart 166.8, Heart 167, Heart 167.2, Heart 167.4, Heart 167.6, Heart 167.8, Heart 168, Heart 168.2, Heart 168.4, Heart 168.6, Heart 168.8, Heart 169, Heart 169.2, Heart 169.4, Heart 169.6, Heart 169.8, Heart 170, Heart 170.2, Heart 170.4, Heart 170.6, Heart 170.8, Heart 171, Heart 171.2, Heart 171.4, Heart 171.6, Heart 171.8, Heart 172, Heart 172.2, Heart 172.4, Heart 172.6, Heart 172.8, Heart 173, Heart 173.2, Heart 173.4, Heart 173.6, Heart 173.8, Heart 174, Heart 174.2, Heart 174.4, Heart 174.6, Heart 174.8, Heart 175, Heart 175.2, Heart 175.4, Heart 175.6, Heart 175.8, Heart 176, Heart 176.2, Heart 176.4, Heart 176.6, Heart 176.8, Heart 177, Heart 177.2, Heart 177.4, Heart 177.6, Heart 177.8, Heart 178, Heart 178.2, Heart 178.4, Heart 178.6, Heart 178.8, Heart 179, Heart 179.2, Heart 179.4, Heart 179.6, Heart 179.8, Heart 180, Heart 180.2, Heart 180.4, Heart 180.6, Heart 180.8, Heart 181, Heart 181.2, Heart 181.4, Heart 181.6, Heart 181.8, Heart 182, Heart 182.2, Heart 182.4, Heart 182.6, Heart 182.8, Heart 183, Heart 183.2, Heart 183.4, Heart 183.6, Heart 183.8, Heart 184, Heart 184.2, Heart 184.4, Heart 184.6, Heart 184.8, Heart 185, Heart 185.2, Heart 185.4, Heart 185.6, Heart 185.8, Heart 186, Heart 186.2, Heart 186.4, Heart 186.6, Heart 186.8, Heart 187, Heart 187.2, Heart 187.4, Heart 187.6, Heart 187.8, Heart 188, Heart 188.2, Heart 188.4, Heart 188.6, Heart 188.8, Heart 189, Heart 189.2, Heart 189.4, Heart 189.6, Heart 189.8, Heart 190, Heart 190.2, Heart 190.4, Heart 190.6, Heart 190.8, Heart 191, Heart 191.2, Heart 191.4, Heart 191.6, Heart 191.8, Heart 192, Heart 192.2, Heart 192.4, Heart 192.6, Heart 192.8, Heart 193, Heart 193.2, Heart 193.4, Heart 193.6, Heart 193.8, Heart 194, Heart 194.2, Heart 194.4, Heart 194.6, Heart 194.8, Heart 195, Heart 195.2, Heart 195.4, Heart 195.6, Heart 195.8, Heart 196, Heart 196.2, Heart 196.4, Heart 196.6, Heart 196.8, Heart 197, Heart 197.2, Heart 197.4, Heart 197.6, Heart 197.8, Heart 198, Heart 198.2, Heart 198.4, Heart 198.6, Heart 198.8, Heart 199, Heart 199.2, Heart 199.4, Heart 199.6, Heart 199.8, Heart 200, Heart 200.2, Heart 200.4, Heart 200.6, Heart 200.8, Heart 201, Heart 201.2, Heart 201.4, Heart 201.6, Heart 201.8, Heart 202, Heart 202.2, Heart 202.4, Heart 202.6, Heart 202.8, Heart 203, Heart 203.2, Heart 203.4, Heart 203.6, Heart 203.8, Heart 204, Heart 204.2, Heart 204.4, Heart 204.6, Heart 204.8, Heart 205, Heart 205.2, Heart 205.4, Heart 205.6, Heart 205.8, Heart 206, Heart 206.2, Heart 206.4, Heart 206.6, Heart 206.8, Heart 207, Heart 207.2, Heart 207.4, Heart 207.6, Heart 207.8, Heart 208, Heart 208.2, Heart 208.4, Heart 208.6, Heart 208.8, Heart 209, Heart 209.2, Heart 209.4, Heart 209.6, Heart 209.8, Heart 210, Heart 210.2, Heart 210.4, Heart 210.6, Heart 210.8, Heart 211, Heart 211.2, Heart 211.4, Heart 211.6, Heart 211.8, Heart 212, Heart 212.2, Heart 212.4, Heart 212.6, Heart 212.8, Heart 213, Heart 213.2, Heart 213.4, Heart 213.6, Heart 213.8, Heart 214, Heart 214.2, Heart 214.4, Heart 214.6, Heart 214.8, Heart 215, Heart 215.2, Heart 215.4, Heart 215.6, Heart 215.8, Heart 216, Heart 216.2, Heart 216.4, Heart 216.6, Heart 216.8, Heart 217, Heart 217.2, Heart 217.4, Heart 217.6, Heart 217.8, Heart 218, Heart 218.2, Heart 218.4, Heart 218.6, Heart 218.8, Heart 219, Heart 219.2, Heart 219.4, Heart 219.6, Heart 219.8, Heart 220, Heart 220.2, Heart 220.4, Heart 220.6, Heart 220.8, Heart 221, Heart 221.2, Heart 221.4, Heart 221.6, Heart 221.8, Heart 222, Heart 222.2, Heart 222.4, Heart 222.6, Heart 222.8, Heart 223, Heart 223.2, Heart 223.4, Heart 223.6, Heart 223.8, Heart 224, Heart 224.2, Heart 224.4, Heart 224.6, Heart 224.8, Heart 225, Heart 225.2, Heart 225.4, Heart 225.6, Heart 225.8, Heart 226, Heart 226.2, Heart 226.4, Heart 226.6, Heart 226.8, Heart 227, Heart 227.2, Heart 227.4, Heart 227.6, Heart 227.8, Heart 228, Heart 228.2, Heart 228.4, Heart 228.6, Heart 228.8, Heart 229, Heart 229.2, Heart 229.4, Heart 229.6, Heart 229.8, Heart 230, Heart 230.2, Heart 230.4



# News media

New Radio 2 morning show makes immediate impact in Rajars, while digital posts gains

# Evans' big breakfast raises the bar

## Rajars

By Paul Williams

**SIR TERRY WOGAN** hardly made it easy for Chris Evans, signing out from Radio 2's breakfast show at the end of last year by equalling his best audience figures of 8.43m.

As host of Europe's most-listened-to radio show, Wogan was always going to be a difficult act to follow, so it was little wonder rival stations and even Radio 2 controller Bob Shennan were anticipating a potential drop in audience when Evans took over the show on January 11 this year.



However, the new breakfast king did not just keep up the high standards set by his predecessor; he took the show's numbers in the first three months of this year to new levels, with 9.53m people tuning in, according to last week's Rajar figures. That is an incredible 1.1m more than Wogan attracted at his peak.

"We're absolutely thrilled," says Shennan who observes that "when ever you have a change on this sort of scale you expect the figures to churn, to go down before they go up".

"It's an extraordinary testament to Chris and his brilliant production that actually they've managed to go up. Let's face it, it was a story in the public domain for six months but it's such an impressive performance so quickly," adds Shennan, who is also delighted that every other daytime show - including drivetime with new host Simon Mayo - had record audience figures.

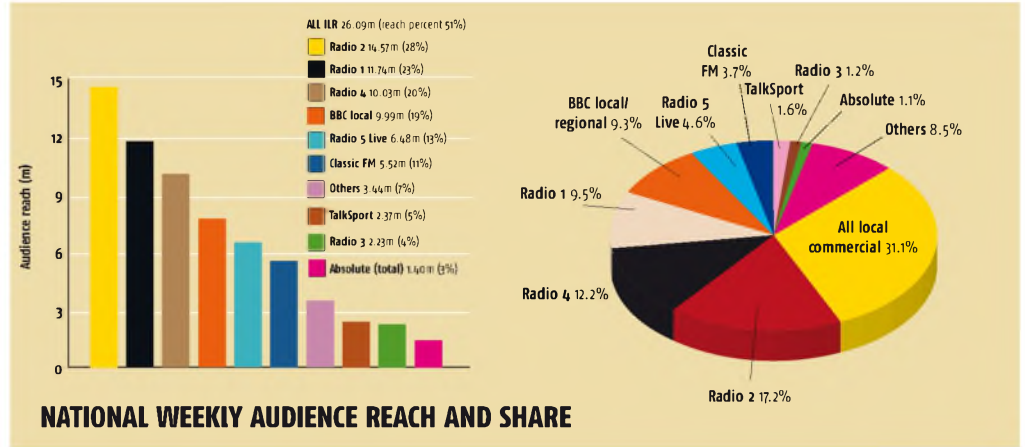
Those high Radio 2 numbers, which overall saw the station grow 8.1% over the quarter and 8.3% year-on-year to 14.57m, came in another record-breaking quarter overall for radio with 46.58m of the population listening to the medium at some point during the three months.

Digital played an important part in this rise with its share of overall listening sharply up in the quarter from 20.9% to 24.0%. An obvious star in this was under-threat 6 Music which, having got used to its reach hovering just below 700,000 listeners, smashed its way to seven figures for the first time with a 1.02m reach. That represented a 47.2% quarter-on-quarter rise and 50.2% up on the year, increases that just do not normally happen in the world of Rajar.

"It's a landmark for everybody involved in 6 Music," says Shennan, also controller of 6. "It's clearly been a quite difficult quarter to work through and I think it's a great tribute to the team's professionalism that they've continued to provide what the listeners enjoy and build on the audience."

Absolute Radio chief operating officer Clive Dickens suggests digital - and "the amount of choice and quality of choice" it offers - has been a big factor in driving radio's overall growth with an additional 2m DAB sets sold last year, half a million of which happened in just the last four weeks of 2009.

Evans certainly benefited from blanket coverage about taking over breakfast at Radio 2, but the BBC's marketing blitz for him sat uncomfortably with Global Radio director of broadcasting Richard Park.



ortably with Global Radio director of broadcasting Richard Park.

"The massive promotion for Evans by the BBC ought to be a matter of inquiry," he says. "He was on everything from Andrew Marr downwards. There is a concern that taxpayers' very-hard-earned money is being used to quash another industry."

Park is in no doubt the Evans factor hit commercial radio audiences, but is quick to add, "In

terms of Global Radio we haven't been crushed. Our brands are relevant and as a result Global has scored its highest audiences ever."

Global's record 18.5m weekly audience was partly due to rises at the Heart Network, which was up 1.4% both quarterly and yearly to 7.37m, Classic FM lifting 7.4% on the quarter to 5.52m and further progress in London for 95.8 Capital FM.

As host of last Monday's Sony Radio Academy Awards, Evans took a

few swipes at the fall in listeners at Absolute Radio, which in its days as Virgin Radio he once owned. The drop continued in quarter one for the station with its audience down 17.5% on the year and 6.5% on the quarter to 1.40m. But Dickens is keen to view things from a brand perspective as reach rose 149,000 in total on the quarter if you combine the main Absolute station and its digital-only services Absolute Radio Classic Rock and Absolute 80s, whose first Rajar appearance came with 264,000 listeners.

"As long as we are continuing to move forward with the amount of audience that is coming through the brand we're very content," he says.

Despite Evans' breakfast return, his Radio 1 opposite number Chris Moyles actually grew his audience, adding another 641,000 listeners in the quarter to take his total to 7.88m. That helped to take the station's reach back above 11m with its 9.0% quarterly increase and 6.0% yearly rise sending it to 11.74m.

"I'm delighted for Chris Moyles and his team," says Radio 1 and 1Xtra deputy controller Ben Cooper. "It's always good when you get record listeners, but the good thing about Chris is the under-15 audience has reached 1.3m."

Big increases at Radio 1's sister station 1Xtra are likely to remain in the shadow of those at 6 Music, but they are encouraging nonetheless. The digital station added 132,000 listeners in the quarter to a new high of 663,000, while across the year reach was up 24.9%. Unfortunately, the Asian Network which, like 6, has been earmarked for closure, could not boast such progress and actually saw its numbers fall, down nearly 12% on the year to 357,000.

Elsewhere on digital, NME Radio grew 27.7% on the year to 226,000, while Planet Rock - named digital station of the year at last week's Sonys - rose 3.0% over the same period to 694,000.

paul@musicweek.com

## London Rajars Weekly audience reach and share

Just days after grabbing a Sony gold for best entertainment programme, 95.8 Capital FM's Johnny Vaughan and Lisa Snowden had plenty to get excited about with the latest Rajar figures.

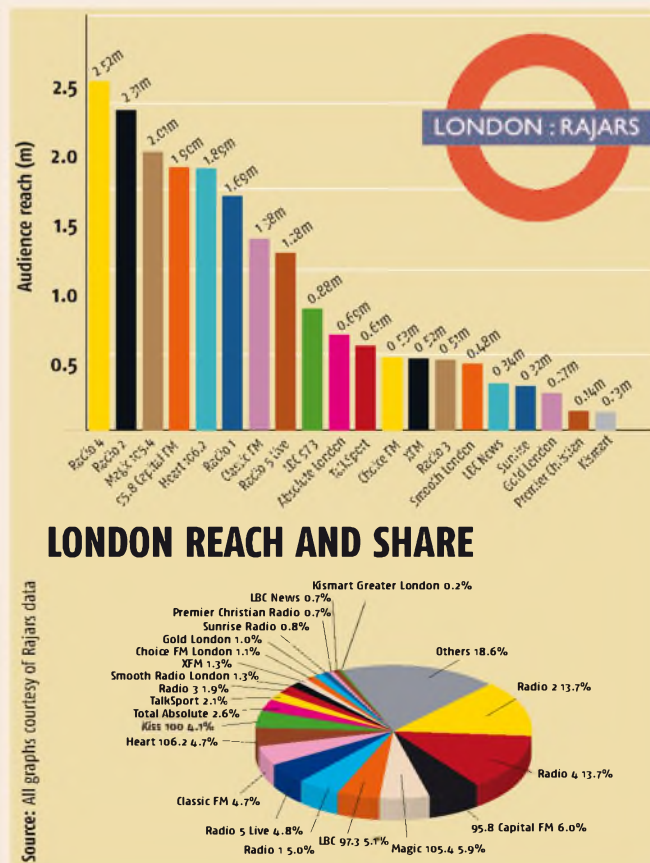
According to Global Radio's Richard Park, the pair in quarter one claimed the highest share of London breakfast show listening since 2005, back to the days when Chris Tarrant was at the helm.

Their programme attracted 1.16m listeners over the three months, 364,000 ahead of their nearest commercial rivals Jamie Theakston and Harriet Scott at fellow Global station Heart 106.2. Bauer-owned Magic 105.4's Neil Fox was just a little further behind on 785,000.

The breakfast audience was an obvious highlight of a Rajar for Capital that gave it the highest share of the London commercial radio market with 6.0%, although it finished behind Magic on reach with 1.90m listeners.

Park is confident 95.8 is heading back to number one. "Capital is gaining ground," he says. "That is two sixes in the last three cards."

As his station leapt above Heart and Capital to claim a 2.00m reach among commercial London stations, Magic's programme director Pete Simmons says, "We're trying to get the connection more with music and it worked well this quarter."





- Radar Music Videos connects acts with directors
- Warner signs up with Myxer to make its content mobile
- RIAA wins major victory in lawsuit against LimeWire

Lyric and chord app developers say licensing laws are hampering progress

# Publishers 'missing out' on app opportunities

## Apps

By Eamonn Forde

**THE MUSIC BUSINESS IS LOSING OUT** on enormous revenue opportunities because of overly complex licensing models for lyric and chord apps, according to one developer, who has only very recently been able to launch a fully-licensed lyrics app for the iPhone.

"The publishers are missing out and they are running behind the facts," claims Joris Kluivers, founder of Tarento, an Amsterdam-based company which recently launched the Lyrics 2 app, a full-licensed service offering lyrics from more than 1m songs.

Despite a successful launch, Kluivers says licensing issues are still compromising what the app can do and, more importantly, where it is available.

Lyrics 2 is currently only available to US consumers and the app is not allowed to have on-screen lyrics which scroll in time to a song, as that would require a new and more expensive licensing agreement.

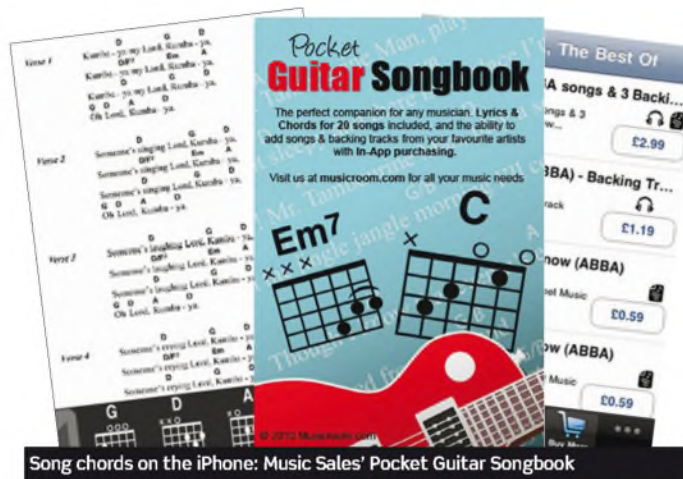
Kluivers built an early version of his lyrics app in 2008, securing an agreement with LyricWiki to sit on top of its API and draw in lyrics that way. He submitted the app to Apple's App Store and, after five months, it was finally approved.

"I built it as there were no lyrics apps at the time," says Kluivers. "Sales were good for the first few weeks and then I received an email from Sony/ATV. They were not happy I was selling the app in the US because of licensing issues."

A meeting with Sony/ATV in New York proved fortuitous as he was put in contact with Gracenote and, from there, secured the requisite licences to launch a paid-for legal version of the app - but only in the US.

"I have a revenue-sharing agreement," explains Kluivers. "I see how many apps are sold each month and give those numbers to Gracenote. I then pay Gracenote a fee for lyrics usage and they then pay the publishers."

He claims he is unable to offer the app in Europe as there is no simple way to secure a cross-publisher licensing deal for pan-European exploitation. Instead, with one or two notable exceptions, this has to be done territory-by-territory.



Song chords on the iPhone: Music Sales' Pocket Guitar Songbook

His app works by drawing on the metadata of tracks playing on a user's iPod to overlay the lyrics on the iPhone's screen. There are, however, restrictions on how these licensed lyrics can be presented on the device's screen.

"The licence I have does not allow the app to scroll along with the music or display less than a certain amount of lines," he says. "If I do that, it would be treated under a karaoke licence."

While lyric-based apps are difficult to clear rights for, adding in chords creates new layers of complexity. Nevertheless, sheet music company Music Sales has recently managed to launch the first music tuition app featuring pre-cleared lyrics and chords within the app itself.

Music Sales digital content manager Sam Harrop says, "People can get home versions of lyrics and chords from the web, but the quality is often not that great. We believe there is a market for approved versions that have been professionally transcribed."

The launch of its Pocket Guitar

Songbook is something of a milestone, as it has all rights cleared for use within the app. It is free to download and comes with the chords and lyrics to 20 songs already bundled in. These include Auld Lang Syne, Amazing Grace, Sloop John B and The House Of The Rising Sun, all of which are in the public domain and so require no clearance.

However, the upsell thrust of the app means it prompts users to download the chords and lyrics by acts such as Coldplay, AC/DC, Abba and The Police for 59p each or 10-track songbooks for £2.99.

Licensing for the app was relatively straightforward but only because Music Sales had already secured the rights for lyrics and chords in tuition books as well as PDF downloads through its sheetmusicdirect.com website.

"With a lot of the publishers we work with, we have non-exclusive digital clauses," explains Harrop. "So on top of the third-party print rights, we can exploit them in digital form. That extends from our website onto other devices."

The print rights for certain publishers' works, however, do not automatically carry over to digital and so must be negotiated and cleared separately for in-app use.

A number of the songs come with a professionally recorded soundalike backing track to play along to, replicating within the app what the company already offers on certain chord books that come with a tuition CD.

The company tested the water with a Beatles guitar app, but it took several months to be cleared by Apple Corps. "We submitted it to Apple over a year ago," says Harrop, "but it took over nine months to get approved. Apple never told us what the issue was. Maybe it was Apple being a little over-cautious, but eventually it did get approved."

Both Music Sales and Tarento now have their eyes on the iPad and are confident it will breathe new creative life into sheet music. Innovation in this field, however, is compromised slightly due to licensing concerns.

Music Sales is working on an iPad app to coincide with the device's launch in the UK at the end of the month. "The iPad is going to make it much more feasible to have things like guitar tablature, which hasn't been possible on the iPhone as it's too small," says Harrop. "Now there are lots of possibilities."

As these apps attempt to steer a legal course and pay rights holders, the problem of unlicensed sites and apps linking to them continues. There is a sense among the industry that the hoops app developers must jump through in order to be fully licensed are working against diversity and innovation.

As Harrop notes, "There are quite a few apps out there that are not fully licensed and how they have managed to do that is to not have the content within the app but to drag it in from external websites."

As long as these grey areas continue to exist and fully licensed apps continue to face a series of hurdles to clear before getting to market, the unlicensed or partially licensed apps will dominate.

"The mass internet is over a decade old," concludes Kluivers, "yet they [the publishers] still haven't done anything to help people like me to get some legal lyrics."

eamonn.forde@me.com

## Digital news in brief

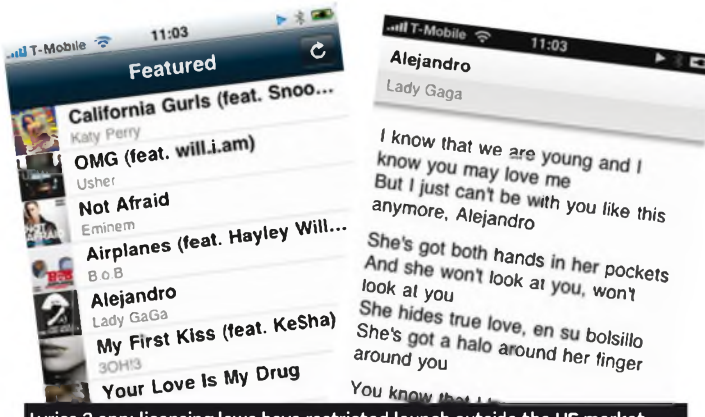
- **Apple** has filed a trademark covering the iTunes Live name, suggesting it may roll out internationally beyond its month-long run in London each July.
- US publishing bodies ASCAP and BMI have given their support to **Viacom** in its long-running \$1bn (£0.67bn) lawsuit against YouTube for alleged copyright infringement.
- Following a collapse in renegotiation talks, German collecting society GEMA has requested that **YouTube** remove the videos of 600 of its members.
- US mobile entertainment company **Myxer** claims that 67% of downloads from its service in April were by female customers. The average female user downloaded 1.7% more content than the average male user.
- US streaming service **Rhapsody** says that it had 650,000 subscribers at the end of Q1 this year.
- NPD Group reports **BlackBerry** held 36% of the US smartphone market in Q1, followed by Android (28%) and the iPhone (21%).
- Premium video channel **Vevo** has moved into live streaming by broadcasting a gig by The National in the US.
- **Playlist.com** has reached settlement with Universal Music and Warner Music over alleged copyright infringement relating to its streaming widget. It now has licensed content from Sony, EMI and Universal.
- Social and listener-powered radio service **Jelli** has raised \$7m (£4.7m) in a new funding round.
- A court in Hamburg has issued a preliminary injunction against the German-based web hosts of The Pirate Bay.
- **CyberBunker Web** must remove torrents to a variety of downloads or cut off The Pirate Bay from its servers.
- Despite having sold 1m units in its first month, Simpson Carpenter research claims the **iPad** will not be a mainstream product in the UK, citing consumer indifference as evidence.

## New services

- **Rocktropia** is the latest music-centric virtual world where players earn points to move up the hierarchy. There is a dedicated concert area within the world while an online radio station promotes emerging rock acts.
- **Music Ticket+** is the latest Sony Music Entertainment initiative where tickets for a variety of Latin music acts come with downloads and other digital content bundled into the price.

## Apps round-up

- **Tap Tap Nirvana (iPhone)** The latest game from developer Tapulous is built around 13 songs from the Nirvana catalogue. It follows versions for Coldplay, Metallica and Lady GaGa.
- **Slice (Android)** Sitting on top of Echo Nest and Play.me's newly-opened API, this app lets users stream music and receive recommendations. Currently limited to the US, users can only stream five hours of music from Play.me.



Lyrics 2 app: licensing laws have restricted launch outside the US market



**ON THE WEB**

- Competition Commission's final report on **Ticketmaster and Live Nation merger**
- **Tramlines** festival announces line-up
- Festival's musical growth sparks **Hay** fever

First casualty of the festival season caused by massive increase in policing costs

# Rising security costs sink Glade

## Festivals

By Gordon Masson

**SPIRALLING POLICE BILLS** have taken their first summer scalp with Glade forced to cancel its July event after its security costs more than quadrupled.

The policing costs issue, recently highlighted in *MW*, is now threatening the whole summer festival season, although the boutique festival's organisers are vowing to come back – probably in a new location – at some point in the future.

Glade promoter Nick Ladd says that last year's policing costs were £29,000. But this year the opening offer by Hampshire Police was £175,000 for police, £20,000 for security and £10,000 for stewards, plus CCTV throughout the festival site.

After a fight, the bill for the



seven-year-old event was finally reduced to £90,000 for the police and £20,000 for security, £10,000 for stewards plus the CCTV – £150,000 in total and more than a 400% increase on what Glade paid last year effectively making the independent event untenable.

Ladd adds, "We are a small event. We sold 11,000 tickets last year, so

putting things into context, the policing bill was going to cost us more per head than we spend on music."

The police's handling of festival costs emerged last month with the Association of Chief Police Officers recommending that individual forces treat music festivals as a significant risk to the public.

The ACPO report, titled *Paying The Bill*, also includes guidance on estimating the cost of police time and advocates that officers be paid maximum overtime, plus pension payments, admin costs and travel time, which could amount to more than £55 per hour per constable.

Association of Independent Festival's chairman Alison Wenham says, "Glade has worked with the police for years and [have just been] notified about the increase, but these guys (the police)

don't have room to negotiate."

"It is non-negotiable and they don't have any right for an appeal," adds Wenham, who is critical that the police now grade festivals as potentially more troublesome than football crowds or other outdoor events.

Crucially, Wenham says the hike in police costs robs the summer circuit of another important festival and worries for the future of the sector.

"My experience of indie festivals is that they are much like indie labels: the rationale is to make great music available. It is not about making vast amounts of money," adds Wenham.

Ladd says he is not the only one frustrated by the attitude of Hampshire Police, which he accuses of delaying meetings over the planned July 15-18 event. "The

local council were with us all the way and were fighting with us against the police because they can see the benefits that Glade brought to the community and local economy," he says.

Ladd adds there were no council objections and last year the police praised Glade for a well-run festival with low crime figures.

He says, "Including staff, artists and ticket holders, there were 16,000 people on site and we had just 70 reported crimes, 60 of which were caused by a gang targeting Vauxhall Novas in the car park on one night because they knew how to get into that model of car."

Glade had hoped to see sets by Orbital, Simian Mobile Disco and Tricky this year.

Hampshire Police did not return calls.

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

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,229,975	THE X FACTOR LIVE Wembley Arena, London	45,440	3A Entertainment
1,049,108	THE X FACTOR LIVE LG Arena, Birmingham	38,160	3A Entertainment
821,800	LADY GAGA The O2, Dublin	25,194	Aiken Promotions
746,640	DEPECHE MODE O2 Arena, London	16,592	Live Nation
521,520	THE X FACTOR LIVE Liverpool Echo Arena	18,900	3A Entertainment
418,800	DEPECHE MODE Royal Albert Hall, London	5,079	Live Nation
228,570	RONAN KEATING Clyde Auditorium, Glasgow	8,250	3A Entertainment
134,448	MACHINE HEAD O2 Academy Brixton, London	4,889	Live Nation
84,065	METEORS RDS Simmonscourt, Dublin	2,583	MCD
65,468	MACHINE HEAD Plymouth Pavilion	2,518	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Feb 14 - 20, 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](mailto:gordon@musicweek.com)

## Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	3	MICHAEL BUBLE	13
2	2	LADY GAGA	5
3	4	WESTLIFE	22
4	5	KISS	5
5	12	ALICIA KEYS	4
6	6	ROD STEWART	9
7	NEW	EASON CHAN	1
8	7	LEONA LEWIS	10
9	19	GREEN DAY	2
10	NEW	BIFFY CLYRO	4
11	17	JLS	7
12	NEW	HOLE	2
13	NEW	FLIGHT OF THE CONCHORDS	2
14	NEW	METALLICA	2
15	NEW	THE CHEMICAL BROTHERS	4
16	NEW	FOALS	2
17	NEW	PAVEMENT	3
18	NEW	JULIE ANDREWS	1
19	NEW	DEADMAU5	1
20	NEW	THE TEMPER TRAP	3

## Hitwise Secondary ticketing chart

pos	prev	event
1	2	BLACK EYED PEAS
2	5	MICHAEL BUBLE
3	1	LADY GAGA
4	NEW	LATITUDE
5	NEW	WESTLIFE
6	18	BESTIVAL
7	6	BIFFY CLYRO
8	9	STEVIE WONDER
9	4	YOU ME AT SIX
10	15	ROD STEWART
11	14	RIHANNA
12	NEW	BON JOVI
13	3	T4 ON THE BEACH
14	NEW	ALICIA KEYS
15	16	T IN THE PARK
16	12	FLORENCE + THE MACHINE
17	10	V FESTIVAL
18	NEW	JUSTIN BIEBER
19	19	STEREOPHONICS
20	7	JLS

[tixdaq.com](http://tixdaq.com) - live entertainment intelligence

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)



# Police take action over mobile phone thieves

**POLICE ARE USING** new tactics and a specialist unit to help clamp down on a new breed of gangs specifically targeting mobile phone owners at this summer's music festivals.

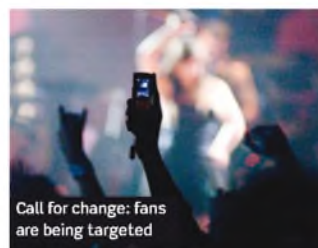
The Met Police-run National Mobile Phone Crime Unit (NMPCU), which is aimed at identifying and arresting gangs preying on music fans, has already seen a number of successful prosecutions of people behind the theft of handsets at indoor gigs.

But with the huge outdoor shows offering rich pickings for the thieves, police are expecting hordes of pick-pockets at this year's festivals.

Detective Chief Inspector Martin Ford from the NMPCU says 150-200 phones can be stolen in a couple of days at a festival. Last week, one six-person gang was sentenced to prison terms of between 12 weeks and 46 weeks after being caught stealing phones from the pockets of fans attending a Specials gig at the HMV Hammersmith Apollo on November 24 last year.

"We're finding gangs of up to 20 criminals are targeting specific concerts," says Ford. "Not only are these gangs profiling the easiest venues for stealing mobile phones, but they are also identifying certain bands to maximise opportunities for theft."

DCI Ford explains that the major-



ity of mobile phones are pick-pocketed from fans in the mosh pit. According to Ford, fans using their mobile phones to take photos or film footage of the band onstage allow the thieves to identify the targets with the best models of phone.

The problem first came to light two years ago when police saw a surge in the number of people reporting phones lost at concerts. "Clearly there is not that level of recklessness among people and we quickly established that most of them had been in the mosh pits and had been using their phones to film the bands," says Ford.

The number of recorded incidents of multiple theft at concerts has now reached 509 in the past two years, which probably means there have been thousands of unreported handset thefts worth millions of pounds.

Dozens of arrests have been made nationwide thanks to the work of NMPCU and thousands of phones have been recovered. But with the

summer season fast approaching, police are urging festival fans to take care of their phones, while officers are also looking to stay a step ahead of the thieves through various co-ordinated covert operations.

DCI Ford adds lost or stolen mobiles are blocked and are useless in this country, but are being sent abroad – North Africa is a prime destination. "They can be worth three to four times on the black market as they are worth here simply because the legitimate supply of handsets cannot keep up with demand," he adds.

Ford also points to the case of Safaine Azzouz, who was sentenced to five years in prison last month. Azzouz's London home was raided in February and officers found 600 phones worth £120,000, many of which had been stolen the night before at a concert in Glasgow.

The NMPCU is liaising with venues and local police forces across the country to tackle the problem and is warning concert-goers.

"We have a good relationship with concert promoters and venues and we're going to Bluetooth warning messages to people about thieves," adds Ford. "Although officers will be on the ground trying to catch these gangs, if people can make it difficult for the thieves, that's the best way to cut the incidence of crime."



# News publishing

Veteran duo ink global back-catalogue deal with publisher

## Sparks plug into Imagem for long-term link-up

### Deals

By Charlotte Otter

**IMAGEM MUSIC** wants to turn on a new generation – and advertisers – to Sparks after signing a long-term global publishing agreement with the veteran electronic duo.

The agreement with brothers Ron and Russell Mael will see Imagem manage the duo's entire back catalogue from their tracks in the early Seventies, including the number two hit *This Town Ain't Big Enough For The Both Of Us* to the acclaimed album *Lil' Beethoven*.

Imagem UK managing director Tim Smith says he also hopes the company will be in line to represent the group should any new material appear.

"Sparks are not content to rest on their laurels; they are always moving forward and we have already had some great discussions about how we can help them put together a range of really interesting projects," he adds.

These projects, explains Smith, will include Imagem investigating

the possibility of a remix album of classic Sparks material being issued. "The album would be put together by a number of different artists who have been influenced by them, for example Jason Nevins," he says. Smith adds Imagem is also examining the idea of getting artists to record their favourite Sparks songs for a cover album.

"Re-records of this type not only tend to introduce new fans to the group but also prove extremely attractive to advertisers for use on syncs. I don't see why this wouldn't be the case with selected Sparks material," Smith notes.

Smith adds Imagem will also try to exploit the band's catalogue digitally through podcasts and various iPhone campaigns and apps.

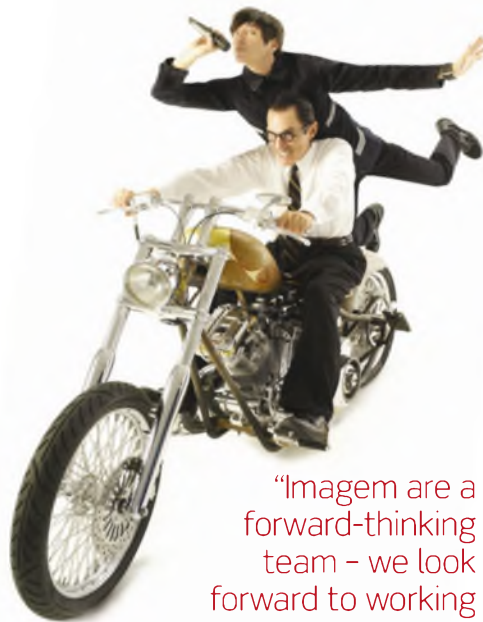
For their part, the Mael brothers say, "We have been hugely impressed with Imagem's enthusiasm and ideas – they are an innovative and forward-thinking team and we look forward to working with them."

The move marks another significant acquisition by the

Dutch-based independent, following the company's launch three years ago.

Its roster includes the Zomba UK, Rondor UK and Phil Collins catalogues.

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



"Imagem are a forward-thinking team – we look forward to working with them"

**RON AND RUSSELL MAEL**

## Catalyst loses out in BMG's Cherry buy-up

**PUBLISHERS INCLUDING CATALYST** face losing their contracts to handle Cherry Lane Music's repertoire as the New York-based company begins restructuring following its recent acquisition by BMG Rights.

The UK publisher, which handles Cherry Lane's business in Britain, is set to sever its relationship at the end of the year.

The termination comes as Cherry seeks to end its agreements with a number of other publishers who represent the organisation in the same territories its new owner BMG Rights also has offices. Catalyst managing director Peter Knight says sale of the company to BMG Rights is a strategic masterpiece for both parties and adds, "Without doubt, Cherry Lane is the most efficient and friendly international publishing company that I have ever worked with. It has been a personal pleasure for me to work with my colleagues in New York."

Cherry Lane SVP, creative services, A&R and marketing Richard Stumpf says the move is to avoid duplication of resources within the new organisation and adds it is the reason why Cherry's LA offices will be merged with BMG's.

Cherry Lane's reshuffle comes as the US publisher celebrates its 50th anniversary next week. Stumpf says the coming months will see changes in Cherry's upper management, although he adds it is too soon to say what these changes may be.

However, he notes extra staff will also have to be brought into the organisation to cope with its growing size as the company starts flexing its muscle on an international scale.

"There are plenty of high-level deals being done, that were out of our reach before, but with BMG's weight behind us we can afford to examine," Stumpf explains. "The anniversary marks a new phase for Cherry, which will see us playing a far more international role than before."



Cherry Lane was founded in 1960 by producer Milt Okun and its roster includes Black Eyed Peas, will.i.am, John Legend, David Cook, Warren Haynes and Jordin Sparks as well as the catalogues of Elvis Presley, Quincy Jones and John Denver.

Stumpf stresses the essence of what has made the company successful over the past 50 years will not be lost by BMG's takeover. "BMG Rights is also very focused on its writers and the partnership will simply extend the platform of whom we will be able to work with."

Beats and two veg: administered by Catalyst in the UK, Black Eyed Peas are a key Cherry Lane act

Used by  
over 50,000  
media and music  
professionals  
worldwide



music promotion software

**Promote and distribute your music. Fast. Easy. Online.**

iPool is the world's leading software for online music promotion and digital business-to-business distribution.

- Make your music available to media and business partners around the world. It's fast, easy and economical.
- Cut your promotional and B2B distribution costs. Extend your reach.
- Protect your music from unauthorized distribution with our robust and cutting-edge watermark technology.

Over 150 iPool customers, including:



Get a 5% discount on your first three months! Just enter promotion code **NB3TZ6** when ordering at <http://iPool.info/pricing/en>

**Contact us to learn more:**

<http://iPool.info> • [contact@iPool.info](mailto:contact@iPool.info)  
Phone: +49 421 1676 4840



# News diary

## ON THE WEB THIS WEEK

### ROW ERUPTS OVER POLICE COSTS

**Bob Todd:** "We do not get the same ratio of police per person on duty to cover our towns and cities, so why do the police think we need more for events? Most crime and public disorder happens in the places we live."

**James:** "Glade festival is the most peaceful and safe and well-run festival. Why is the 'best-run festival 2008' winner being forced to close for policing costs when I have literally never seen a fight there?"

**Guitarman:** "Disgraceful when millions visit this country for our festivals and events."

### INDUSTRY HANGS FIRE AS POLITICIANS BATTLE IT OUT

**Robert Blenman:** "Former EMI Classics staffer Louise Bagshawe is the newly-elected MP for Corby."

### TERRA INVESTORS TO VOTE ON EMI PLAN

**Musicindustryprophet:** "The future of EMI looks like the skies of Britain: very dark."

# From village to the big time

## UNEARTHED

**SUPPORT FROM SPECIALIST RADIO FORMATS** and the blogging community have already laid a strong foundation for Villagers' debut album, but indie label Domino has its sights firmly set on establishing the band with daytime radio audiences.

The musical vehicle for Irishman Conor J O'Brien, Villagers signed to Domino earlier this year. The label got the ball rolling on the debut album campaign with lead single and album title track *Becoming A Jackal*, which was made available on seven-inch to coincide with Record Store Day (April 17) and via digital download from April 26.

Domino targeted the online community with the Ferry Gouw-directed clip for *Becoming A Jackal* and also offered a free download of non-album track *On A Sunlit Stage* to grow the database.

The label is now looking to bring the project into the limelight. "We've been in the fantastic position where all reaction has been fantastically positive," says Domino product manager Bart McDonagh.

## VILLAGERS

### Cast list

#### National press

Jodie Banaszkiwicz, Domino

#### National radio

Dan Papps, Domino

#### Online promotions

Paul Sandell, Domino

#### Head of promo

Colleen Maloney, Domino

#### Product manager

Bart McDonagh, Domino

#### Regional press

Alison Millar, Hermans

#### TV

Karen Williams, Big Sister



"The first single laid great foundations for the campaign and I hope to build on the support with a move to daytime radio. Both solo acoustic and with full band, the live performances demand your attention. I can't help but think that Villagers will be playing to massive audiences by the end of the year."

McDonagh says the label began introducing key media partners to the artist as soon as possible.

"We targeted producers and heads of music far upfront of release. Responses across the board were unanimously positive, with Zane Lowe being our biggest supporter at radio so far and a stunning solo Later performance pre-single and album release."

Villagers have played support slots with Tindersticks and Wild Beasts and were among the contingent of artists performing at SxSW this year. They wrap up a handful of dates in Ireland this week before heading to the UK for a short tour, finishing with a headline date at Bush Hall in London on June 2.

*Becoming A Jackal*, the album, is released on Domino on May 24.

stuart@musicweek.com

## Dooley's Diary



## A dirty weekend at the Great Escape in Brighton

### DOOLEY'S SPIES AT LAST WEEK'S SONY RADIO ACADEMY AWARDS

report that although **Jarvis Cocker** won the Rising Star award he is unlikely to get any prizes for **timekeeping**. The former Pulp man confessed at last Monday's ceremony that confusion over the clocks

being altered by an hour saw him turning up late one Sunday for his show, forcing **6 Music** colleague Huey Morgan to do an extra half hour. As for being a "rising star" at the not-exactly **sprightly** age of 46, Cocker could only note, "At 46 not many things are rising anymore." Thanks Jarvis... There was general consensus **Chris Evans** had a very good night as host of the Grosvenor House Hotel event. That was until the Ginger One inadvertently blurted out **5 Live** had won UK station of the year at the end of the previous category. Oops...

Meanwhile, **Global Radio's Richard Park** fears he may be a **bad omen**. Firstly he sat next to **Craig David** at the Brits the year the R&B star saw none of his record six nominations turn into gongs. Then **the curse** of Park struck again last Monday when, sharing a table at the Sonys with Nick Ferrari, the LBC presenter



went home **empty-handed** despite his own record six nominations... Dooley was delighted to see **Trevor Nelson** given the main Gold award, but he almost did **not stick around** to claim his prize. Nelson revealed that he was preparing to leave the ceremony early as it was going on a tad

too long for him, only for **Andy Parfitt** to have to block his path and tell him without any further explanation, "I can't let you go"... It was also heartening to see **Real Radio North East** pick up the Gold award for best promotional/advertising campaign at the Sonys, for its **Vote Joe** campaign in support of **Joe McElderry**. Not that we have anything against the other stations – but seeing as Real Radio presenter **Kelly Scott** actually went to the bother of changing her name by deed poll to **Vote Joe**, we feel she deserved the award. Pictured above left is Kelly proudly showing off the **deed poll certificate**. In total the station persuaded 85 people to change their names to **Vote Joe**,

thereby establishing a new world record. All in all worth an award, no?... Speaking of **record breakers**, could this be the end of **MP4**, the famous (and only) **Parliamentary band**? The four piece, comprising MPs from across the political divide – the SNP MP and former Runrig keyboardist **Pete Wishart**, Labour's **Ian Cawsey**, Tory **Greg Knight** and Labour's **Kevin Brennan** – is under threat after Cawsey failed to hold on to his Brigg and Goole seat in the General Election. It could mean the band having to rename themselves **MP3**... Brighton's **Great Escape** kicked off in fine form last



Thursday and in true festival spirit Dooley got down there early for the **Rockfeedback /Transgressive** party at the Coalition, only to be greeted with one of the label's new acts, **Gaggle** (above). In case the name has passed you by, the group are a 22-strong female choir covered in fluorescent **war paint** and bizarre costumes which appear to have been stolen from the nearby circus. Here they are in the middle

of **Liar**, a vitriolic man-hating number which saw the assembled (male) delegates **shifting uncomfortably** and nursing their pints in a bid to avoid eye contact... It was back to school for **XL** and its bad boy rapper **Giggs** last week for some much-needed discipline and a **playback** of his new album *Let Em Ave It*. The "demon headmaster", aka actor Terrance Hardiman, took a **firm hand** with guests and insisted the playback (below), held in an imposing classroom at a Goodenough College, was conducted under **exam conditions**. A class act... Finally, **Music Week** accountant and all-round metal nut **Mike Down** has decided to ride from Land's End to John O'Groats in July. He and several friends are doing the ride in aid of Cancer Research UK and Weston Park Cancer Hospital in Sheffield, which is surely worth supporting. So if you feel moved by "iron" Mike, please go to [www.charitygiving.co.uk/blokeswit](http://www.charitygiving.co.uk/blokeswit) hspokes and make a donation. Thank you...







Broadcast: ITV1, 10.35pm  
Tuesday 18th May

CLASSICAL  
**BRIT** ns&i  
AWARDS 2010

**The Classical BRITs with NS&I  
congratulates all its Award winners this year**

Female Artist of the Year Angela Gheorghiu  
Male Artist of the Year Vasily Petrenko  
Composer of the Year Thomas Adès  
Young British Classical Performer Jack Liebeck  
Soundtrack of the Year *Revolutionary Road* - Thomas Newman  
Critics' Award *Verdi/Messa da Requiem* - conducted by Antonio Pappano  
NS&I Album of Year *Band of Brothers* - Only Men Aloud  
Lifetime Achievement in Music Dame Kiri Te Kanawa

**And thanks its wonderful performers**

André Rieu, Angela Gheorghiu, Blake, Bryn Terfel, Camilla Kerslake,  
The Band of the Coldstream Guards, Howard Goodall's Enchanted Voices,  
Julia Lezhneva, Dame Kiri Te Kanawa, Only Men Aloud, Rhydian & Rolando Villazón.

With the excellent musicianship of the London Chamber Orchestra  
conducted by the amazing Christopher Warren Green.



**Nessun Dorma: Live from the BRITs**

First Ever Classical BRIT Awards Charity Single Performed by  
Blake, Camilla Kerslake and Howard Goodall's Enchanted Voices.

DOWNLOAD FROM WEDNESDAY, 19 MAY 00:01AM  
AVAILABLE FROM ITUNES AND ALL ONLINE RETAILERS



# MusicWeek

Only MusicWeek  
guarantees you reach  
the right audience



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



# Features

# CAN THE COALITION GIVE MUSIC HARMONY?

As the dust settles after weeks of unprecedented political activity, where does the music industry stand with the new Conservative-Lib Dem coalition Government and can it repeat the successes it had with copyright term and the Digital Economy Act?

## Politics

By Robert Ashton

**BRITISH POLITICS HAS HAD** a breathless, sometimes torrid, time over the last week with new plot twists almost every hour.

But while the country woke up to the disappointment of a hung parliament, was gobsmacked when Gordon Brown stepped down as Prime Minister and amazed as the Tories and Lib Dems stitched together a coalition, one industry sector has been able to watch the developments with a cool eye.

The music business is generally politically impartial. Individually, executives run the political gamut from blue to red. But collectively the sector does not back one single party. It does not have to. It has taken quite some time, but Government and politicians from all shades have finally come to – if not love, at least – appreciate the music business.

“Politicians are completely supportive. Everybody loves music and that gives them an immediate interest in the industry because they are passionately engaged on a personal level,” says UK Music CEO Feargal Sharkey. “You can’t necessarily say that about every industry in this country.”

However, even the industry has not been able to remain completely detached as the events of the past few days have unfolded – bringing with them a new coalition Government, a Labour leadership contest and the swearing in of a new cabinet – because it means establishing how the architecture of the new Government will work (how will the DCMS and BIS share responsibility for music?), forging new relationships and rekindling existing ones.

Those first congratulatory letters are likely to have been posted to the new Culture Secretary Jeremy Hunt and Lib Dem veteran Vince Cable, who has taken over as Business Secretary. But the industry will also want to buy the as-yet unannounced new IP minister and Culture Minister Ed Vaizey a drink in Strangers’ Bar at the House of Commons as well as make new friends with the hundreds of new incoming MPs from either side of the House.

Alongside all the meets and greets, the industry still has some work to do with the newly-minted Digital Economy Act. There were wobbles before the General Election when the now Deputy Prime Minister Nick Clegg said the Lib Dems would repeal the Act.

However, nothing about this is mentioned in the coalition’s new policy programme and the industry remains relaxed with many believing Clegg’s comments were overblown.

Lib Dem peer Lord Clement-Jones also assures the industry that a rewrite is not going to happen. Clement-Jones acknowledges that his party had problems with the technical measures proposed, was unhappy at the areas covering site blocking and would have preferred longer debating time in the Commons.

He also compares the then Labour



Government’s wish to “future proof” the Act – by allowing the Secretary of State to intervene against some types of infringements – as wanting to act a little like the Tom Cruise movie *Minority Report*, where crimes are stopped before they actually occur.

However, Clement-Jones says talk about scrapping the Act is “too strong”. He adds there might be room to amend it because of unhappiness over elements of the technical measures such as the time taken in bringing them into play. “The wash-up process was a two-party process. The Tory and Labour whips agreed what to do about the Bill between themselves,” says Clement-Jones.

A source also adds that the “political will to reverse something like the DEA is just not there. And there is so much parliamentary time now being taken up by constitutional reform.” Besides, he adds, the Tories were big supporters of the DEA.

There will also be some ministerial involvement relating to how the code of practice governing the Act will shake out. Decisions are also needed over what the costs will be, who should pay them and how the technical measures will be applied.

The new Government has not factored the music and creative sector at the top of the policy agenda revealed last week – not surprisingly that concentrates on the economic crisis, action to cut the budget deficit, tax and banking reform. And a spokeswoman for Hunt says it is still too early to talk about specific policies.

This is something UK Music CEO Feargal Sharkey is acutely aware of – he concedes “the national deficit is there and the new Government will be pretty busy because the whole economic agenda is massive” – but that will not stop Sharkey and his colleagues in the industry from continuing to press their case throughout the rest of the year and beyond.

Liberating Creativity, the manifesto UK Music produced on behalf of the industry earlier this year, will be a good starting point, with Sharkey saying there has been a “lot of dialogue” with all three main parties so it can be

moved forward in these post election days.

One of the main planks of this document was to see more joined-up Government – something the CBI is currently investigating – through the creation of a creative industries cabinet committee.

Significantly, with the Lib Dems wielding quite considerable power in the new cabinet (there are five from the party), Clement-Jones would like to see the DCMS beefed up. “We would like to see the DCMS have more clout; the DCMS is quite a weak department at the moment,” says the peer. “You also need to have the Business Innovation and Skills department involved and Home Office so the departments are all pulling together.”

Clement-Jones’ own Live Music Bill fell at the final hurdle during the last Government and some suggest the new Con-Lib coalition might want to revisit its recommendations to provide a Licensing Act exemption for music venues with 200 people or fewer. “They might need a popular piece of legislation after all the economic reforms,” adds McGonigal.

Other issues on the industry wish list include more involvement in the Olympics, better access to finance, an updated Copyright Tribunal and tax credits. And the industry can be confident of achieving some of these because the arrival of the Digital Economy Act, containing its strong measures to combat online piracy, marked a real sea change in the sector’s relationship with the Government.

At the start of the decade the Government and the music industry were rarely on the same page. The BPI’s director of public affairs Richard Mollet has a word to describe that relationship: adversarial. “I think when we opened the door they [the Government] expected to have an argument,” he says. “I think we had a few friends and supporters, but I’m not sure we reached out beyond that core group of people who through their own interests in music were well disposed towards us.”

There are well-documented issues, events and even

**BELOW**  
New Culture  
Secretary Jeremy  
Hunt





rows that signpost this. There were the Office of Fair Trading investigations into price-fixing and parallel imports at the start of the Nineties. Then the former Culture Select Committee chairman Gerald Kaufman started poking his nose into CD prices. The Competition Commission also sniffed around, looking for evidence of monopolies.

The nadir probably came in 1990 when the House of Lords rejected the industry's case for a national rock station, with one minister famously dismissing pop as nothing more than "thump, thump, thump".

From then on it was one step forward, one step back. Or, indeed, two steps, when in 2006 the Review of Intellectual Property undertaken by former *Financial Times* editor Andrew Gowers rejected extending copyright term for sound recordings.

Around about the time of Gowers it was obvious that with copyright infringement rampant some of the problems facing the sector could only be solved by legislative and political solutions. "These weren't just commercial problems. The copyright regime wasn't being implemented effectively to protect us," explains Mollet.

But the publication of the Gowers Review did provide the sector with an opportunity to tackle the Government on term. It also provided an opportunity for the industry to try out some new tactics that it had been working on. In came the political lobbyists (see box) and out went the old adversarial ways.

"I was always keen that our political relationships didn't always start off with 'I want', but were more positive and spoke to the politicians agenda of showing how the music sector could help them deliver what they were looking for," adds Mollet.

The industry also began to produce documents – such as 2008's *More Than The Music* – or start initiatives – such as the Kickz programme – that helped tell Government a wider story about the industry than just how many records it sold. "We started balancing the ticket better so we weren't just having conversations which were saying 'give me, give me, give me'," explains Mollet.

But PPL director of government relations Dominic McGonigal also points out that the Government began to see how important the creative sector is to the British economy. In 1999, the then Culture Secretary Chris Smith published a mapping document detailing for the first time the contribution the creative industries made to the economy. "The relationship is simple. We need the Government to provide the right framework to do business," says McGonigal. "What has changed is the recognition that the creative industries have a part in the fabric of this country and politicians of all parties recognise that."

Thus, with Gowers also flagging up that legislation might be required to deal with illegal filesharing the

industry had a couple of hooks to pursue conversations with politicians about how copyright could work in the digital age.

Progress on this front was helped by the arrival of people such as Mollet and, a little later, the establishment of UK Music, which with Feargal Sharkey at the helm took political lobbying up a notch. Mollet agrees: "I don't think we would have made any progress there unless we had a few of us dotted around who were dedicating themselves [to lobbying]. When you have political issues like that it isn't enough just to think about them now and again. You have to have dedicated resources on this."

Clement-Jones has also witnessed the arrival of more professional – and reasonable – lobbying from the music industry. Clement-Jones says the arrival of Sharkey's organisation has helped change the landscape. "Cometh the hour, cometh the man, and Feargal has really helped cajoling politicians. You need someone who can explain the issues," he says.

Having UK Music as a point of reference for the Government has been essential, according to McGonigal because he says previously there had been a "genuine difficulty" dealing with the sector. "With music you can't just talk to four big companies and think you've got everyone covered," says McGonigal, who adds that with the arrival of UK Music and its wide membership, from managers to publishers, the Government is now "getting consistent messages from us".

Probably the first example of pushing this consistent message was the battle over copyright term. Gowers had rejected extension, but that only pushed the industry harder to make it happen. The politicians were willing to support term, provided the industry could demonstrate extension would deliver something for the whole industry – not just record labels.

That is when a number of industry sectors got into one room and started talking about how term extension could help musicians. The then Culture Secretary Andy Burnham was eventually persuaded with arguments about recoupment of advances and "use it or lose it" clauses and the British Government pushed extension through (it still needs to be adopted across Europe).

Both McGonigal and Mollet see the industry's success with term as a turning point because, as the PPL executive says, it showed "the value of us working together". Mollet agrees: "It was a tipping point because we realised we weren't wasting our time. If we act as a coalition, if we make evidence-based arguments, if we present our case reasonably, then you can achieve the policy change you want."

The industry had the confidence to take this into its next conversations with Government and politicians. This meant tackling online piracy.

The trigger for this was the Government's plans for

"Cometh the hour, cometh the man, and Feargal Sharkey [right] has really helped cajoling politicians. You need someone who can explain the issues"

LORD CLEMENT-JONES



high-speed broadband. McGonigal says no one in the creative industries wanted to stop that, but they wanted to stop the increasing piracy they knew would accompany it. He says that became a battle to "turn hearts and minds" leading to the Digital Economy Bill.

In addition to clearly defining its messages, the music industry has also become much more sophisticated in marshalling its forces and engaging in the debate on several levels. In the early days Government ministers often complained there would be a succession of different people from the music industry asking for different things.

Although there was not an organising or executive committee to push the case for the Digital Economy Bill – and its 50-odd clauses covering everything from piracy to orphan works – the industry was able to organise itself so there was a natural division of labour. Thus, the BPI largely took on copyright infringement and the ISPs while the publishing and collecting societies were more involved in orphan works and extended collective licensing.

The industry also got into bed with groups such as the Creative Coalition, the Alliance Against IP Theft and the Entertainment and Leisure Software Publishers Association (ELSPA) to demonstrate it was not just a music problem.

With the Musicians Union and media and entertainment union BECTU also on board the industry was also able to demonstrate the hundreds of thousands of jobs at stake if piracy was allowed to run rampant.

"Different people had different roles, you had to play to people's strengths," says McGonigal. "There was lots of cross-referencing, meetings with UK Music, particularly in the latter stages when we had to act quickly when things changed very quickly."

The music industry will call upon these tactics and experience when it steps into talks with Hunt, Cable and their colleagues in the new Government over the next few months and years.

Although, in the short term at least, it may have to get in line behind the bankers.

robert@musicweek.com

## Talking our language the political advisors

**The music industry and politicians do not always speak the same language. Thus a fairly new development in the music industry is the influx of political lobbyists and advisors, who act as "interpreters" between the MPs and the music industry. Their job is often to manage the expectations of record company bosses and also explain often complex issues in easily digestible bites to overworked ministers.**

### Dominic McGonigal



McGonigal became PPL's director of government relations six years ago after a stint as director of strategy and business development.

Always seen at political events on the shoulder of one Government minister or another, he has been tireless in his work on copyright term, making countless visits to Brussels.

### Frances Lowe

Lowe is PRS for Music's director of regulatory affairs

and former BMR's director general, where she was instrumental in helping to create the Music Business Forum.

A regular visitor to Brussels, Lowe took a central role in how the industry tackled the clause in the Digital Economy Bill dealing with collective licensing, which would have allowed anyone to set themselves up as a licensing body.

### Richard Mollet



The BPI director of public affairs joined the organisation four years ago.

Mollet, who previously worked as a political consultant for 10 years, most recently for Edelman and Fleishman-Hillard, cut his teeth on the Gowers Review and in more recent years has been a vital sounding board for BPI CEO Geoff Taylor.

### Cathy Koester

Koester joined British Music Rights – the forerunner

to UK Music – four years ago as a senior policy advisor after a stint as a special advisor at HM Treasury and assistant to Gordon Brown, where she was responsible for drafting political speeches and advising MPs on all aspects of economic policy. She temporarily became acting BMR CEO before handing over the reins to Feargal Sharkey in February 2008, and had a big hand in writing *Liberating Creativity*.

### Jo Dipple



Dipple is UK Music's senior political advisor and is very well-connected within senior Labour and Conservative circles. Since joining UK Music 18 months ago, Dipple has been busy putting industry heavy-hitters in touch with politicians who can help them.

The former strategic communications advisor to Gordon Brown was key to establishing the very first music industry reception at 10 Downing Street.



# GO NORTH

**INVERNESS 2010**  
**THURS 10<sup>TH</sup>/FRI 11<sup>TH</sup> JUNE**

SCOTLAND'S PREMIER SHOWCASE FESTIVAL  
CELEBRATING 10 YEARS SUPPORTING NEW MUSIC

**FREE ADMISSION  
TO ALL  
SHOWCASE EVENTS**

AEG LIVE, LOUDSOUND AND SLINGSHOT PRESENT  
**RockNess**  
DOES, INVERNESS 2010  
FRI 11TH, SAT 12TH & SUN 13TH JUNE  
ROCKNESS.CO.UK

FOR MORE DETAILS VISIT

**GOEVENTS.INFO**

OFFICIAL SUPPORTERS

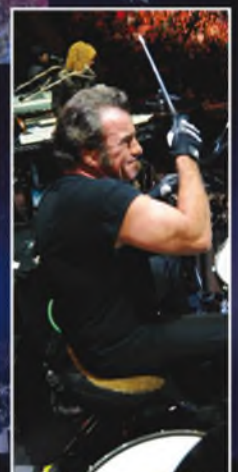


DO YOU WANT TO BE THE OPENING  
ACT FOR THE BIGGEST ROCK BAND  
ON THE PLANET?

**BON JOVI**

**THE O2 ARENA  
LONDON JUNE 2010**

TO ENTER THE COMPETITION  
TO WIN A SUPPORT SLOT VISIT  
OPENFORBONJOVI.COM  
BONJOVI.COM





# Features

# ROCK AROUND THE LOCHS



Scotland's Highlands and islands are gearing up for the 10th annual goNORTH and RockNess events, where the industry congregates to talk shop, check out new talent and enjoy the view



## Events

By Christopher Barrett

**INVERNESS, THE NORTHERNMOST CITY IN THE UK** and in many ways the hub of the Scottish highlands and islands, will once again rock to the sound of goNORTH on June 10-11 as its many venues come alive to the sound of the area's best up-and-coming musicians.

Now in its 10th year, goNORTH has been refined, like many of the area's celebrated single-malt Whiskies, to become a short sharp and hugely enjoyable hit. The industry conference and artist showcase is firmly established as a key event in the music business calendar, having long attracted not only the best new musical talent from the far-flung corners of the mountainous highlands and beyond, but numerous key executives in the international music and media industries.

Over the years the likes of Tony Wilson, Alan McGee, Keith Harris and Jazz Summers have delivered keynote speeches while numerous acts have performed in front of industry delegates and local fans.

Having been selected from around 700 entries via Sonicbids, more than 40 acts (see box) will take to the stage at Inverness's ever-increasing number of venues including The Ironworks, Mad Hatters, The Room, Hootananny's, The Exchange, Market Bar and The Encore Lounge. And with them all being easily navigable on foot, the city makes an easy and atmospheric location.

With goNORTH taking place on the eve of the nearby RockNess festival, which has Fatboy Slim, The Strokes and Leftfield headlining, both delegates and bands will be maximising the opportunity of attending both events, with some 30 acts due to perform on a special goNORTH stage at the festival.

In the past goNORTH has hosted early performances by Columbia signings The View, 4AD's Broken Records and Isle of Lewis native The Boy Who Trapped The Sun, who having been discovered at the event

in 2007 went on to sign with Universal Publishing and Geffen.

This year's strong line-up of talent includes Dundee rockers The Law, Colin McIntyre (aka Mull Historical Society), Parisian singer Sophie Delila and Norway's The Megaphonic Thrift. In fact, this year sees acts from no less than 10 countries taking to the stage alongside the array of local talent. It makes for an international feel that goNORTH's founder Shaun Arnold says has been at the heart of his intentions right from the outset.

**"You can look to the north of Scotland, or anywhere, for talent. It does not only occur in major urban centres"**



**SHAUN ARNOLD, GONORTH**

"It was clear that in order to make an event like this work it had to look beyond the borders of Scotland to deliver something special that would be different from other events, and to create a scale that would allow it to thrive in what is a pretty crowded calendar," admits Arnold.

While organisations from an increasing number of countries are now looking to goNORTH as a valuable platform for their musical exports, Arnolds says the Nordic region was an obvious initial target due to its proximity with Scotland and common issues of geography such as having remote rural outcrops.

Music Export Norway managing director Inger Dirdal believes that goNORTH is always "good value" as it provides a platform to showcase artists in front of both dedicated music fans and high-level industry representative along with thousands of RockNess festivalgoers.

RockNess festival director Robert Hicks, who has played a key role in booking the bands for goNORTH for many years, is responsible for selecting the acts that

will get to travel from Inverness and play the festival's stage on the banks of Loch Ness. It is a huge opportunity for any new act and Hicks is particularly looking forward to providing a triumvirate of Glaswegian bands – Astral Planes, Gogobots and Woodenbox With A Fistful Of Fivers – a significant career leg-up.

"Simply put, goNORTH gets it right," says Wind-up Records vice president Alan Galbraith, "They put the music first and it is just the right size to participate in everything, explore opportunities with the other delegates and see all of the bands. It's great fun, too."

Both Dirdal and Galbraith will be among the panellists at seminars during the two-day goNORTH conference, which will also host Fontana Distribution president Ron Spaulding

Leading the discussions will be Taste Media's Safta Jaffery, Helen Searle from Searlelaw, The Radiate Group president of entertainment Steve Knill and Microsoft Media Acquisitions head of music supervision Kyle Hopkins.

Much of the conference's content will be aimed at providing support and advice for entry-level artists, managers and executives. Among the panels on offer the Musicians Union will be overseeing a seminar aimed at entry-level acts looking to work with an agent while BASCA will run a SXSW panel.

Meanwhile, overseeing a sizeable chunk of the conference proceedings again this year will be music journalist Olaf Furniss, who launched Edinburgh-based weekly music networking night Born To Be Wide in 2004.

Following the continuing success of the Born To Be Wide night and Wide Days event, Furniss and fellow organiser Derick Mackinnon have been invited to put together a selection of seminars for this year's goNORTH. These include a music management panel which features Grant Dickson of Twa Thumbs Management (The View/Broken Records), Keith Harris (Stevie Wonder) and No Half Measures founder Dougie Souness, who manages The Law.

Souness believes goNORTH has grown over the

**ABOVE**  
Northern exposure: among the bands lined up to play goNORTH 2010 are (l-r) Sophie Delila, The Megaphonic Thrift and Ian McLaughlin and the Outsiders



# Features

## Northern exposure appearing at goNORTH 2010



**26** [www.myspace.com/26theband](http://www.myspace.com/26theband)  
**ASTRAL PLANES** [www.myspace.com/astralplanes](http://www.myspace.com/astralplanes)  
**ASTRONOT** [www.myspace.com/astronotmusic](http://www.myspace.com/astronotmusic)  
**BLACK INTERNATIONAL** [www.myspace.com/blackinternational](http://www.myspace.com/blackinternational)  
**BLUEFIELDS** [www.myspace.com/bluefields](http://www.myspace.com/bluefields)  
**BRONTO SKYLIFT** [www.myspace.com/brontoskylift](http://www.myspace.com/brontoskylift)  
**SINEAD CUNNINGHAM** [www.myspace.com/sinead.cunningham](http://www.myspace.com/sinead.cunningham)  
**SOPHIE DELILA** [www.myspace.com/sophiedelilamusic](http://www.myspace.com/sophiedelilamusic)  
**DJANGO DJANGO** [www.myspace.com/djangotime](http://www.myspace.com/djangotime)  
**EMPLOYEE OF THE MONTH** [www.myspace.com/eotm-band](http://www.myspace.com/eotm-band)  
**FARTBARF** [www.myspace.com/fartbarf](http://www.myspace.com/fartbarf)  
**JESUS H FOX** [www.myspace.com/jesushfoxx](http://www.myspace.com/jesushfoxx)  
**COLIN FRASER** [www.myspace.com/colinfraser](http://www.myspace.com/colinfraser)  
**GOGO BOT** [www.myspace.com/gogobot](http://www.myspace.com/gogobot)  
**GREYLINE** [www.last.fm/music/Greyline](http://www.last.fm/music/Greyline)  
**GRUM** [www.myspace.com/grummusic](http://www.myspace.com/grummusic)  
**JO HAMILTON** [www.myspace.com/johamiltongown](http://www.myspace.com/johamiltongown)  
**SEAN HARRISON** [www.myspace.com/ASilentOvation](http://www.myspace.com/ASilentOvation)  
**HE SLEPT ON 57** [www.myspace.com/heslepton57](http://www.myspace.com/heslepton57)  
**HEALTHY MINDS COLLAPSE** [www.myspace.com/healthymindscollapse](http://www.myspace.com/healthymindscollapse)  
**THE KING HATS** [www.myspace.com/thekinghats](http://www.myspace.com/thekinghats)  
**KITTY THE LION** [www.myspace.com/kittythelion](http://www.myspace.com/kittythelion)

**LA FONTAINES** [www.myspace.com/thelafontainesmusic](http://www.myspace.com/thelafontainesmusic)  
**THE LAW** [www.myspace.com/upthelaw](http://www.myspace.com/upthelaw)  
**COLIN MCINTYRE** (aka Mull Historical Society) - <http://www.myspace.com/colinmacintyre>  
**IAIN MCLAUGHLIN & THE OUTSIDERS** [www.myspace.com/wearealoutsidersuk](http://www.myspace.com/wearealoutsidersuk)  
**JAMES MACKENZIE & THE AQUASCENE** - [www.myspace.com/jamesmackenzieinverness](http://www.myspace.com/jamesmackenzieinverness)  
**THE MEGAPHONIC THRIFT** [www.myspace.com/megaphonicthrift](http://www.myspace.com/megaphonicthrift)  
**METALTECH** [www.myspace.com/metaltech](http://www.myspace.com/metaltech)  
**MEURSAULT** [www.myspace.com/meursaulta701](http://www.myspace.com/meursaulta701)  
**MIAOUX MIAOUX** [www.myspace.com/miaouxmiaoux](http://www.myspace.com/miaouxmiaoux)  
**MOTHERCOAT** [www.myspace.com/mothercoat](http://www.myspace.com/mothercoat)  
**FINDLEY NAPIER AND THE BAR ROOM**  
**MOUNTAINERS** [www.myspace.com/findlaynapier](http://www.myspace.com/findlaynapier)  
**THE MOUNTAINS & THE TREES** [www.myspace.com/themountainsandthetrees](http://www.myspace.com/themountainsandthetrees)  
**STANLEY ODD** [www.myspace.com/stanleyodd](http://www.myspace.com/stanleyodd)  
**PENSIONER** [www.myspace.com/pensionerband](http://www.myspace.com/pensionerband)  
**RACHEL SERMANI** [www.myspace.com/rachelsermanni](http://www.myspace.com/rachelsermanni)  
**THE SEVENTEENTH CENTURY** [www.myspace.com/theseventeenthcentury](http://www.myspace.com/theseventeenthcentury)  
**SHY & DRS** [www.myspace.com/shyguys](http://www.myspace.com/shyguys)  
**SKIBUNNY** [www.myspace.com/skibunnyclub](http://www.myspace.com/skibunnyclub)  
**FIONA SOE PAING** [www.myspace.com/fionasoepaing](http://www.myspace.com/fionasoepaing)  
**VIVA CITY** [www.myspace.com/vivacityuk](http://www.myspace.com/vivacityuk)  
**WILLOW** [www.last.fm/music/Willow](http://www.last.fm/music/Willow)  
**WOODENBOX WITH A FISTFUL OF FIVERS** [www.myspace.com/awoodenbox](http://www.myspace.com/awoodenbox)  
**WOODHANDS** [www.myspace.com/woodhands](http://www.myspace.com/woodhands)  
**ZOMBIE MILITIA** [www.myspace.com/zombiemilitiamusic](http://www.myspace.com/zombiemilitiamusic)  
 Check [www.gonorth.biz](http://www.gonorth.biz) for more details



## ROCKNESS

opportunity to a new band not only to play The O2 but to open for the greatest rock'n'roll band in the world."

While that remarkable opportunity is only available to three fortunate acts, others on the goNORTH line-up will be able to enjoy international exposure thanks to a new online initiative that will bring the eyes of the world to Inverness.

This year will see goNORTH deliver content online from the mountainous surrounds of Inverness to the rest of the world via its very own presence in Second Life.

In collaboration with development company Vector76, a series of workshops and mixed-reality live streamed gigs will be made available to Second Life "residents" that can attend goNORTH from afar.

"This is an ideal way to expand the potential market for new upcoming bands/artists on a truly global platform," enthuses Arnold.

Delivering the event to a global audience is some way from the early days of goNORTH when it was a struggle to win industry-wide support on home turf, as one of its founding supporters recalls.

PRS for Music Scotland & Northern Ireland membership development manager Stuart Fleming says, "When goNORTH launched it had its fair share of detractors in Scotland who said a conference that was held outside of the 'central belt' and wasn't aimed primarily at the major-label A&R fraternity couldn't be sustained. Some 10 years on, goNORTH's decision to encourage business-to-business interaction - songwriters meeting bands, bands meeting publishers and managers meeting labels - has paid off, as it has become an important event in the Scottish music industry calendar."

Ian Hamilton, head of creative industries at Highlands and Islands Enterprises, which has been involved with goNORTH since its inception, says that there has never been any shortage of talent in the region, but with there not being an urban creative centre it meant that the territory's musical talent was often overlooked by the wider industry.

"goNORTH has proved to be a great opportunity for people to broaden their networks and contacts," says Hamilton. "We are keen to see people working across all creative sectors and exporting. The fact that creative industries are growing much faster in the highlands and islands than in the rest of Scotland has been helped in no small measure by initiatives such as goNORTH, which have helped create a scale that would have been difficult to achieve in the past."

Reflecting on goNORTH's impact since he founded the event back in 1991, Arnold is understandably proud that it has helped encourage an urban-centric industry to increasingly reach out to far-flung corners and hear some of the most creative and beguiling sounds modern music has to offer.

"One of the biggest achievements is the recognition that you can look to the north of Scotland or anywhere for talent, and that it does not only occur in the major urban centres," he says.

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

**PICTURED**  
Metaltech are set to appear at goNORTH 2010, while (below) Fatboy Slim returns to Loch Ness

years into an important event in the music industry conference calendar and that it is well worth his artists performing at the event.

"It has been highly beneficial for them," says Souness. "I am a great believer that if there is a crowd of people gathered who all work in the wider music business - whether labels, promoters, publishers, agents or new media representatives - then it is a great place to have your band come and play. You never know who is going to see your band and what it is going to lead to. When we have had bands showcase at goNORTH we have always had something really tangible come out of it."

Another topic to be tackled on a Born To Be Wide panel is Music Making Money, which will aim to outline simple steps artists can take to earn additional cash. A sync panel is also in the pipeline, as is a DIY panel geared at helping artists release their own material.

"For the past year and a half we have been developing the Born To Be Wide brand throughout Scotland, as well as Norway and Germany," says Furniss. "We welcome the opportunity to work with goNORTH again and to be able to connect with the vibrant music scenes of the highlands and islands."

While the focus of goNORTH will primarily be on the business of music - the subject matter of its conference is broadening out to include other creative areas this year, including music, photography and fashion.

"The change to include wider creative activity is again just a reflection of the world we live in," says Arnold. "Technology and market demands mean that the boundaries between different creative sectors have come down, and people often work across a range of different areas. There are many shared issues and shared opportunities, between music and



"Simply put, GoNORTH gets it right. They put the music first and it is just the right size to participate in everything"

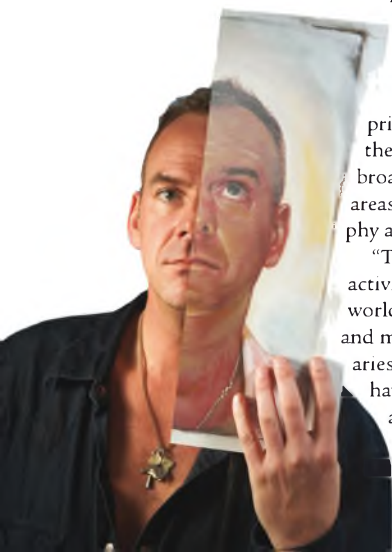
**ALAN GALBRAITH, WIND-UP RECORDS**

media or fashion, for example, and goNORTH has changed to reflect that fact."

Having brought the music of the highlands and islands to the ears of the influential for the best part of a decade, Arnold and his collaborators have been looking at new and innovative ways to deliver those sounds to the maximum number of people.

To mark the 10th goNORTH Arnold has teamed up with Bon Jovi and AEG to provide three new bands with the chance to open for Bon Jovi at The O2 arena during the week leading up to the event.

"I have known Shaun [Arnold] for many years and he has always been a fierce supporter of new music," says AEG Live president international Rob Hallett. "I am delighted that he has agreed to join us in giving the





# MW JOBS



## COLUMBIA MARKETING DIRECTOR

<http://jobs-sonymusicuk.icims.com/jobs/1025/job>

## MusicWeek 4 Jobs

Find the best professionals in the Music Industry today.

Want your vacancies to be seen by the best  
in the business?

**Welcome to the future of music recruitment.**

With over 63,000 visitors to [www.musicweek.com](http://www.musicweek.com) every month, make sure your roles are the first to be seen by the best in the business.

Free to access for jobseekers, you can

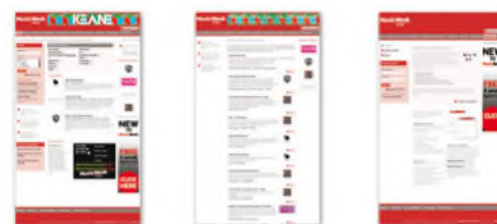
upload a job in minutes

with our brand new jobs site

[www.musicweek4jobs.com](http://www.musicweek4jobs.com),

with new features such as advanced search, recruiter browsing, featured jobs and much more.

**For a demonstration please contact  
Martin today on 020 7921 8315  
or email [martin@musicweek.com](mailto:martin@musicweek.com).**



\*63,904 ABCe Oct 08 - Oct 09

For the latest jobs visit [MusicWeek.com](http://MusicWeek.com)

# MW SERVICES

## YOUR OFFICES CLEANED (London/Home Counties)

5-days- per-week reliable service regularly supervised  
by working director and Area Supervisors.

We only employ Bona-Fide staff.

CLEANAGAIN LTD/IAN WALKER. Other services  
include; Porterage/Handyman/Concierge&Key-holder  
duties, parcel delivery. 01279 776065.

## AJS Vocal Coaching

Singing coaching available for all levels. Whether it be for  
professional work in the industry, preparations for auditions,  
building confidence in performance, mic technique or just for fun.

Covering all different genre's of music.

Please call Amy for rates and availability.

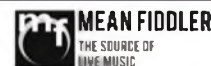
Contact AJS Vocal Coaching on

Tel: 07549 486613 Email: [amyjswift@hotmail.com](mailto:amyjswift@hotmail.com)

Web: [www.ajsvocalcoaching.vpweb.co.uk](http://www.ajsvocalcoaching.vpweb.co.uk)

## PUBLIC NOTICE G EVENTS LIMITED 1/a The Glade Festival

Registered Office: 60/62 Old London Road  
Kingston upon Thames KT2 6QZ. Principal  
Trading Address: 82 High Street Bruton  
BA10 0AJ. Notice is hereby given pursuant  
to section 98 of the Insolvency Act 1986,  
that a Meeting of the Creditors of the above-  
named Company will be held at 60/62 Old  
London Road Kingston upon Thames  
Surrey KT2 6QZ on 24/05/2010 at 10.15 am  
for the purpose of having a full statement of  
the position of the Company's affairs,  
together with a List of Creditors of the  
Company and the estimated amount of their  
claims, laid before them and for the  
purpose, if thought fit, of nominating a  
Liquidator and of appointing a Liquidation  
Committee. The resolutions to be taken at  
the Meeting may include a resolution  
specifying the terms on which the liquidator  
is to be remunerated, and the meeting may  
receive information about, or be called upon  
to approve, the costs of preparing the  
statement of affairs and convening the  
meeting. Philip Weinburg (IP Number 5325)  
of Marks Bloom at the above address is a  
person qualified to act as an insolvency  
practitioner in relation to the Company who  
will, during the period before the day of the  
Meeting, furnish creditors free of charge  
with such information concerning the  
Company's affairs as they may reasonably  
require. Notice is also given that, for the  
purpose of voting, secured creditors must  
(unless they surrender their security), lodge  
at the Registered Office of the Company at  
60/62 Old London Road Kingston upon  
Thames Surrey KT2 6QZ before the  
Meeting, a statement giving particulars of  
their security, the date when it was given  
and the value at which it is assessed.  
(Dated 11/05/2010)  
N. LADD, Director T289993



## HMV HAMMERSMITH APOLLO GENERAL BUSINESS MANAGER

A unique opportunity has arisen at one of London's most renowned and prestigious venues, the 5000 capacity HMV Hammersmith Apollo. We require an exceptional individual with the experience and skill to lead a world class venue operation and with the commercial acumen to maximise profitability and ensure the continued success of this historic landmark venue

## RELENTLESS GARAGE GENERAL BUSINESS MANAGER

One of London's busiest and most successful multi-room live music and club venues is looking for a experienced Manager with strong operation skills, knowledge of multiple bar venues, and commercial acumen to lead the business and deliver a busy, varied and successful programme of live music events and club nights.

**Both positions offer competitive salary and benefits.**

**Please send your CV and a covering letter for the attention of Sascha Heeney by Monday 24th May. Email address [sascha@meanfiddler.co.uk](mailto:sascha@meanfiddler.co.uk)**

## Copyright / Royalties

London based with offices in Los Angeles and South Africa.

Minder Music Group is looking to recruit Copyright / Royalty personnel

to assist with their ever expanding catalogues and roster of writers and producers.

A minimum of one year's office experience with good computer skills.

Previous copyright experience an advantage.

Please send full CVs (to include all final grades) to: [Beth@mindermusic.com](mailto:Beth@mindermusic.com)



To Advertise  
in print or  
online call  
Martin on  
020 7921  
8315

Contact: **Martin Bojtos, Music Week  
United Business Media,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UY  
T: 020 7921 8315  
F: 020 7921 8339  
E: [martin@musicweek.com](mailto:martin@musicweek.com)**

Rates per single column cm  
**Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT**

The latest jobs are also available online every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).



# Key releases

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

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

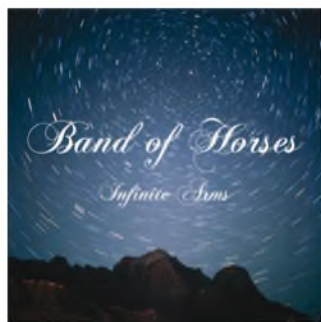
## Out this week

### Singles

- **B.o.B feat. Bruno Mars** Nothin' On You (Rebel Rock Ent./Atlantic/Grand Hustle) Debut single
- **Boyzone** Love Is A Hurricane (Polydor) Previous single: Gave It All Away (9)
- **Chiddy Bang** Truth (Regal) Previous single: Opposite of Adults (12)
- **Ellie Goulding** Guns & Horses (Polydor) Previous single: Stary Eyed (4)
- **Lemar** Coming Home (Epic) Previous single: The Way Love Goes (8)
- **Laura Marling** Rambling Man (Virgin) Previous single: Goodbye England - Covered in Snow (did not chart)
- **Katie Melua** The Flood (Dramatico) Previous single: Two Bare Feet (did not chart)
- **Owl City** Umbrella Beach (Island) Previous single: Fireflies (1)
- **Sugababes** Crash & Burn (Island) Previous single: Wear My Kiss (7)

### Albums

- **Band Of Horses** Infinite Arms (Sony) Previous Album: Cease to Begin (1,161/33,221)



Band of Horses' third album marks the Seattle group's move from Sub Pop to Columbia and a more polished, listener-friendly album. Gone are Ben Bridwell's strong southern twang and the electric guitars which are so distinctive on the two previous records. Instead a softer, slower and acoustic air prevails and with this new-found sophistication comes a more positive, uplifting mood. Songs such as Evening Kitchen and Blue Beard echo Fleet Foxes and Midlake, but these gems are few and far between and, when compared to 80H's two previous releases, it is clear this new direction doesn't quite cut the mustard. There is no doubt their new, delicate direction will propel the group into the mainstream, but in doing so the band are departing from everything which made them so beloved to fans in the first place."

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

- **The Black Keys** Brothers (N2/Cooperative) Previous album: Attack & Release (5,806/36,827)
- **Faithless** The Dance (Nate's Tunes) Previous album: To All New Arrivals (28,201/11,627)
- **Holy Fuck** Latin (Young Turks) Previous album: LP (940/8,462)
- **Kelis** Flesh Tone (Interscope) Previous album: Kelis Was Here (6,709/32,083)
- **LCD Soundsystem** This Is Happening (DFA/EMI) Previous album: Sound of Silver (13,572/94,656)
- **Jamie Lidell** Compass (Warp) Previous album: JIM (2,080/9,102)
- **Lights** The Listening (Warner Brothers) Debut album
- **Nas & Damian "Jr Gong" Marley** Distant Relatives (Island) Debut album
- **Andre Rieu** Live In Concert (Decca) Previous album: Forever Vienna (17,099/327,758)
- **Tracey Thorn** Love And Its Opposite (Buzzin Fly) Previous album: Out of the Woods (7,154/24,057)

## Out next week

### Singles

- **A Place To Bury Strangers** Ego Death (Rocket Girl)
- **Againt Me!** I Was A Teenage Anarchist (Warner Brothers)
- **Ash** Binary (Atomic Heart)
- **Gabriella Cilmi** On A Mission (Island)
- **Jamie Cullum** Wheels (Decca)
- **Daisy Dares You** Rosie (Live)
- **Deftones** Rocket Skates (Reprise)
- **Detroit Social Club** Prophecy (Polydor)
- **The Divine Comedy** At The Indie Disco (Divine Comedy)
- **Abe Duque** Hypocrisy (Process)
- **Karen Elson** The Truth Is In The Dirt (Third Man/XL)
- **General Fiasco** Ever So Shy (Infectious)
- **General Fiasco** I'm Not Made Of Eyes (Infectious)
- **Goldfrapp** Alive (Mute)
- **Goldheart Assembly** Under The Waterway (Fierce Panda)
- **Hot Club De Paris** The Rise And Inevitable Fall (Moshi Moshi)
- **Hurts** Better Than Love (RCA)
- **Iyaz** Solo (Reprise)
- **Jonsi** Animal Arithmetic (Parlophone)
- **Kassidy** Stray Cat (Mercury)
- **Kevin Rudolf feat. Birdman, Lil Wayne & Jay Sean** I Made It (Island)
- **Alicia Keys** Try Sleeping With A Broken Heart (1)
- **Liars** The Overachievers (Heartfast)
- **Tom Mansi & The Icebreakers** You Got Yourself (Metric Acorn)
- **Morcheeba** Even Though (Pias)
- **N-Dubz feat. Bodyrox** We Dance On (AATW/UMTV)
- **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)
- **Thomas Tantrum** The Last Kiss (Sindy Stroker)
- **Will & The People** Mr Sketchy (Baggy Trouser)
- **Yeti Lane** Twice EP (Sonic Cathedral)

### Albums

- **Agnes** Dance Love Pop (AATW/UMTV)
- **Timothy Andres** Shy And Mighty (Warner)
- **Crystal Castles** Crystal Castles (Fiction)
- **Deftones** Diamond Eyes (Reprise)
- **Disturbed** The Sickness: 10th Anniversary Edition (143/Reprise)
- **Glee Cast** Glee - The Music Volume 3 - Showstoppers Deluxe (Epic)
- **Micah P Hinson** And The Pioneer Saboteurs (Full Time Hobby)
- **The Infesticons** Bedford Park (Big Dada)
- **Damian Jurado** Saint Bartlett (Secretly Canadian)
- **LA Guns** Shrinking Violets - Deluxe (Favoured Nations/Inboom)
- **Vera Lynn** Attic (Decca)
- **Katie Melua** The House (Dramatico)
- **Metric** Fantasies (Metric)
- **OST** Sex And The City 2 (Interscope)
- **Pendulum** Immersion (Warner Brothers)
- **Phosphorescent** Here's To Taking It Easy (Dead Oceans)
- **Renee Fleming** Dark Hope (Mercury)
- **Soulfly** Omen (Roadrunner)
- **Hollie Steel** Hollie (B35)



### Stone Temple Pilots

Following their reformation in 2008, the Nineties grunge band who shot to global success via the breakthrough hit *Plush* return with a new album this month via Atlantic. Stone Temple Pilots enjoyed 15 top 10 singles in the US during their heyday, even winning a Best Hard Rock Performance Grammy for aforementioned hit *Plush*. The new album follows some extensive touring Stateside since their reformation, and its release is preceded in the UK by lead single *Between The Lines*. The band will perform at the Download festival in the UK this June and headline Brixton Academy on June 16.

## 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)
- **Dead Confederate** Start Me Laughing (Kartel)

Since the release of their debut album, *Wrecking Ball* last year, this US quintet have enjoyed glowing press from *Uncut*, *The Guardian Guide* and *Kerrang!* among others. Now a second single is to be released from the album to coincide with their UK tour, which incorporates dates at The Great

Escape in Brighton and the Dot To Dot festival. The single and tour are a precursor to the band's second studio album, which is due for release this summer.

- **Craig David** All Alone Tonight (Stop, Look, Listen) (Universal TV)
- **Jason Derulo** Ridin' Solo (Beluga Heights/Warner Bros)
- **Chris Difford** like I Did (SMMC)
- **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)
- **Tinchy Stryder** Game Over (Island)
- **United Nations Of Sound** Born Again (Parlophone)

### Albums

- **B.O.B** B.O.B Presents The Adventures Of Bobby Ray (Rebel Rock Ent./Atlantic/Grand Hustle)
- **Born Ruffians** Say It (Warp)
- **Detroit Social Club** Existence (Fiction)
- **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)
- **Stanley Odd** Oddio (Tbc)

## June 1

### Singles

- **I Am Kloot** Northern Skies (Shepherd Moon/EMI)
- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)

## June 7

### Singles

- **Athlete** The Getaway (Fiction)
- **Delphic** Counterpoint (Polydor)
- **Richard Hawley** False Lights From The Land (Mute)
- **Stevie Hoang** 'Il Be Fine (Mercury)
- **Tom Jones** Burnin' Hell (Island)
- **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)
- **Quantic Presents Flowering Inferno** Dog With A Rope (Tru Thoughts)
- **The Rialto Burns** Radiate (Gung-Ho)
- **Robyn** Dancing On My Own (Konichiwa)
- **Tinie Tempah feat. Labrinth** Frisky (Parlophone)

“Tinie Tempah's debut single *Pass Out* is one of the year's biggest tunes to date and heralds the arrival of a new star for the UK urban scene. Frisky sees Tinie sensibly reunite with Labrinth, who was responsible for the production on his recent number one single; the result is a tune that is certainly cut from the same cloth, featuring lowering drums that switch into skittering, frantic drum & bass as the song approaches its climax, effect-laden vocals and twinkling rave synths. Unoriginal? Not a bit of it - no-one else sounds quite like this so it is certainly a formula worth repeating, particularly if it makes pop tunes so vital as Frisky, another sure-fire hit for the Parlophone signing. That said, the song is not the equal of *Pass Out*, but it is not far from it.”

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

- **We The Kings** Check Yes Juliet (Virgin)
- **Paul Weller** Find The Torch Burn The Plans (Island)

### Albums

- **Ariel Pink's Haunted Graffiti** Before Today (4AD)
- **Against Me!** White Crosses (Warner Brothers)
- **Christina Aguilera** Bionic (RCA)
- **The Dead Weather** Sea Of Cowards (Third Man/Warner Bros)
- **Delorean** Subiza (True Panther Sounds)
- **Drums** The Drums (Moshi Moshi/Island)

## THE PANEL

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



### HARRIET GIBSONE (THE FLY)

**Pulled Apart By Horses: Back To The Fuck Yeah (Transgressive)**  
Ushering you into their hugely hyperactive debut album, *Back To The Fuck Yeah* fervently drags you through a labyrinth of visceral wails and shrieks. Fusing incessant flecks with classic rock influences, PABH once again prove to be exhaustingly sublime.



### KIM TAYLOR BENNETT (TIME OUT)

**Clock Opera: A Piece of String (Maman)**  
The second single from this London quartet starts off with a guitar shimmy and a clatter of drumsticks before surging into a bleep-ridden cacophony, with Guy Connolly's vocal twisting at each turn. With its traces of *Hail To The Thief*-era Radiohead, this is a joy of a tune.



### DOM GOURLAY (DROWNED IN SOUND)

**Dead Confederate: Start Me Laughing (Kartel)**  
Emerging from the Athens/Georgia scene like a bullet from a gun, *Dead Confederate* may just be the loudest alternative to country on the planet. Their shows have a tendency for ear-splitting dynamics, while their records aren't half bad either, as this evidently demonstrates.

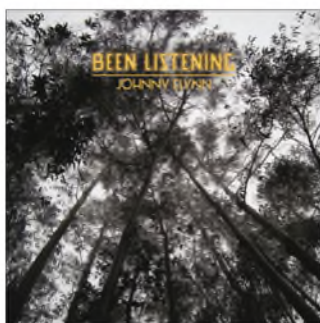


### DAVE DEPARES (ARTROCKER)

**The Violet May: Bright or Better (Oh! Inverted World Records)**  
The Violet May's debut single is a relentless pummelling of velvety smooth punk rock which enters your ear drums and brain with a big mallet. It's a kickass stoner rock that has a percussive urgency mixed with the restrained, serial killer menace of QOTSA.



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



● **Johnny Flynn** *Been Listening* (Transgressive)

“The folk troubador returns with his second album, a poetic collection of heartfelt songs perfect for lazy, smokey Sunday afternoons. Once again produced by Ryan Hadlock (Gossip, Fleet Foxes), *Been Listening* is constructed from a pleasing patchwork of string instruments, brass, guitar and harmonies which work their magic into a comforting collection of hymnic odes, with Flynn’s duet with Laura Marling on *The Water* standing out as an instant highlight. Lead track *Kentucky Pill* was the March 30 hottest record in the world on Zane Lowe’s Radio 1 show.”

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

- **David Gray** *Draw The Line* (Polydor)
- **David Guetta** *One Love* (Positiva/Virgin)
- **Iyaz** *Replay* (Beluga Heights/Reprise)
- **The Magic Numbers** *Runaway* (Heavenly)
- **Justin Nozuka** *You I Wind Land And Sea* (Virgin)
- **Kevin Rudolf** *To The Sky* (Island)
- **United Nations Of Sound** *Redemption* (Parlophone)
- **Various** *Twilight: Eclipse OST* (Atlantic)
- **Steve Winwood** *Revolutions: The Very Best Of Steve Winwood* (Island)

## June 14

### Singles

- **Devo** *Fresh* (Warner Bros)
- **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)
- **Goldhawks** *Everytime I See You* (Cry (Mercury))
- **Macy Gray** *Lately* (Concord/Island)
- **Green Day** *Last Of The American Girls* (143/Reprise)
- **Green Day** *When It’s Time* (143/Reprise)
- **Erik Hassle** *Isn’t It Obvious* (Island)
- **Kele** *Tenderoni* (Wichita/Polydor)
- **Kids In Glass Houses** *Undercover Lover* (Roadrunner)
- **Mclean** *Finally In Love* (Asylum)
- **Katy Perry** *California Gurls* (Virgin)
- **Semi Precious Weapons** *Semi Precious Weapons* (Polydor)
- **Tom Petty And The Heartbreakers** *I Should Have Known* (Warner Brothers)

### Albums

- **The Chemical Brothers** *Further* (Freestyle Dust/Parlophone)



*Further*, The Chemical Brothers’ seventh studio album, last week spawned its first single proper in the shape of *Swoon*, a short, sharp, psychedelic sonic beast which enjoyed its first play courtesy of Radio 1’s Zane Lowe, who promptly gave it Hottest Record In The World status. The track is available for download already and comes with an embedded link to visuals created by the duo’s longtime collaborators Adam Smith and Marcus Lyall aka Flat Nosed George. The band debut the new album with four shows at Glaston’s Roundhuse this month.

- **Crowded House** *Intriguer* (Mercury)
- **Devo** *TBC* (Warner Bros)
- **Drake** *Thank Me Later* (Island)
- **The Game** *R.E.D.* (Geffen)

- **Green Day** *American Idiot* (Capitol)
- **Jay-Z** *The Hits Collection Vol. 1* (Roc Nation)
- **Jonathan Jeremiah** *Happiness* (Island)
- **Seth Lakeman** *Hearts And Minds* (Reinless/Virgin)
- **LMFAO** *Party Rock* (Interscope)
- **Morcheeba** *Blood Like Lemonade* (PIAS)
- **Ozzy Osbourne** *Scream* (Columbia)
- **Tom Petty & The Heartbreakers** *Mojo* (Warner Bros)
- **Punch Brothers** *Antifogmatic* (Nonesuch)
- **Robyn** *Body Talk Pt 1* (Konichiwa)

## June 21

### Singles

- **Big Boi** *Shutterbug* (Def Jam)
- **Cold Cave** *Life Magazine* (Matador)
- **Crowded House** *Saturday Sun* (Mercury)
- **Cypress Hill** *Armada Latina* (Parlophone)
- **Eliza Doolittle** *Pack Up* (Parlophone)
- **Free Energy** *Free Energy* (Virgin)
- **K’naan** *Wavin’ Flag* (Polydor)
- **Elan Lea** *Right Anyway* (Universal)
- **Scissor Sisters** *Fire With Fire* (Polydor)
- **Tegan And Sara** *Alligator* (Warner Brothers)

### Albums

- **Laurie Anderson** *Homeland* (Warner)
- **Bombay Bicycle Club** *Acoustic* (Island)
- **Miley Cyrus** *Can’t Be Tamed* (Hollywood-Polydor)
- **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)
- **The Roots** *How I Got Over* (Def Jam)
- **Semi Precious Weapons** *You Love You* (Polydor)

## June 28

### Singles

- **30h13** *My First Kiss* (Photo Finish/Asylum)
- **Matt Abbott** *I Love This City* (Mercury)

- **The Boy Who Trapped The Sun** (Geffen)
- **Cherry Ghost** *Kissing Strangers* (Heavenly)
- **The Dead Weather** *Blue Blood Blues* (Third Man/Warner Bros)
- **Dee-Lux** *Hot Hot Hot* (Serious/Mercury)
- **Foals** *Miami* (Transgressive)
- **I Blame Coco** *Self Machine* (Island)
- **Enrique Iglesias** *I Like It* (Interscope)
- **Norah Jones** *Young Blood* (Blue Note)
- **Lady GaGa** *Alejandro* (Interscope)
- **Marina And The Diamonds** *Shampain* (679)
- **Imelda May** *Psycho* (Decca)
- **Mia** *Born Free* (XL)
- **Kylie Minogue** *All The Lovers* (Parlophone)
- **Kate Nash** *Kiss That Grrrl* (Fiction)
- **Noisettes** *Ever Fallen In Love* (Vertigo)
- **Swedish House Mafia** *One* (Positiva/Virgin)

### Albums

- **Eliza Doolittle** *Eliza Doolittle* (Parlophone)
- **Evermore** *Evermore* (Warner Music)
- **K’naan** *Troubadour* (Polydor)
- **Scissor Sisters** *Night Work* (Polydor)
- **Zero 7** *Record* (Atlantic)

## July 5

### Singles

- **Big Boi** *Sir Luscious Left Foot* (RCA)
- **Florence + The Machine** *Cosmic Love* (Island)
- **Jay-Z feat. J Cole** *A Star Is Born* (Roc Nation)
- **Korn** *Oildale (Leave Me Alone)* (Roadrunner)
- **Janelle Monae** *Tightrope* (Wondaland Arts Society/Bad Boy)
- **Paramore** *Careful* (Fueled By Ramen)
- **Alan Pownall** *Colourful Day* (Mercury)
- **Professor Green feat. Lily Allen** *Just Be Good To Green* (Virgin)
- **Joshua Radin** *Brand New Day* (14th Floor)
- **Lee Ryan** *Who I Am* (Geffen)
- **Sia** *Clap Your Hands* (Monkey Puzzle/RCA)

### Albums

- **Big Boi** *Sir Luscious Foot* (Def Jam)
- **The Boy Who Trapped The Sun** *Fireplace* (Geffen)
- **I Am Kloot** *Sky At Night* (Shepherd’s Moon/EMI)



- **Enrique Iglesias** *Euphoria* (Interscope)
- **Kylie Minogue** *Aphrodite* (Parlophone)
- **Professor Green** *Alive Till I’m Dead* (Virgin)

## July 12 and beyond

### Singles

- **Esmee Denters feat. Justin Timberlake** *Love Dealer* (Polydor) (12/07)
- **Fanfarlo** *Fire Escape* (Canvasback/Atlantic) (12/07)
- **I Am Arrows** *Green Grass* (Mercury) (12/07)
- **Adam Lambert** *Whataya Want From Me* (19/RCA) (12/07)
- **LCD Soundsystem** *I Can Change* (Parlophone) (12/07)

### Albums

- **30h13** *Streets Of Gold* (Photo Finish/Asylum) (12/07)
- **Mike Batt** *Zero Zero* (Dramatico) (19/07) (12/07)
- **Bombay Bicycle Club** *Flaws* (Island) (12/07)
- **Circa Survive** *Blue Sky Noise* (Atlantic) (26/07)
- **Janelle Monae** *The Archandroid* (Wondaland Arts Society/Bad Boy) (12/07)
- **Alan Pownall** *True Love Stories* (Mercury) (12/07)
- **Quantic Presents Flowering Inferno** *Dog With A Rope* (14 Thoughts) (19/07)
- **Sia** *We Are Born* (Monkey Puzzle) (12/07)

## SINGLE OF THE WEEK

**B.O.B** *Feat. Bruno Mars* *Nothin’ On You* (Atlantic)



B.o.B is a rising star on the urban music scene having spent much of last year sharing stages

with artists including Asher Roth, Kid Cudi and Shwayze and label mate Lupe Fiasco. The first single to come from the Atlanta-based rapper/musician/producer has proved to be a hit across the pond, becoming the fastest-selling debut of the year, and chances are the track will top the UK charts too. This, in part, is thanks to its easy-listening, summer feel and the easy-on-the-eye video, which has already amassed more than 14m YouTube hits. So it is no surprise that *Nothin’ On You* has made the A-list of radio stations across the dial and has featured as Radio 1 Greg James’ record of the week.

## ALBUM OF THE WEEK

**LCD Soundsystem** *This Is Happening* (DFA/EMI)



James Murphy’s third, and apparently final, LCD Soundsystem album will surely seal his reputation

as not just a wry commentator but also as a top-class songwriter. The stomp of lead single *Drunk Girls* has been leading the charge across the media, but the subtle electro-pop of next single *All I Want* could well be the track to ignite *This Is Happening’s* campaign. Elsewhere, Murphy sets his scabrous worldview on his EMI paymasters on *Hit*, borrows from Bowie and Fripp on the “Heroes”-like *All I Want* and destroys the dancefloor with *One Touch*. But it is with album closer *Home* where Murphy gives us his succinct parting shot: “Just do it right, make it perfect and real.” Fitting words for a top-class act.



# Key releases

## Amazon shoppers warm to Katie Melua



**WITH INTRODUCTORY HIT WATERCOLOUR** their highest charting single to date, Aussie drum & bass combo Pendulum continue to impress, with their third album Immersion remaining atop Play's pre-release chart, holding at number three at HMV and leaping 13-4 at Amazon. It is the best performer across the three charts, narrowly beating Oasis's Time Flies: 1994-2009 set, which

holds at number one at HMV, while moving 3-2 at Play and 15-6 at Amazon.

A gaggle of female singers with million-selling albums to their credit jockey for position. Katie Melua (pictured) fares best, with her third album The House up 7-1 at Amazon, 15-10 at Play and debuting at number nine at HMV. Christina Aguilera is also on the move, with her new album Bionic

responding to the success of first single Not Myself Tonight by moving 6-5 at HMV, 10-8 at Play and debuting at number 16 at Amazon. Kylie Minogue's Aphrodite also invades the lists, coming to rest at number nine at Amazon, number seven at HMV and number 19 at Play.

Glee - The Music Volume 3: Showstoppers, Scissor Sisters' Night Work and The Cure's 21st

anniversary repackaging of Disintegration are also climbing all three charts in the most competitive pre-release climate we have seen since Christmas.

LCD Soundsystem takes the Last FM hype chart top spot, while rapper BoB's Nothin' On You climbs 2-1 on Shazam's most-tagged pre-release list, replacing three-times winner Edward Maya's Stereo Love.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	MICHAEL JACKSON	14,299	-670,737
2	LADY GAGA	2,668	-336
3	JUSTIN BIEBER	1,993	-318
4	DEMI LOVATO	1,880	-74
5	EMINEM	1,359	579
6	KE\$HA	937	-119
7	AKON	883	153
8	SOULJA BOY TELL 'EM	800	-416
9	MIRANDA COSGROVE	781	-317
10	JASMINE V	670	-77
11	DRAKE	656	78
12	LIL WAYNE	556	25
13	ASHLEY TISDALE	521	-140
14	TOKIO HOTEL	476	105
15	ALICIA KEYS	469	-11
16	GREEN DAY	387	-180
17	TREY SONGZ	357	54
18	SHAKIRA	330	-136
19	BULLET FOR MY VALENTINE	327	-279
20	LUDACRIS	300	-134

### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	PENDULUM	Immersion	Warner Brothers
2	OASIS	Time Flies: 1994 - 2009	Big Brother
3	EMINEM	Recovery	Interscope
4	DIVINE COMEDY	Bang Goes...	Divine Comedy
5	KELE	The Boxer	Wichita/Polydor
6	VARIOUS	Twilight: Eclipse Ost	Atlantic
7	THE CURE	Disintegration	Fiction
8	CHRISTINA AGUILERA	Bionic	RCA
9	GLEE CAST	The Music Vol 3	Epic
10	KATIE MELUA	The House	Dramatico
11	SOULFYI	Omen	Roadrunner
12	KERRY ELLIS	Anthem	Decca
13	GASLIGHT ANTHEM	American...	Sidonedummy
14	JOE MCELDERY	Joe	McElderry Syco
15	IRON MAIDEN	The Final Frontier	EMI
16	JACK JOHNSON	To The Sea	Brushfire/Island
17	STONE TEMPLE PILOTS	Stone Temple Pilots	Atlantic
18	SCISSOR SISTERS	Night Work	Polydor
19	KYLIE MINOGUE	Aphrodite	Parlophone
20	OZZY OSBOURNE	Scream	Columbia

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	KATIE MELUA	The House	Dramatico
2	THE CURE	Disintegration	Fiction
3	DIVINE COMEDY	Bang Goes...	Divine Comedy
4	PENDULUM	Immersion	Warner Brothers
5	LUCINDA BELLE ORCH...	My Voice...	Island
6	OASIS	Time Flies: 1994 - 2009	Big Brother
7	GLEE CAST	The Music Vol 3	Epic
8	JACK JOHNSON	To The Sea	Brushfire/Island
9	KYLIE MINOGUE	Aphrodite	Parlophone
10	SCISSOR SISTERS	Night Work	Polydor
11	BEE GEES	Mythology	Rhino
12	EMINEM	Recovery	Interscope
13	TEENAGE FANCLUB	Shadows	Pema
14	STORNOWAY	Beachcomber's Windowsill	4AD
15	LISSIE	Catching A Tiger	Columbia
16	CHRISTINA AGUILERA	Bionic	RCA
17	VILLAGERS	Becoming A Jackal	Domino
18	VARIOUS	European Connection	Harmless
19	CRYSTAL CASTLES	Crystal Castles	Fiction
20	VARIOUS	Disco Boogie	Harmless

### Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	OASIS	Time Flies: 1994 - 2009	Big Brother
2	SCISSOR SISTERS	Night Work	Polydor
3	PENDULUM	Immersion	Warner Brothers
4	GLEE CAST	The Music Vol 3	Epic
5	CHRISTINA AGUILERA	Bionic	RCA
6	GASLIGHT ANTHEM	American...	Sidonedummy
7	KYLIE MINOGUE	Aphrodite	Parlophone
8	AGNES	Dance Love Pop	AATW/UMTV
9	KATIE MELUA	The House	Dramatico
10	SOULFYI	Omen	Roadrunner
11	THE MAGIC NUMBERS	Runaway	Heavenly
12	MARIAH CAREY	Angels Advocate	Mercury
13	THE CURE	Disintegration	Fiction
14	WE ARE SCIENTISTS	Barbara	Masterswan/Pias
15	DIVINE COMEDY	Bang Goes...	Divine Comedy
16	CRYSTAL CASTLES	Crystal Castles	Fiction
17	STORNOWAY	Beachcomber's Windowsill	4AD
18	DETROIT SOCIAL CLUB	Existence	Fiction
19	DRUMS	The Drums	Island/Moshi Moshi
20	VARIOUS	Now! 76	EMI/UMTV

### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	LCD SOUNDSYSTEM	All I Want	Parlophone
2	LCD SOUNDSYSTEM	One Touch	Parlophone
3	THE NATIONAL	Afraid Of Everyone	4AD
4	PLAN B	Prayin'	679/Atlantic
5	PLAN B	The Recluse	679/Atlantic
6	PLAN B	Free	679/Atlantic
7	PLAN B	I Know A Song	679/Atlantic
8	PLAN B	Traded In My Cigarettes	679/Atlantic
9	KATE NASH	Don't You Want To...?	Fiction
10	PLAN B	What You Gonna Do	679/Atlantic
11	PLAN B	Darkest Place	679/Atlantic
12	KATE NASH	Do Wah Doo	Fiction
13	LISSIE	In Sleep	Columbia
14	PROF GREENIE DREWETT	I Need You...	Virgin
15	SCOUTING FOR GIRLS	1+1	Epic
16	PLAN B	Welcome To Hell	679/Atlantic
17	TYPE O NEGATIVE	Kill All The...	Roadrunner
18	SCOUTING FOR GIRLS	Posh Girls	Epic
19	PAUL WELLER	No Tears To Cry	Island
20	SCOUTING FOR GIRLS	Silly Song	Epic

musicmetric

PLAY.COM

amazon.co.uk

hmv.com

last.fm

## CATALOGUE REVIEWS

**VARIOUS**  
Motown Around The World - The Classic Singles (Hip-0 Select/Motown 2712264)



Motown's success was a worldwide phenomenon - and to

make sure it was, the company persuaded many of its top acts to make recordings in Spanish, German, Italian and French, as well as English. This superbly executed compilation rounds up 38 such recordings - 36 from the Sixties and two bonus cuts from later on - in a two-CD set, with gatefold packaging and an informative 24-page booklet, naturally adapted into a passport style. It's fun to hear the extra vocal dexterity required for many of these phonetic warblings, for example on The Temptations' My Girl - in Italian as Solamente - which requires David Ruffin to sing in places where he is silent in the English version.

**ELVIS PRESLEY**  
Sings The Great British Songbook (Sony Music 88697693242)



With the vaults being unlocked many times since his

death in 1977, the total number of Presley recordings has swollen to nearly 1,000 - and this intriguing double-disc set wins full marks for being themed around his interpretations of material by British songwriters. The 35 songs include British lyricists' Anglicisation of European tunes, such as You Don't Have To Say You Love Me, Softly As I Leave You and My Boy, plus some fairly robust live recordings. With writers such as Andrew Lloyd Webber, Tony MacAulay, Roger Greenaway, Les Reed, Guy Fletcher and The Bee Gees represented, songs are generally good - although Presley fails to get the best out of some of his Beatles covers.

**THE CURE**  
Disintegration (Deluxe edition) (Fiction/Polydor/ UMC 5324566)



Released in 1989, a decade after they first emerged,

The Cure's eighth album Disintegration is a dark, brooding masterpiece and their most successful album to date, selling more than 3m copies worldwide. The original album has been superbly remastered and is supplemented by a disc of unreleased out-takes and demos and a third disc containing a previously unheard live performance of the entire album culled from the best performances at a 1989 Wembley Arena residency. A 20-page booklet contains previously unseen pictures, lyrics and an in-depth overview from frontman Robert Smith, making it an essential purchase for the band's considerable worldwide fanbase.

**VARIOUS**  
Def Jam 25 (Def Jam/ Universal 2717518)



Arguably the most influential black music label since

Motown, Def Jam recently celebrated its 25th birthday. To mark the event, it has released this five-CD set, which also includes a limited-edition Adidas T-shirt and an information-packed 60-page book, all loaded into an attractive miniature. Starting with the first Def Jam single, I Need A Beat by LL Cool J, and concluding with Young Jeezy's Put On, it chronologically works its way through 60 tracks, and includes contributions from all of the label's finest, among them The Beastie Boys, Public Enemy, DMX, Jay-Z, Rihanna, Nas, Ne-Yo and Kanye West. It has an American perspective, thus missing out UK hits such as I Shot The Sheriff by Warren G.

Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	NEW	BILLY JOEL	She's Always A Woman	Sony RCA (ARV)
2	3	JOURNEY	Don't Stop Believin'	Columbia (ARV)
3	NEW	SARAH MCLACHLAN	Angel	Arista (ARV)
4	6	JASON MRAZ	I'm Yours	Atlantic (CIN)
5	NEW	INXS	Need You Tonight	Mercury (ARV)
6	11	THE KILLERS	Mr Brightside	Island King/Mercury (ARV)
7	8	SNOW PATROL	Chasing Cars	Fiction (ARV)
8	4	SNOW PATROL & MARTHA WAINWRIGHT	Set The Fire To The Third Bar	Fiction (ARV)
9	20	TRAIN	Drops Of Jupiter - Tell Me	Columbia (ARV)
10	17	GOO GOO DOLLS	Iris	Warner Brothers (CIN)
11	10	SURVIVOR	Eye Of The Tiger	Arista (ARV)
12	NEW	THE DANDY WARHOLS	Bohemian Like You	Capitol (E)
13	14	GUNS N' ROSES	Sweet Child O' Mine	Geffen (ARV)
14	16	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
15	RE	THE FRAY	How To Save A Life	Epic (ARV)
16	NEW	PENDULUM	Propane Nightmares	Warner Brothers (CIN)
17	12	MGMT	Kids	Columbia (ARV)
18	19	FLO-RIDA FEAT. T-PAIN	Low	Atlantic (CIN)
19	NEW	ELAINE PAIGE	I Know Him So Well	Nonesuch (CIN)
20	NEW	TAMMI TERRELL & MARVIN GAYE	Ain't No Mountain High Enough	Spectrum (ARV)

Official Charts Company 2010



# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	5	MILK & SUGAR FEAT. AVAK	Let The Love (Take Over) / Milk & Sugar
2	8	3	ANALOG PEOPLE... VS TIM DELUXE FEAT. SAM OBERNIK	Just Won't Do / Hysterical
3	5	3	EXAMPLE	Kickstarts / Data/Mos
4	13	3	D GUETTA & C WILLIS FT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
5	11	3	DAN BALAN	Chica Bomb / AATW
6	6	4	EDEI	In My Bed / Alma
7	28	2	ROBBIE RIVERA FEAT. FAST EDDIE	Let Me Sip My Drink / New State
8	10	5	BLACK GOLD	Shine / Red Bull
9	18	8	JIMMY D. ROBINSON PRESENTS CAROL JIANI	Broken / J
10	1	3	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself / 3 Beat Blue
11	2	5	TOCADISCO & NADIA ALI	Better Run / Suprstar
12	16	4	KID SISTER	Daydreaming / Asylum
13	23	10	LOVERUSH UK! & SHELLY HARLAND	Different World / Loverush Digital
14	14	2	OWL CITY	Umbrella Beach / Island
15	9	1	MYNC & RHYTHM MASTERS FEAT. WYNTER GORDON	I Feel Love / CR2
16	NEW		THE TEMPER TRAP	Love Lost / Infectious
17	4	3	BANG BANG CLUB	Chemistry / White Label
18	33	2	ELLIE GOULDING	Guns & Horses / Polydor
19	22	4	MR SAM & ANDY DUGUID FEAT. A WILSON	Satisfaction Guaranteed / Magik Muzik
20	21	4	SUNDAY GIRL	Four Floors / Gaffan
21	15	5	GRUM	Can't Shake This Feeling / Heartbeats
22	NEW		ROBYN	Dancing On My Own / Konichiwa
23	NEW		DENNIS FERRER	Hey Hey / Defected
24	27	3	TIMOTHY ALLAN & MARCIE	One Night Stand / Loverush Digital
25	38	2	SUZANNE PALMER	Big Love / Star 69
26	Re	3	NICOLA FASANO VS UTRA NATE	No Wasted Hearts / Jolly Roger
27	35	2	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
28	20	6	DEE-LUX	Hot Hot Hot / Serious/Mercury
29	24	6	AGNES	On & On / 3 Beat/AATW
30	12	2	8-BIT HEART	Make A Move / Turbulence
31	19	6	CHERI MOON	House Arrest / Neveidie
32	29	11	TV ROCK VS. AXWELL	In The Air / Data/Axtone
33	30	9	FAITHLESS	Not Going Home / Nats's Tunes
34	37	2	STAR POWAH	The Feeling / MG Recordings
35	7	6	JES	Lovesong / Magik Muzik
36	31	8	EDWARD MAYA FEAT. VIKA JIGULINA	Stereo Love / 3 Beat
37	17	5	NIGHT BUS	I Wanna Be You / Universal
38	NEW		ROLL DEEP FEAT. JODIE CONNOR	Good Times / Relentless/Virgin
39	NEW		KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me / Loverush Digital
40	39	7	PENDULUM	Watercolour / Warner

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	12	2	ALPHABEAT DJ	fascination
2	11	4	BLACK GOLD	Shine / Red Bull
3	6	2	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
4	19	2	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself / 3 Beat Blue
5	4	4	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
6	13	2	EXAMPLE	Kickstarts / Data/MOS
7	25	3	LUIGI MASI	Radar / Bunx
8	14	4	HOT CHIP	I Feel Better / Parlophone
9	22	3	KATIE MELUA	The Flood / Dramatico
10	16	3	KID SISTER	Daydreaming / Asylum
11	23	3	DAN BALAN	Chica Bomb / AATW
12	1	4	LEE RYAN	Secret Love / Geffen
13	NEW		D GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
14	20	2	TINIE TEMPAAH FEAT. LABRINTH	Frisky / Parlophone
15	NEW		ROBYN	Dancing On My Own / Konichiwa
16	NEW		VARIOUS	Clubland Smashed (Sampler) / AATW
17	5	6	USHER FEAT. WILL.I.AM	OMG / LaFace
18	NEW		HEADHUNTERS	Dayz Like That / AATW
19	3	3	SIA	Clap Your Hands / Monkey Puzzle/RCA
20	NEW		BOYZONE	Love Is A Hurricane / Polydor
21	27	2	KYRAH	Uh-Oh / White Label
22	NEW		ELLINGTON	Pump / White Label
23	2	3	8-BIT HEART	Make A Move / Turbulence
24	NEW		PIXIE LOTT	Turn It Up / Mercury
25	NEW		EDEI	In My Bed / Alma
26	NEW		LADY GAGA	The Remix / Interscope
27	NEW		SOPHIE DELILA	Can't Keep Loving You / White Label
28	28	9	KELIS	Acapella / Interscope
29	RE	6	ROLL DEEP FEAT. JODIE CONNOR	Good Times / Relentless/Virgin
30	29	9	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / 4th & Broadway

# Milk & Sugar brew up a double club chart victory



**GERMAN HOUSE DUO MILK & SUGAR** (pictured) are the first act to have two number ones on the Upfront club chart this year, surging 7-1 with Let The Love (Take Over), four months after reaching the top with You Got Me Burnin'.

Both singles have a guest vocal from Sudanese singer Ayak – and both topped the chart by tiny margins. You Got Me Burnin' won out by less than 1% against Remady's No Superstar, while Let The Love (Take Over) is just 2.4% ahead of current runner-up Just Won't Do by APDW Vs Tim Deluxe feat. Sam Obernik.

Meanwhile, Danish duo Alphabeat soar to the top of the Commercial Pop chart with DJ. The third single from their latest album

The Beat Is..., it is the first to top the chart, beating the number four peak of the introductory single The Spell and the number five peak of follow-up Hole In My Heart. In mixes by Fascination, Doman & Gooding, Ian Masterson and Biffco, DJ is 6% ahead of Black Gold's Shine.

On the Urban club chart, OMC by Usher feat. will.i.am is number one for the fifth straight week, while Carry Out is number two for the third time for Timbaland feat. Justin Timberlake. Aside from these American pairings, the entire rest of the Top 10 is made up of UK acts, a best-ever showing for homegrown talent in a field traditionally dominated by US stars.

Alan Jones



Easy Peasy: will.i.am helps Usher remain at the Urban summit



Chart spell: Alphabeat climb to number one in Commercial Pop

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	10	USHER FEAT. WILL.I.AM	OMG / LaFace
2	2	4	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
3	13	2	TINIE TEMPAAH FEAT. LABRINTH	Frisky / Parlophone
4	4	9	ROLL DEEP FEAT. JODIE CONNOR	Good Times / Relentless/Virgin
5	3	7	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
6	14	3	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
7	8	10	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / 4th & Broadway
8	5	16	TINIE TEMPAAH	Pass Out / Parlophone
9	7	9	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone / Jive
10	11	7	N-DUBZ	Say It's Over / AATW/UMTV
11	6	14	LUDACRIS	How Low / Def Jam
12	9	6	JASON DERULO	Ridin' Solo / Beluga Heights/Warner Bros
13	15	13	YOUNG MONEY FEAT. LLOYD	Bedrock / Cash Money
14	10	15	RIHANNA	Rude Boy / Def Jam
15	17	13	IYAZ	Solo / Reprise
16	16	14	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
17	20	9	KELIS	Acapella / Interscope
18	18	2	CHRISTINA AGUILERA	Not Myself Tonight / RCA
19	21	18	JASON DERULO	In My Head / Beluga Heights/Warner Bros
20	12	7	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
21	30	13	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
22	NEW		AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy / Future
23	26	19	LADY GAGA FEAT. BEYONCE	Telephone / Interscope
24	24	15	MERCURY	Bad Boy / Boy Betta Know
25	NEW		DIDDY & DIRTY MONEY FEAT. T.I.	Hello Good Morning / Bad Boy
26	23	6	DELE	Every Step / Bitta Music
27	28	4	SHEBA FEAT. BOUNTY KILLER	Love This Lifetime / Sonic Dynasty/Nova
28	22	4	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Syco
29	NEW		NAS & DAMIAN 'JR GONG' MARLEY	As We Enter / Island
30	19	5	K RUDOLF FEAT. BIRDMAN, LIL WAYNE & JAY SEAN	I Made It / Island

## Cool Cuts Top 20

Pos	ARTIST	Title
1	ROBYN	Dancing On My Own
2	SWEDISH HOUSE MAFIA	One
3	YOLANDA BE COOL & DCUP	We Don't Speak Americano
4	BYOB VS J MAJIK & WICKAMAN	Save My Life
5	JAPANESE POPSTARS	Destroy
6	BENNY BENASSI	Spaceship
7	DENNIS FERRER	Hey Hey
8	DIRTY SOUTH FEAT. RUDY	Phazing
9	HURTS	Better Than Love
10	SCISSOR SISTERS	Invisible Light
11	CRYSTAL CASTLES	Celestia
12	PLAYRIGHT	Grease Monkey
13	FEHRPLAY	Meow
14	NARI & MILANI	I Got My Eye On You
15	SURKIN	Silver Island
16	WILEY	Electric Boogaloo
17	UFFIE FEAT. PHARRELL	Add Suv
18	KELIS	Acapella
19	NOISIA	Split The Atom
20	JASON CHANCE	My Am Me



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



# Charts analysis

## Analysis Alan Jones



# Keane's Night Train steams in

**IN A WEEK OF GREAT CHANGE** on the albums chart, Keane secure their fourth straight number one album, while Roll Deep remain top of a more stable singles chart.

With eight tracks and a playing time of less than 32 minutes, Keane's Night Train is generally regarded as a mini-album or an EP but it is eligible for the albums chart, and earns the group its fourth number one from as many releases, albeit with first-week sales of just 28,063 - substantially fewer than any of its predecessors. In 2004, Keane's debut album Hopes And Fears entered the chart at number one on sales of 155,373; in 2006, Under The Iron Sea debuted in pole position with sales of 222,297 copies; and in 2008, Perfect Symmetry accessed the apex with a 79,106 start. Keane join five other acts in joint second place on the list of groups with most number one albums in the 2000s: Coldplay, Oasis, Radiohead, R.E.M. and Stereophonics have all had four number ones too, but Westlife are in a league of their own, with seven.

With The Fame/Fame Monster likely to top the 2m sales mark later

this week, Lady GaGa has released The Remix, a selection of new mixes of songs from the set. Featuring 17 alternate interpretations, The Remix cannot, under current chart regulations, be added to the original and thus debuts in its own right at number three, while The Fame climbs 5-4 (18,776 sales) while raising its 70-week sales tally to 1,985,140.

New York band The National first made the Top 200 in 2005, when third album Alligator reached number 165. Two years later, follow-up Boxer fared much better, reaching number 57 - and the band takes another giant step forward with fifth album High Violet debuting at number five on sales of 18,272 copies.

Antidotes, the 2008 debut album from Oxford quintet Fools won rave reviews for the "math-rockers", with several comparing their sound to fellow Oxford band Radiohead. Arriving hot on the heels of the band's debut single Cassius, it debuted at number three (25,292 sales) and went on to sell 95,383 copies. Follow-up Total Life Forever does not match that debut but still acquits itself well, arriving at number

### Sales statistics

Last week	Singles	Artist albums
Sales	2,593,679	1,396,250
prev week	2,609,961	1,430,795
% change	-0.6%	-2.4%

Last week	Compilations	Total albums
Sales	266,709	1,662,959
prev week	293,512	1,724,307
% change	-9.1%	-3.6%

Year to date	Singles	Artist albums
Sales	53,381,634	30,032,074
vs prev year	50,047,158	30,017,353
% change	+6.7%	-0.5%

Year to date	Compilations	Total albums
Sales	6,663,292	36,695,366
vs prev year	8,413,394	38,201,037
% change	-20.8%	-3.9%

Compiled from sales data by Music Week

eight (15,163 sales).

Five weeks after debuting at number 30, Slash's self-titled debut solo album re-enters the chart at number 17 (11,000 sales). The album was previously available only as a download but was finally issued on CD last week, hence its resurgence.

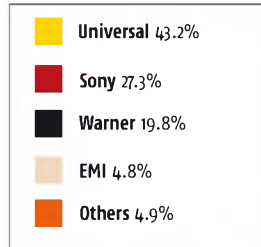
Celine Dion lands her 19th chart album in all and her third with concert recordings, debuting at number 11 (12,506 sales) with Taking Chances: World Tour - The Concert. It is also a good week for Alicia Keys. Her first number one album, The Element Of Freedom, slips 19-21 - its lowest chart position for 19 weeks - but passes the 600,000 sales mark, with 9,839 buyers last week taking its 22-week tally to 601,924. Meanwhile, Keys' first three albums - Songs In A Minor, The Diary Of Alicia Keys and As I Am - have been bundled together as The Platinum Collection, and sell 10,339 copies to debut at number 20. They have sold more than 2m copies separately, with Songs In A Minor accounting for 1,092,639 of that total.

Also new to the Top 40 this week are: Pulse (number 28, 7,220 sales), R&B singer Toni Braxton's first album of new material to chart since 2000; Sea Of Cowards (number 32, 6,084 sales), the second album by The Dead Weather, following Horehound which climbed to number 14 last year; and Where Did The Night Fall (number 42, 5,047 sales), the fifth chart album for UNKLE.

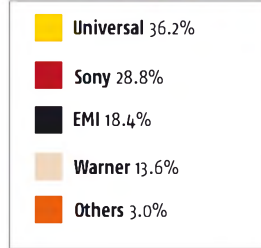
Overall album sales fell 3.59% week-on-week to 1,662,959 - 3.28% below same-week 2009 sales of 1,719,267.

Its sales are down 7.2% week-on-week at 48,593 but Roll Deep's Good Times remains at number one on the singles chart, while Jason Derulo steps up his quest for a second straight number one with Ridin' High catapulting 12-2 (38,609 sales), pushing Usher feat. will.i.am's OMG down a notch to number three (38,520 sales).

### ARTIST ALBUMS



### SINGLES



dismissed with the news that the all-singing, all-dancing TV troupe land themselves five new chart entries this week - all in the Top 75. Since they made their chart debut in the very last chart week of 2009, they have landed 65 songs on the Top 200 and 33 in the Top 75 - but this is the first time they have had five debuts in the Top 75 in the same week. Their new hits are: Total Eclipse Of The Heart (number nine, 23,274 sales). Run Joey Run (number 27, 9,536 sales) Ice Ice Baby (number 52, 4,456 sales) Physical (number 56, 4,033 sales) and U Can't Touch This (number 63, 3,661 sales).

For all their success, Total Eclipse Of The Heart is only Glee Cast's third Top 10 hit, following Don't Stop Believin' (number two) and Halo/Walking On Sunshine (number nine). Penned by Jim Steinman, it is the first song to be a hit in each of the last four decades. It was a 1980s hit for original artist Bonnie Tyler, reaching number one in 1983. It was subsequently a number five hit for Nicki French in 1995 and got to number 28 in a version by Jan Wayne in 2003. Tyler's recording has prospered in the digital age and re-entered the chart at number 57 in 2008 after being used in a TV advertising campaign for Cadbury's Dairy Milk. It returns to the Top 200 again this week (number 94, 2,499 sales), partly because of Glee and partly, one suspects, because of the new Mastercard TV advert in which Tyler appears as an angel, and sings "Turn around, Neville" and similar parodic phrases. It has sold a total of 116,928 downloads since OCC started plotting their sales at the end of 2004, and sold upwards of 600,000 copies in physical form. While Glee Cast's success with Total Eclipse Of The Heart is not surprising, few would have expected their version of Run Joey Run to chart so well. David Geddes' original was a US number four hit in 1975, it fell short of the chart here.

Overall singles sales are practically unchanged, falling 0.62% week-on-week to 2,593,679 - 3.02% above same-week 2009 sales of 2,517,657.

## International charts coverage Alan

# Hard rockers rule the world with an Iron fist

**HARD ROCK ALBUMS** tend to have short chart lives, reaching artists' core fanbase in the first week, then declining rapidly. Unlike some other genres it is not the type of music that gets sufficiently wide exposure to coax later purchases from casual buyers. Anglo-Australian veterans AC/DC are very much a fanbase act - though their fanbase is admittedly very large - but their Iron Man 2 album is acting in a very atypical

fashion, partly because it is the soundtrack to a blockbuster film, and partly because it is a compilation, housing many of their more accessible songs in a fashion that appeals to the less committed. That much can be gleaned from Iron Man 2's continuing grip on the world's charts: it remains at number one in Ireland and Austria, climbs 2-1 in Flanders and Switzerland and 4-1 in Norway. It also climbs in Spain (5-2), Denmark (4-3), Russia (9-6)

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 KEANE Night Train	£6.93	£6.99	£9.49	£6.93
2 PLAN B Defamation of Strickland Banks	£7.49	£8.99	£9.99	£9.85
3 LADY GAGA The Remix	£6.00	£7.99	£7.99	£6.00
4 LADY GAGA The Fame	£4.99	£4.99	£9.49	£5.99
5 THE NATIONAL High Violet	£7.99	£8.99	£10.49	£9.47



# Charts sales

**OFFICIAL**  
charts company

Key  
■ Highest new entry ■ Highest climber

© Official Charts Company 2010

## Indie singles Top 20

This	Last	Artist	Title / Label (Distributor)
1	NEW	FUGATIVE	Crush / Hard2beat (ARV)
2	NEW	SUB FOCUS	Splash / RAM (SRD)
3	1	FAITHLESS	Not Going Home / Nate's Tunes (Nate's Tunes)
4	3	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data (ARV)
5	4	THE TEMPER TRAP	Sweet Disposition / Infectious (PIAS)
6	2	TV ROCK FEAT. RUDY	In The Air / Data/Mos (Aura Surround)
7	7	VANDARTH	Nothin On You / Vandarth (Tunecore)
8	NEW	ASH	Insects / Atomic Heart (ADA CIN)
9	6	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Ditee Stank (PIAS)
10	RE	TRASHMEN	Surfin Bird / (Chany) (tbc)
11	8	EXAMPLE	Won't Go Quietly / Data (ARV)
12	10	DIZZEE RASCAL FEAT. CHROME	Holiday / Ditee Stank (PIAS)
13	9	SKEPTA	Bad Boy / Boy 3etta Know (SRD)
14	15	DARWIN DEEZ	Radar Detector / Lucky Number (PIAS)
15	NEW	TORRIDON & THE STAGGIES	We're On Our Way / The Music Kitchen (Gordon Duncan)
16	14	CHUCKIE & LMFAO	Let The Bass Kick In Miami Girl / (R2) (Prime)
17	RE	MIDNIGHT BEAST	Tik Tok (Parody) / The Midnight Beast (AWAL)
18	18	MIA	Paper Planes / XL (PIAS)
19	NEW	THE NATIONAL	Blood Buzz Ohio / LAD (PIAS)
20	RE	DIZZEE RASCAL FEAT. CAIVIN HARRIS & CHROME	Dance Wiv Me / Ditee Stank (PIAS)

## Indie albums Top 20

This	Last	Artist	Title / Label (Distributor)
1	NEW	THE NATIONAL	High Violet / LAD (PIAS)
2	NEW	UNKLE	Where Did The Night Fall / Surrender All (WTHE)
3	2	THE XX XX	Young Turks (PIAS)
4	5	DIZZEE RASCAL	Tongue N Cheek / Ditee Stank (PIAS)
5	6	THE TEMPER TRAP	Conditions / Infectious (PIAS)
6	1	THE HOLD STEADY	Heaven Is Whenever / Rough Trade (PIAS)
7	3	FLYING LOTUS	Cosmogramma / Warp (PIAS)
8	13	THE PRODIGY	Invaders Must Die / Take Me To The Hospital (ADA CIN)
9	NEW	KEITH JARRETT & CHARLIE HADEN	Jasmine / ECM (NIN/PP)
10	11	VAMPIRE WEEKEND	Contra / XL (PIAS)
11	14	JOANNA NEWSOM	Have One On Me / Drag City (PIAS)
12	15	EVA CASSIDY	Songbird / Blix Street (ADA CIN)
13	RE	GROOVE ARMADA	Black Light / Work It (Cooking Vinyl) (Ada cin)
14	RE	FLIGHT OF THE CONCHORDS	I Told You I Was Freaky / Sub Pop (PIAS)
15	RE	LOSTPROPHETS	The Betrayed / Visible Noise (ADA CIN)
16	16	VAMPIRE WEEKEND	Vampire Weekend / XL (PIAS)
17	10	THE FALL	Your Future Our Clutter / Domino (PIAS)
18	NEW	HOLY FUCK	Latin / Young Turks (PIAS)
19	NEW	AS I LAY DYING	The Powerless Rise / Metal Blade (PH)
20	4	ALABAMA 3	Revolver Soul / Hostage Music (Absolute/Arvato)

## Indie singles breakers Top 10

This	Last	Artist	Title / Label (Distributor)
1	1	TV ROCK FEAT. RUDY	In The Air / Data/Mos (Aura Surround)
2	3	VANDARTH	Nothin On You / Vandarth (Tunecore)
3	15	TRASHMEN	Surfin Bird / (Chany) (tbc)
4	5	DARWIN DEEZ	Radar Detector / Lucky Number (PIAS)
5	NEW	TORRIDON & THE STAGGIES	We're On Our Way / The Music Kitchen (Gordon Duncan)
6	9	MIDNIGHT BEAST	Tik Tok (Parody) / The Midnight Beast (AWAL)
7	7	TC	Wheres My Money / D-Style (D-Style)
8	4	RACE FOR LIFE	Girls Just Want To Have Fun / Race For Life (Rare For Life)
9	10	ALL TIME LOW	Lost In Stereo / Hopeless (ADA CIN)
10	RE	BAND OF SKULLS	Death By Diamonds And Pearls / You Are Here (PIAS)

## Compilation chart Top 20

This	Last	Artist	Title / Label (Distributor)
1	1	VARIOUS	Now That's What I Call Music 75 / EMI Virgin/UMTV (E)
2	2	VARIOUS	The Sound Of Dubstep / Ministry (ARV)
3	3	VARIOUS	Weekend Songs / Rhino (CIN)
4	5	VARIOUS	(Clubland Smashed) / AATW/UMTV (ARV)
5	4	VARIOUS	Big Tunes - Back To The 80s / Sony (ARV)
6	6	VARIOUS	Mod Mania / Universal TV (ARV)
7	8	VARIOUS	Dave Pearce - Trance Anthems 2010 / EMI TV/Mos (E)
8	11	VARIOUS	Pop Princesses 2010 / Sony Music/UMTV (ARV)
9	12	VARIOUS	Weekend Anthems / AATW/UMTV (ARV)
10	10	VARIOUS	Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV)
11	7	VARIOUS	100 Chillout Classics / Rhino (CIN)
12	15	VARIOUS	Addicted To Bass 2010 / Ministry (ARV)
13	13	VARIOUS	Urban Hits / EMI TV/Rhino (E)
14	9	VARIOUS	Floorfillers - 90s Club Classics / AATW/UMTV (ARV)
15	14	ORIGINAL TV SOUNDTRACK	Ashes To Ashes - Series 3 / EMI TV/Sony Music (ARV)
16	17	VARIOUS	Now That's What I Call The Oos / EMI TV/UMTV (ARV)
17	16	VARIOUS	Sexy R&B / Sony Music/UMTV (ARV)
18	20	VARIOUS	Anthems - Electronic 80s / EMI TV/Mos (E)
19	RE	VARIOUS	101 Running Songs / EMI Virgin/RCA (ARV)
20	19	VARIOUS	Now That's What I Call Music 74 / EMI Virgin/UMTV (E)

## Rock albums Top 10

This	Last	Artist	Title / Label
1	RE	SLASH	Slash / Roadrunner (ADA CIN)
2	1	AC/DC	Iron Man 2 OST / Columbia (ARV)
3	NEW	THE DEAD WEATHER	Sea Of Cowards / Third Man/Warner Bros (CIN)
4	2	BULLET FOR MY VALENTINE	Fever / Sony (ARV)
5	NEW	JUDAS PRIEST	British Steel - 30th Anniversary Edition / Columbia (ARV)
6	3	PARAMORE	Brand New Eyes / Fueled By Ramen (CIN)
7	5	MUSE	The Resistance / Helium 3/Warner Bros (CIN)
8	4	FOO FIGHTERS	Greatest Hits / RCA (ARV)
9	6	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
10	RE	METALLICA	Metallica / Vertigo (ARV)

## Dance albums Top 10

This	Last	Artist	Title / Label
1	NEW	UNKLE	Where Did The Night Fall / Surrender All
2	1	GORILLAZ	Plastic Beach / Parlophone
3	2	VARIOUS	Running Trax Xtra - 5k And 10k Edition / Ministry
4	3	VARIOUS	(Clubland Smashed) / AATW/UMTV
5	4	DAVID GUETTA	One Love / Positiva/Mirgin
6	5	VARIOUS	Big Tunes - Back To The 80s / Sony
7	6	VARIOUS	100 Chillout Classics / Rhino
8	7	PENDULUM	In Silico / Warner Brothers
9	RE	SUB FOCUS	Sub Focus / RAM
10	8	CRYSTAL CASTLES	Crystal Castles / Fiction

**Go online for more chart data**

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.

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

## Music Week

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

United Business Media, Third Floor, Ludgate House, 245 Blackfriars Road, London SE1 9JY  
Tel: (020) 7921 5000 for extension see below  
Fax: (020) 7921 8327

United Business Media  
recycle

EDITOR Paul Williams (8303/paul)  
ASSOCIATE EDITOR Robert Ashton (8362/robert)  
FEATURES EDITOR Christopher Barrett (8349/chris)  
NEWS EDITOR Ben Gardew (8304/ben)  
REPORTER Charlotte Otter (8331/charlotte)  
TALENT EDITOR Stuart Clarke (8331/stuart)  
CONTRIBUTING EDITOR - LIVE Gordon Masson (020 7560 4419/gordon)  
CONTRIBUTING EDITOR - DIGITAL Eamonn Forde (eamonn.forde@me.com)  
CHART CONSULTANT Alan Jones  
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)  
SUB-EDITOR & DESIGN Simon Ward (8330/simon)  
CHARTS & CREDITS CONTROLLER Isabelle Nesmon (8367/isabelle)  
DEPUTY ADVERTISING MANAGER Archie Carmichael (8323/archie)  
FEATURES SALES EXECUTIVE Martin Bojlos (8315/martin)  
DIGITAL SALES EXECUTIVE Yonas Blay Morkeh (8341/yonas)  
ADVERTISING PRODUCTION MANAGER Alistair Taylor (4207/alistair.taylor@ubm.com)  
CLASSIFIED & RECRUITMENT classified@musicweek.com (8315/classified)

For direct lines, dial (020) 7921 plus extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated.

DIGITAL CONTENT MANAGER Tim Frost (tim.frost@ubm.com)  
GROUP SALES MANAGER Steve Connolly (8316/steve.connolly@ubm.com)  
GROUP CIRCULATION & MARKETING MANAGER David Pagendam (8320/david.pagendam@ubm.com)  
SUBSCRIPTIONS SALES MANAGER Gareth Ospina (8301/gareth@musicweek.com)  
BUSINESS SUPPORT MANAGER Lianne Davey (8401/lianne.davey@ubm.com)  
PUBLISHING DIRECTOR Joe Hosken (8336/joe.hosken@ubm.com)

© United Business Media 2010  
VAT registration 238 6233 56  
Company number 370721  
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

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

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

PPA  
Member of Periodical Publishers' Association  
ISSN - 0265 1548

Subscription hotline: 01858 438816  
Newstrade hotline: 020 7638 4666

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

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

To read all the news as it happens each day, log on to [www.musicweek.com](http://www.musicweek.com)

## Jones



and Mexico (37-16), while remaining static in Germany (number two), Wallonia (number two), Italy (number four) and Finland (number eight). It falls 1-2 in Sweden, 1-4 in Greece (international chart), 2-3 in France (compilation chart), 2-4 in Australia and New Zealand, 19-20 in the Netherlands, 9-23 in the Czech Republic and 36-48 in Japan.

Compare and contrast to Welsh hard-rock band Bullet For My Valentine's third album Fever, which was in the Top 10 in eight territories last week, but clings on in only one - Austria, where it falls 2-3. It declines 3-11 in Germany, 3-14 in Finland, 5-16 in

Australia, 4-22 in Canada, 3-25 in the US, 9-27 in New Zealand, 20-29 in Japan, 7-34 in Switzerland, 22-50 in Ireland, 25-60 in France, 65-67 in Wallonia and 80-95 in Spain. It is a late arrival in Sweden, where it debuts at number 14, Flanders (48) and Italy (50).

Calendars are co-ordinated in many parts of the world but Mothering Sunday is one celebration that there is nothing like a consensus on. Here in the UK, it is always the fourth Sunday after Lent but in some countries it is the second Sunday in May. You can guess which ones they are when I mention that Susan Boyle's I Dreamed A Dream is in recovery in the US (48-

38), Canada (43-32), Australia (3-2) and New Zealand. Having been as low as number 28 in the latter country recently, it resurged first of all when it was re-packaged in a 'tour' edition - to mark Boyle's visit to Australia and New Zealand, which was eventually called off for health reasons. It climbs 2-1 there this week, achieving its 12th week at number one in total - its best performance anywhere.

Finally, a couple of months after peaking at 13 in the UK, Sharleen Spiteri's second solo album The Movie Songbook starts its international campaign, debuting at 64 in France and 94 in Flanders.



# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Produce) Publisher (Writer)
1	1	3	<b>ROLL DEEP FEAT. JODIE CONNOR</b> Good Times	Relentless/Virgin RECD66 (C)	(Darwood & Preston) EMI/Universal (C) (Dawood/Preston/Connor/Kelly/Cowie/Williams/Alfai)
2	12	9	<b>JASON DERULO</b> Ridin' Solo	Beluga Heights/Warner Bros CATCO160781716 (CIN)	(Rotem) Universal/Sony ATV (Desrouleau/Rotem)
3	2	8	<b>USHER FEAT. WILL.I.AM</b> OMG	Laface CATCO159525250 (ARV)	(Will.I.am) Catalyst/CC (Adams)
4	New		<b>EDWARD MAYA FEAT. VIKI JIGULINA</b> Stereo Love 3 Beat	CATCO161306947 (ARV)	(Marian) EMI (Maya/Jigulina)
5	5	2	<b>AGGRO SANTOS FEAT. KIMBERLY WYATT</b> Candy Future	CATCO160357927 (ARV)	(Quizz & Larossi) Universal/Frontline/Josef Sveclund/Pop Natch (Larossi/Romchane/Hansen/Santos)
6	3	7	<b>PLAN B</b> She Said	679/Atlantic 6791172CD (CIN)	(Drew/McEwan/Appapoulay) Pure Groove/Universal (Drew)
7	14	2	<b>FYFE DANGERFIELD</b> She's Always A Woman	Geffen GBUM71006654 (ARV)	(Dangerfield/Ingram) EMI (Joel)
8	16	7	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long	Syco 88697686132 (ARV)	(Bianca/El/Waters/Jonsin/Love) Sony ATV/EMI/Rico/Foray/Jimpubl/Breakthrough Creations (Love/Scheffer/Waters/Bianca/Ello)
9	New		<b>GLEE CAST</b> Total Eclipse Of The Heart	Epic CATCO161592866 (ARV)	(Anders/Astrom/Murphy) EMI (Steinman)
10	10	5	<b>KELIS</b> Acapella	Interscope 2740345 (ARV)	(Guetta) Universal/EMI/Catalyst/CC/Janice Combs/Noga/Square Rivoli/Issy & Nemo Tunes (Rogers/Riddick/Bapliste/Guetta)
11	6	6	<b>TAIO CRUZ FEAT. KESHA</b> Dirty Picture	4th & Broadway 2739095 (ARV)	(Cruz/FT Smith) EMI/Chrysalis (Cruz/FT Smith)
12	New		<b>CHRISTINA AGUILERA</b> Not Myself Tonight	RCA CATCO160342126 (ARV)	(Polow Da Don) Universal/Peermusic/CC (Jones/Dean/Perry/Curtis)
13	4	2	<b>PENDULUM</b> Watercolour	Warner WEA470CD (CIN)	(Swire/McGrillen) Chrysalis (Swire)
14	9	5	<b>PROFESSOR GREEN FEAT. ED DREWETT</b> I Need You Tonight	Virgin VSCD2010 (E)	(The Thundacatz/Hayes) Bucks/Peermusic/So Star (Manderson/Farriss/Hutchence/Moore/Bergamy)
15	7	4	<b>CHIPMUNK FEAT. ESMEE DENTERS</b> Until You Were Gone	Jive CATCO159337203 (ARV)	(FT Smith) Universal/Chrysalis/Sony ATV (Fyffe/FT Smith/Thirk)
16	15	24	<b>LADY GAGA FEAT. BEYONCE</b> Telephone	Interscope 2734706 (ARV)	(Jenkins) Sony ATV/EMI (Germanotta/Jenkins/Daniels/Franklin/Knowles)
17	11	7	<b>SCOUTING FOR GIRLS</b> This Ain't A Love Song	Epic 88697632852 (ARV)	(Green) EMI (Stride)
18	8	4	<b>DIANA VICKERS</b> Once	RCA 88697680272 (ARV)	(Spencer) EMI/Sony ATV (White/Dennis)
19	30	4	<b>RIHANNA</b> Te Amo	Def Jam USJUM70912379 (ARV)	(Stanger/Eriksen) EMI/Fauntleroy/Underdog West/Almo/Annarhi (Fauntleroy/Eriksen/Hermansen/Fenty)
20	23	5	<b>ALICIA KEYS</b> Try Sleeping With A Broken Heart I	CATCO156023878 (ARV)	(Bhasker) EMI/Sony ATV (Keys/Bhasker/Reynolds)
21	13	8	<b>TIMBALAND FEAT. JUSTIN TIMBERLAKE</b> Carry Out	Interscope (CATCO160878070 (ARV)	(Timbaland/Harmon) Warner Chappell/Universal/Imagem/BMG Rights/CC (Mosley/Harmon/Timberlake/Beanz/Clayton)
22	22	5	<b>TRAIN</b> Hey, Soul Sister	Columbia 88697692092 (ARV)	(Terefe & Espionage) Pitman/EMI April/Stellar (Lind/Bjorklund/Monahan)
23	19	11	<b>DAVID GUETTA FEAT. KID CUDI</b> Memories	Positive/Virgin CATCO159563693 (E)	(Guetta/Riestere) Kobalt/Elsie's Baby/Boys Square Rivoli/Present Time (Guetta/Riestere/Mescudi)
24	17	11	<b>TINIE TEMPAH</b> Pass Out	Parlophone R6805 (E)	(Labyrinth/Da Diggler) Stellar/EMI/CC (Labyrinth/Tinie Tempah/Williams)
25	18	9	<b>JUSTIN BIEBER FEAT. WDACRIS</b> Baby	Def Jam CATCO158297014 (ARV)	(Stewart/The-Dream) Universal/Warner Chappell/EMI (Stewart/Flores/Bieber/Nash/Bridges)
26	New		<b>FUGATIVE</b> Crush	Hard2beat H2B48CD5 (ARV)	(Fugative/YoungJord) CC (Byard/Williams/Leconte-Akore)
27	New		<b>GLEE CAST</b> Run Joey Run	Epic CATCO161593184 (ARV)	(Anders/Astrom/Murphy) Music Sales (Perricone/Vance)
28	21	3	<b>LADY ANTEBELLUM</b> Need You Now	Parlophone (CATCO160829397 (E)	(Worley) Warner Chappell/EMI/Foray/International Dog/Year Of The Dog/Hornell Brothers (Haywood/Kelley/Scott/Kear)
29	20	5	<b>SELENA GOMEZ AND THE SCENE</b> Naturally	Hollywood D575032 (ARV)	(Armat/James/Karaoglu) Downtown/CC (Bruner/Schock/Vittetoe)
30	24	17	<b>RIHANNA</b> Rude	Def Jam (CATCO159795669 (ARV)	(Stanger/Swire/Riddick) EMI/Chrysalis/Peermusic/CC (Riddick/Hermansen/Dean/Swire/Fenty/Eriksen)
31	28	12	<b>ELLIE GOULDING</b> Starry Eyed	Polydor 2732856 (ARV)	(Starrsmith) Warner Chappell/Global Talent (Lattimer/Goulding)
32	32	21	<b>ALICIA KEYS</b> Empire State Of Mind Part II	J (CATCO157951829 (ARV)	(Shux/Keys) EMI/Global Talent/CC (Keys/Shux/Carter/Sewell-Ulepi/Hunter/Keys/Robinson)
33	29	17	<b>YOUNG MONEY FEAT. LLOYD</b> Bedrock	Cash Money 2737582 (ARV)	(Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Cameron/Carter/Graham/Miller/Lilly/Stevenson/McRee)
34	40	3	<b>BIFFY CLYRO</b> Bubbles	14th Floor 14FLR33CD (CIN)	(Biffy Clyro/GG Garth) Universal/Good Soldier (Biffy Clyro/Neil)
35	34	12	<b>JASON DERULO</b> In My Head	Beluga Heights/Warner Bros (CATCO155787538 (CIN)	(Rotem) Universal/Sony ATV/Beluga Heights/InngStudio Beatz/Warner Tamerlane (Kelly/Rotem/Desrouleau)
36	25	9	<b>INNA</b> Hot 3 Beat	AATW CATCO158159145 (ARV)	(Barac/Ecifeal/Botezan) EMI (Barac/Bolfeal/Botezan)
37	39	6	<b>ADAM LAMBERT</b> For Your Entertainment	19/RCA CATCO157088316 (ARV)	(Dr. Luke) Warner Chappell/Kasz Money/Studic East (Gottwald/Kelly)
38	35	19	<b>OWL CITY</b> Fireflies	Island CATCO157687536 (ARV)	(Young) Universal (Young)

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Produce) Publisher (Writer)
39	41	29	<b>LADY GAGA</b> Bad Romance	Interscope 2726752 (ARV)	(RedOne) Sony ATV (Germanotta/Khaye)
40	New		<b>KEANE FEAT. K'NAAN</b> Stop For A Minute	Island CATCO160081500 (ARV)	(Rice-Oxley/FT Smith) Universal/Gain/Weight/Sony ATV (Rice-Oxley/Chaplin/Hughes/Warsame)
41	New		<b>SUB FOCUS</b> Splash	Ram RAMM83 (SRD)	(Douwma) Universal/EMI/CC (Douwma/Sumner/Poole/Etherington)
42	27	19	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over	Island 2736273 (ARV)	(Ford/Summers) Universal/Goldzeal (Welch/Summers)
43	72	3	<b>ELLIE GOULDING</b> Guns & Horses	Polydor GBUM71000872 (ARV)	(Starrsmith) Global Talent/Reverb (Goulding/Ford)
44	38	16	<b>CHERYL COLE</b> Parachute	Fascination 2734193 (ARV)	(Syience) Cabin 24 Records/Songs of the Galt Line (Michaelson/Altman)
45	46	48	<b>BLACK EYED PEAS</b> I Gotta Feeling	Interscope CATCO161249176 (ARV) ★	(Guetta) Catalyst/CC/EMI/Scute Rivoli/Ristes/Shapiro Bernstein & Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riestere)
46	31	8	<b>N-DUBZ</b> Say It's Over	AATWUMTV CATCO161249176 (ARV)	(Concstavlcs/Rawson/Edwards) Scny ATV (Edwards/Concstavlcs/Rawson/Concstavlcs)
47	37	3	<b>KEVIN RUDOLF FEAT. BIRDMAN, LIL WAYNE &amp; JAY SEAN</b> I Made It	Island CATCO161249056 (ARV)	(Radolf) Sony ATV/Warner Chappell/Young Money/Lion Africa/McCreary Mack/Orange Factory/CC (Radolf/Carter/Williams/KsShen/Skaller/Laroc/Sezn)
48	33	5	<b>MARINA AND THE DIAMONDS</b> I Am Not A Robot	679 6791173CD (CIN)	(Howe) Warner Chappell (Diamicis)
49	47	39	<b>JOURNEY</b> Don't Stop Believin'	Columbia USSM18100116 (ARV)	(Elton/Stone) IQ/Scny ATV (Caini/Perry/Schn)
50	58	4	<b>DRAKE</b> Over	Island CATCO159820630 (ARV)	(Boi-Da) EMI/Scny ATV/CC (Graham/Scmuel)
51	50	2	<b>TONI BRAXTON</b> Yesterday	Atlantic ATO351 (CIN)	(Frank E) Warner Chappell/J Frank/CC (Braxton/Armstrong/Franks/Battle/White)
52	New		<b>GLEE CAST</b> Ice Ice Baby	Epic CATCO161593187 (ARV)	(Anders/Astrom/Murphy) EMI/Sony ATV/CC (Bowler/Mercury/Deacon/May/Taylor/Van Winkle/Brown/Johnson)
53	48	19	<b>GLEE CAST</b> Don't Stop Believin'	Epic CATCO156352813 (ARV)	(Anders/Astrom/Murphy) IQ/Scny ATV (Caini/Perry/Schn)
54	25	2	<b>SOPHIE ELLIS-BEXTOR</b> Bittersweet	Fascination 2737676 (ARV)	(freemson/Stannard) Universal/Scny ATV/Imagem (Bextor/Robinson/Smell/Stennz/nc/Wilshire)
55	65	5	<b>BOYS LIKE GIRLS</b> Love Drunk	Columbia CATCO161376192 (ARV)	(Howe) EMI (Johnson)
56	New		<b>GLEE CAST</b> Physical	Epic CATCO161592861 (ARV)	(Anders/Astrom/Murphy) EMI (Kipner/Shaddick)
57	59	18	<b>PLAN B</b> Stay Too Long	679/Atlantic 6791171CD (CIN)	(Epworth) Universal/Pure Groove (Balance-Drew)
58	New		<b>SEAN KINGSTON AND JUSTIN BIEBER</b> Eenie Meenie	RCA CATCO159529292 (ARV)	(Blanco) Scny ATV/Universal/Beluga Heights/Eyes Above Water/Two Works (Anceston/Bieber/Batley/Bianchi/Palacios/Clark)
59	49	12	<b>CHIDDY BANG</b> The Opposite Of Adults	Regal REG156 (E)	(Lxxxx) Universal/EMI/Chiddy Bang/IXI (Goicwasser/Nanwyn/garden/Anamege/Beregim)
60	Re-entry		<b>KE\$HA</b> Your Love Is My Drug	RCA CATCO161840256 (ARV)	(Dr Luke/Blanco) Sony ATV/Kobalt/CC (Sebert/Cleiman/Sebert)
61	Re-entry		<b>LADY GAGA</b> Poker Face	Interscope 2703459 (ARV) ★	(RedOne) Sony ATV (Germanotta/Khaye)
62	51	16	<b>TIMBALAND FEAT. KATY PERRY</b> If We Ever Meet Again	Interscope 2733439 (ARV)	(Timbaland) Millenium Kid/BMG (Mosley/Eusbee/Ee/nz)
63	New		<b>GLEE CAST</b> U Can't Touch This	Epic CATCO161593152 (ARV)	(Anders/Astrom/Murphy) EMI/Kobalt (James/Miller/Burrell)
64	42	2	<b>FAITHLESS</b> Not Going Home	Nate's Tunes NATE1003CD (Nate's Tunes)	(Faithless) Warner Chappell/CC (Fraser/Bentovic/Armstrong)
65	45	3	<b>BILLY JOEL</b> She's Always A Woman	Sony RCA USSM17800263 (ARV)	(Ramone) EMI (Joel)
66	36	3	<b>GLEE CAST</b> Like A Prayer	Epic CATCO160339656 (ARV)	(Anders/Astrom/Murphy) Warner Chappell/EMI/Scny ATV (Macconnal/tecnrc)
67	66	17	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside	(Let's Go) Dat: DATA25CDX (ARV)	(Samson) Universal/Music Allstars/Sky High/Bucks (Samson/Ealley/Barnet/Coleman/Cruz/Cullen/Newitt/Wallace)
68	54	14	<b>PIXIE LOTT</b> Gravity	Mercury CATCO160292699 (ARV)	(Deberg/Cutforth) EMI/Warner Chappell/P&P/Cutforth/CC (Widdowson/Jeberg/Hansen/Seccn)
69	55	22	<b>3OH!3 FEAT. KATY PERRY</b> Starstruck	Photo Finish/Atlantic CATCO153477585 (CIN)	(Squire) EMI (Motte/Foreman/James)
70	68	24	<b>THE SATURDAYS</b> Ego	Fascination/Geffen (CATCO157367613 (ARV)	(Mac) P&P Songs/Rockstern/Peermusic (Mac/Wollesen)
71	57	12	<b>BLACK EYED PEAS</b> Rock That Body	Interscope 2735637 (ARV)	(Guetta/Will.I.am) EMI/Catalyst/CC (Ginyez/Guetta/Adams/Pineda/Gomez/Ferguson/Bapliste/Knight/Mansoni/Welder)
72	44	4	<b>GLEE CAST</b> Gives You Hell	Epic CATCO160339727 (ARV)	(Anders/Astrom/Murphy) Universal/Msells Like Phys Ed (Ritter/Wheeler)
73	56	13	<b>FLORENCE + THE MACHINE FEAT. DIZZEE RASCAL</b> You Got The Dirt	Love Dirttee Stz n/Island GB31000001 (ARV)	(Hugall/Detcon) Truelove/Intersong/Notting Hill (Stevens/Bellamy/Harris/Truelove/ Mills/Vincent/Walsh/Detcon)
74	61	37	<b>FLORENCE &amp; THE MACHINE</b> You Got The Love	Island 2726059 (ARV)	(Hugall) Truelove/Intersong (Stevens/Bellamy/Harris/Truelove)
75	62	28	<b>KE\$HA</b> Tik Tok	RCA 88697619012 (ARV)	(Dr Luke) Kobalt (Sebert/Levin/Gottwald)

Official Charts Company 2010.

Acapella 10	Don't Stop Believin' 53	Hot 36	Need You Now 38	Rudie Ecy 30	Te Amo 19	Watercolour 13	Key
All Night Long 8	Eenie Meenie 58	I Am Not A Robot 48	Not Going Home 64	Run Joey Run 27	Telephone 16	Yesterday 51	★ Platinum (600,000)
Baby 25	Ego 70	I Gotta Feeling 45	Not Myself Tonight 12	Say It's Over 45	The Opposite Of Adults 59	You Gct The Dirtce Lcve 73	● Gold (400,000)
Bad Romance 39	Empire State Of Mind Part II 32	I Meant It 47	Omg 3	She Said 6	This Ain't A Love Scng 17	You Gct The Love 74	● Silver (200,000)
Bedrock 33	Fireflies 38	I Need You Tonight 14	Once 18	She's Always A Wcme n 7	Tik Tck 75	Your Lcve Is My Drug 60	As used by Re: d i o
Bittersweet 54	For Your Entertainment 37	Ice Ice Baby (Glee Cast Version) 52	Over 50	She's Always A Wcme n 65	Total Eclipse Of The Heart 9		
Bubbles 34	Gravity 68	If We Ever Meet Again 62	Parachute 44	Splash 41	Try Sleeping With A Broken Heart 20		
Candy 5	Gives You Hell 72	In My Head 35	Pass Out 24	Starry Eyed 31	U Can't Touch This (Glee Cast Version) 63		
Carry Out 21	Good Times 1	Like A Prayer 66	Physical 56	Starstruck 69	Until You Were Gone 15		
Crush 26	Hey, Soul Sister 22	Love Drunk 55	Rite'n' Solo 2	Stay Too Long 57			
Dirty Picture 11		Memories 23	Riverside (Let's Go) 67	Stereo Love 4			
Dog Days Are Over 42		Naturally 29	Rock That Ecdy 71	Splash 41			
Don't Stop Believin' 49				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				Starry Eyed 31			
				Starstruck 69			
				Stay Too Long 57			
				Stereo Love 4			
				Splash 41			
				St			



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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
1	New		<b>KEANE</b> <i>Night Train</i> Island 2730877 (ARV) (Rice/Oxley/FT Smith)	HIGHEST NEW ENTRY
2	2	5	<b>PLAN B</b> <i>The Defamation Of Strickland Banks</i> 679/Atlantic 5186584712 (CIN)	
3	New		<b>LADY GAGA</b> <i>The Remix</i> Interscope 2740468 (ARV) (RedOne/D3:waan/Ki:rs:znbaum)	
4	5	70	<b>LADY GAGA</b> <i>The Fame</i> Interscope 1791397 (ARV) 4★	
5	New		<b>THE NATIONAL</b> <i>High Violet</i> 440 CAD3X03 (PIAS) (The National/Kalis)	
6	3	4	<b>AC/DC</b> <i>Iron Man 2 OST</i> Columbia 88697603522 (ARV) (Lang:Vancal/Young/Kdc:cfairbairn/O'brien)	
7	1	2	<b>DIANA VICKERS</b> <i>Songs From The Tainted Cherry Tree</i> RCA 88697653682 (ARV) (Spencer/Sigsworth/Bralder/Chatterley/Palot/Starsmith/Hynes)	
8	New		<b>FOALS</b> <i>Total Life Forever</i> Transgressive 5186591372 (CIN) (Smith)	
9	6	45	<b>FLORENCE + THE MACHINE</b> <i>Lungs</i> Island 1797940 (ARV) 3★ (Spoworth/Forc/Macki:z/Huggal/White)	
10	10	49	<b>BLACK EYED PEAS</b> <i>The E.N.D.</i> Interscope 2707969 (ARV) 4★ (Guetta/Harris/Boards:Ap:DJ:Replay)	SALES INCREASE
11	New		<b>CELINE DION</b> <i>Taking Chances - World Tour</i> Columbia 88697689969 (ARV) (Snyder)	
12	7	17	<b>JUSTIN BIEBER</b> <i>My World</i> Def Jam 2725523 (ARV) (Bieber/Coron/Stewart/Harrell/D'Amico/Dirty Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti:Boi Fresh/DJ Frank/Malina)	
13	16	32	<b>MUMFORD &amp; SONS</b> <i>Sigh No More</i> Island 2716932 (ARV) ★	SALES INCREASE
14	4	3	<b>USHER</b> <i>Raymond Vs Raymond</i> LaFace 88697638892 (ARV) (Various)	
15	13	3	<b>PORT ISAAC'S FISHERMAN'S FRIENDS</b> <i>Port Isaac's Fisherman's Friends</i> Island 2736888 (ARV) (Ariste)	
16	11	3	<b>JAMES LAST</b> <i>Eighty Not Out</i> UMTV UMTV532 (ARV) (Last/Bowien)	
17	Re-entry		<b>SLASH</b> <i>Slash</i> Roadrunner G43203LP (ADA CIN) (Valentine/Ritchie)	
18	9	50	<b>PAOLO NUTINI</b> <i>Sunny Side Up</i> Atlantic 2564688581 (CIN) 4★ (Nutini/Jones)	
19	17	25	<b>RIHANNA</b> <i>Rated R</i> Def Jam 2725530 (ARV) ★	SALES INCREASE
20	New		<b>ALICIA KEYS</b> <i>The Platinum Collection</i> J 88697701812 (ARV) (Keys/Dupri/Burruss/McKnight/Benifer/Al:ino/Brothers/Timbalanc/West/Harris/Harry/May:z)	
21	19	22	<b>ALICIA KEYS</b> <i>The Element Of Freedom</i> J 88697465712 (ARV) (Baskett/Keys/Brothers/Gac:wizz:Beatz/hux)	SALES INCREASE
22	8	2	<b>LADY ANTEBELLUM</b> <i>Need You Now</i> Capitol 6335412 (E) (Worley/Shaw)	SALES INCREASE
23	18	35	<b>PIXIE LOTT</b> <i>Turn It Up</i> Mercury 270046 (ARV) ★ (FT Smith/Hauge/Thornalley/Kurstin/Gad:Jeborg/Zizzo/Redone/Laubischer/Cutfather)	
24	28	11	<b>ELLIE GOULDING</b> <i>Lights</i> Polydor 2732793 (ARV) (FT Smith/Le:rs:m:llh/Frankmusic)	SALES INCREASE
25	21	29	<b>CHERYL COLE</b> <i>3 Words</i> Fascination 272459 (ARV) 2★ (Will:J:amblyanc:z/Wilkins/Kipner/Watters/culshock & Karlin/FT Smith/Cruz)	
26	32	10	<b>BOYZONE</b> <i>Brother</i> Polydor 2733509 (ARV) (Wall/Kipson)	SALES INCREASE
27	14	5	<b>SCOUTING FOR GIRLS</b> <i>Everybody Wants To Be On TV</i> Epic 88697634362 (ARV) (Green)	
28	New		<b>TONI BRAXTON</b> <i>Pulse</i> Atlantic 7567893027 (CIN) (Frank:El:mason/s:con:Oak/Mac:For:st:z/Busbe:z:Emil:z/Warren/Harmcny)	
29	22	3	<b>BILLY OCEAN</b> <i>The Very Best Of Billy Ocean</i> Sony RCA 88697669932 (ARV) (Brathwaite/Eastmond/Diamond/Lange/Finndon/Gold)	
30	25	16	<b>GLEE CAST</b> <i>Glee - The Music - Season One - Vol 1</i> Epic 88697540902 (ARV) (Anders/Astrom/Murphy)	
31	15	4	<b>PAUL WELLER</b> <i>Wake Up The Nation</i> Island 2732861 (ARV) (Dine)	
32	New		<b>THE DEAD WEATHER</b> <i>Sea Of Cowards</i> Third Man/Warner Bros 9362496652 (CIN) (White)	
33	12	3	<b>GLEE CAST</b> <i>The Music Of Glee: The Power Of Madonna</i> Epic 8869767812 (ARV) (Anders/Astrom/Murphy)	
34	50	10	<b>AMY MACDONALD</b> <i>A Curious Thing</i> Mercury 2731140 (ARV) (Wilkinson)	HIGHEST CLIMBER
35	30	9	<b>GLEE CAST</b> <i>Glee - The Music - Season One - Vol 2</i> Epic 88697617052 (ARV) (Anders/Astrom/Murphy)	
36	44	30	<b>MICHAEL BUBLE</b> <i>Crazy Love</i> Reprise 9362497077 (CIN) 4★ (Foster/Rock/Gattica/Chang)	SALES INCREASE
37	37	27	<b>BIFFY CLYRO</b> <i>Only Revolutions</i> 14th Floor 5186561452 (CIN) (GG Garth/Biffy Clyro)	
38	20	22	<b>MADONNA</b> <i>Celebration</i> Warner Brothers 7599399189 (CIN) ★ (Macdonald/Ahmadza/Pettibone/Timberland/Timberlake/Danjali/lelybean/Kamin/Rodgers/Bray/Leonard/O'By:Price/ Aust:n/Kavitz/Lucas/Babyface/Oakenfold)	

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
39	23	2	<b>MANTOVANI</b> <i>The Magic Of Mantovani</i> Decca 5326904 (ARV) (D'Amico)	
40	24	10	<b>GORILLAZ</b> <i>Plastic Beach</i> Parlophone 6261662 (E) (Gorillaz)	
41	27	7	<b>FREE &amp; BAD COMPANY</b> <i>The Very Best Of</i> Rhino/UMTV 5186582802 (ARV) (Reche/Varios)	
42	New		<b>UNKLE</b> <i>Where Did The Night Fall</i> Surrender All SURRO17CD (PIAS) (Thurlew/Ec:wars/Jones/Unkle)	
43	35	78	<b>BEYONCE</b> <i>I Am Sasha Fierce</i> Columbia 88697194922 (ARV) 4★ (Gcc:Rcc:er/The:Dreem:l:argate/Stewart/Varios)	
44	33	16	<b>TIMBALAND</b> <i>Shock Value II</i> Interscope 2723774 (ARV) (Timbalanc/Harmcn)	
45	49	13	<b>OWL CITY</b> <i>Ocean Eyes</i> Island 2728130 (ARV) (Yeung)	SALES INCREASE
46	47	20	<b>ANDRE RIEU</b> <i>Forever Vienna</i> Decca 5323879 (ARV) (Rieu)	SALES INCREASE
47	42	26	<b>N-DUBZ</b> <i>Against All Odds</i> AATW/UMTV 2725229 (ARV) ★ (F:Smilax/N-Dub:z)	
48	54	30	<b>ALEXANDRA BURKE</b> <i>Overcome</i> Syco 88697460232 (ARV) ★ (Thephantomboyz/Stargate/Re-Ycc:Rcc:One/Biancaniello/Watters/Jonsin/Love/Element/Wilkins:ter/Bocker/Kennedy/Quiz&Larccs)	SALES INCREASE
49	40	12	<b>MARINA AND THE DIAMONDS</b> <i>Family Jewels</i> 679 2564683625 (CIN) (Howel:Stann:cc/Gabriel/Le:rs:m:llh/Kurstin/Hcwes)	
50	29	4	<b>MEAT LOAF</b> <i>Hang Cool Teddy Bear</i> Mercury 2734097 (ARV) (Cavalle)	
51	41	86	<b>KINGS OF LEON</b> <i>Only By The Night</i> Hand Me Down 88697327121 (ARV) 5★ ★ (P:st:rag:al/King)	
52	39	49	<b>KASABIAN</b> <i>West Ryder Pauper Lunatic Asylum</i> Columbia 88697518311 (ARV) 2★ (Pizzornc/Dan:The:Automatc)	
53	38	14	<b>THE STONE ROSES</b> <i>Stone Roses</i> Silvertone 82876539712 (ARV) ★ (Leckie)	
54	58	11	<b>JASON DERULO</b> <i>Jason Derulo</i> Beluga Heights/Werner Bros 9362496702 (CIN) (Re:tem)	SALES INCREASE
55	63	25	<b>SNOW PATROL</b> <i>Up To Now Fiction</i> 2720709 (ARV) 2★ (Jacknife Lee/Mcdellanc/Thightboyc/Doogan/Brennan/Wat:scn)	SALES INCREASE
56	48	116	<b>PAOLO NUTINI</b> <i>These Streets</i> Atlantic 094634 (CIN) 3★ (Nobscn)	
57	43	4	<b>SELENA GOMEZ &amp; THE SCENE</b> <i>Kiss &amp; Tell</i> Hollywood 0000575702 (ARV) (Bruner/Witte:oe/Fielck:s/uper:spyl/Armetc:J:emes:K:cc:ghu/Wells/Pelken/Gcc:Wille:er)	
58	51	82	<b>SCOUTING FOR GIRLS</b> <i>Scouting For Girls</i> Epic 8869751592 (ARV) 2★ (Green)	
59	71	3	<b>FYFE DANGERFIELD</b> <i>Fly Yellow Moon</i> Geffen (ARV) (Noblet/Butler)	SALES INCREASE
60	31	19	<b>CHIPMUNK</b> <i>I Am chipmunk</i> Jive 88697594162 (ARV) (Parker & James/Henc:cct:U/Maniac/Ne:ughy:Boyl/Wizz:Wcw/Professor/Hermcny/W:G)	
61	36	2	<b>ADAM LAMBERT</b> <i>For Your Entertainment</i> 19/RCA 88697548012 (ARV) (Cavalle/D:R:uler/Martin/Shellback/Welsh/Perry/Rhasker/Tecc:er/Bpscnc)	
62	57	16	<b>THE XX</b> <i>xx</i> Young Turk: YTO31CD (PIAS) (Smith/McDonnell)	
63	34	3	<b>BULLET FOR MY VALENTINE</b> <i>Fever</i> Sony 88697639471 (ARV) (Gilmcre)	
64	59	27	<b>JLS</b> <i>JLS</i> Epic 88697564572 (ARV) 3★ ★ (Mac:Rcc:mi/Hector/FT:Smith/Cruz/Jeborg & Cutfather/Metrophonic/Deekay:culshock/Ker:lln)	
65	61	66	<b>LILY ALLEN</b> <i>It's Not Me It's You</i> Regal 6942752 (E) 3★ (Kurstin)	
66	53	8	<b>LAURA MARLING</b> <i>I Speak Because I Can</i> Virgin CDV3075 (E) (Johns)	
67	New		<b>BROKEN SOCIAL SCENE</b> <i>Forgiveness</i> Rock Record (ity Slang SLANG736447 (ROM ARV) (McEntire)	
68	26	2	<b>DEFTONES</b> <i>Diamond Eyes</i> Reprise 9362498480 (CIN) (Reskulinecz)	
69	Re-entry		<b>ROD STEWART</b> <i>Some Guys Have All The Luck</i> Warner Brothers 8122798823 (CIN) ★ (Jordan/Tyrell/Kentis)	
70	New		<b>ELLI "PAPERBOY" REED</b> <i>Come And Get It</i> Parlophone 6292491 (E) (Ellzcnc:cc)	
71	64	55	<b>WHITNEY HOUSTON</b> <i>The Ultimate Collection</i> Arista 8869777012 (ARV) ★ (Various)	
72	56	29	<b>PALOMA FAITH</b> <i>Do You Want The Truth Or Something Beautiful</i> Epic 88697543552 (ARV) (Byrne/Mackichan/Rohson/Barter/Harcourt/Lovel:c:gensel/Kurstin/Marr/Noriega/Wells/El:cf:sson/Westerlund/Isz:kr/B:xcn)	
73	52	5	<b>JOSHUA RADIN</b> <i>Simple Times</i> 14th Floor 5186560672 (CIN) (Schnapf/Wheatley/Tellefero)	
74	65	21	<b>DAVID GUETTA</b> <i>One Love</i> Positiva/Virgin 6064700 (E) (Guetta)	
75	62	69	<b>MICHAEL JACKSON</b> <i>Number Ones</i> Epic 2022509 (ARV) 5★ (Jones/Jackson/Varios)	

Official Charts Company 2010.

AC/DC 6	Chipmunk 60	Glee Cast 35	Lady Gaga 3	N-Dubz 47	Rihanna 19	Weller Paul 31	<b>Key</b> ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ Im European sales	<b>BPI Awards</b> The Saturdays: Wardshaker (silver); Miley Cyrus: The Time Of Our Lives (gold); Interpol: Antics/Turn On The Bright Lights (both gold); Marina & The Diamonds: The Family Jewels (gold); Corinne Bailey Rae: The Sea (gold); Miley Cyrus: Breakout (platinum); Girls Aloud: What Will The Neighbours Say (2 x	platinum); Cheryl Cole: 3 Words (2 x platinum)  <b>Singles</b> Cheryl Cole feat will.i.am: 3 Words (silver); Cheryl Cole: Parachute (silver); Miley Cyrus: The Climb (silver); Girls Aloud: I'll Stand By You (silver); The Saturdays: Issues/Just Can't Get Enough/Up Ego (all silver); Cheryl Cole: Fight For This Love (platinum)
Allen, Lily 65	Cole, Cheryl 25	Corilla 40	Lady Gaga 4	National, The 5	Scouting For Girls 27	xx, The 62			
Beyonce 43	Dead Weather, The 32	Goulding, Ellie 24	Lambert, Adam 61	Nutini, Paolo 18	Scouting For Girls 58				
Bieber, Justin 12	Deftones 68	Guetta, David 74	Last, James 16	Nutini, Paolo 56	Selena Gomez & The Scene 57				
Biffy Clyro 37	Derulo, Jason 54	Guetta, David 74	Lott, Pixie 23	Ocean, Billy 29	Slash 17				
Black Eyed Peas 10	Dion, Celine 11	Jackson, Whitney 71	JLS 64	Paloma Faith 72	Snow Patrol 55				
Boyzone 26	Florence + The Machine 9	Jackson, Michael 75	Kasabian 52	Plan B 2	Stewart, Rod 69				
Braxton, Toni 28	Foals 8	Keane 1	Keane 1	Port Isaac's Fisherman's Friends 15	Stone Roses, The 53				
Broken Social Scene 67	Free & Bad Company 41	Keys, Alicia 20	Keane 1	Radin, Joshua 73	Timbaland 44				
Buble, Michael 36	Fyfe Dangerfield 59	Keys, Alicia 21	Keane 1	Reed, Eli "Paperboy" 70	Unkle 42				
Bullet For My Valentine 63	Glee Cast 30	Kings Of Leon 51	Keane 1	Rieu, Andre 46	Usher 14				
Burke, Alexandra 48	Glee Cast 33	Lady Antebellum 22	Keane 1		Vickers, Diana 7				



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

# IBIZA INTERNATIONAL MUSIC SUMMIT

WED MAY 26 – FRI MAY 28  
AT IBIZA GRAN HOTEL

HELP SHAPE THE FUTURE  
OF ELECTRONIC MUSIC



CONFIRMED  
PARTICIPANTS INCLUDE...

## ARTISTS:

MARK RONSON.  
DAVID GUETTA.  
SASHA.  
ERICK MORILLO.  
BURAKA SOM SISTEMA.  
ANNIE MAC.  
SKREAM.  
PEDRO WINTER AKA BUSY P.

## INDUSTRY:

MIKE PICKERING (DECONSTRUCTION).  
MARK JONES (WALL OF SOUND).  
SAMANTHA KIRBY (WILLIAM MORRIS AGENCY).  
PATRICK MOXEY (ULTRA RECORDS).  
JESSICA KORAVOS (AEG LIVE).  
MARIA MAY (ITB).  
TED COHEN (TAG STRATEGIC).  
CALLUM NEGUS FANCEY (LET'S GO CRAZY).

## BRANDS:

BURN.  
COCA-COLA GROUP.  
DEUTSCHE TELEKOM.  
GOOGLE.  
PIONEER.  
SOL.  
SPRITE.  
W HOTELS.

## VISUALISATION & DESIGN:

ALEXANDRA PATSAVAS (CHOP SHOP).  
JASON BENTLEY (KCRW / TRON).  
MICHAELANGELO L'ACQUA (W HOTELS).  
NICK HELLER (GOOGLE).  
OLA SARS (TONIUM / PACEMAKER).  
ALEX LAVERY & SIMON ROSE (PITCH & SYNC).  
ATAN BURROWS (M-FLOW).  
DAGFINN BACH (BACH TECHNOLOGY).

IMS:10 GRAND FINALE FESTIVAL  
FRIDAY MAY 28  
DALT VILLA, IBIZA TOWN  
A UNSECO WORLD HERITAGE SITE.

LAST FEW REMAINING PACKAGES  
AND DELEGATE BADGES ON SALE NOW.  
FOR MORE INFORMATION & REGISTRATION VISIT:  
[WWW.INTERNATIONALMUSICSUMMIT.COM](http://WWW.INTERNATIONALMUSICSUMMIT.COM)

Pioneer Dj



W  
HOTELS



Consell d'Ibiza

FUNKTION-ONE



beatport

ibiza music cluster