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NEWS

THE POWER OF 6

Industry rallies round under-threat station for BBC Trust consultation



FEATURESLEVINE: MUSIC MACHINE

Music Week pays tribute to legendary producer Steve Levine



FEATURESMAKING ITS MARK

How the German music industry

bounced back

Reissue album gamble pays off for Universal Music

Tumbling dice falls in the Stones' favour...

Labels

By Ben Cardew

UNIVERSAL'S GAMBIT OF TREATING THE REISSUE of The Rolling Stones' Exile On Main Street as a frontline release rather than a catalogue album has paid off spectacularly, with the album entering the chart at number one.

The album, which adds additional material to the original 1972 release, last week sold 31,287 units to become the most successful repackage of Stones material since Universal secured the rights in 2008 from EMI of the band's post-1971 catalogue.

The result means Exile In Main Street is the first studio album to return to number one as a reissue in the UK.

Mick Jagger tells Music Week, "Working with Universal on the Shine A Light project proved they understood how we work and with this number one in the UK, it is great news for everyone involved. Looking back to '72 it was worth the effort and, yes, Exile... is a great record that has stood the test of time."

The reissue programme started with Sticky Fingers, Goats Head Soup, It's Only Rock'n'Roll and Black and Blue in May 2009, followed by Some Girls, Emotional Rescue, Tattoo You, Undercover, Dirty Work, Steel Wheels, Voodoo Lounge, Bridges To Babylon and A Bigger Bang later that year. All of the reissues are through Polydor via UMG companies around the world.

The re-release of Exile , however, was separate to the main reissue programme. Polydor issued the album last Monday, with 10 previously unreleased tracks from the period, some of which have subsequently been re-worked. The album is generally priced at £5.99



for the standard CD version and £11.99 for the deluxe edition.

"We treated it as if it was a new album," says Polydor UK general manager Orla Lee. "It is about engaging with a new audience and having new material from the time."

Treating the album as a frontline release meant that Polydor issued two of these new songs – Plundered My Soul and Following The River – as "focus tracks" to radio and TV, creating new videos for both. Plundered My Soul was first out of the blocks and made the Radio 2 Clist, as well as picking up considerable airplay on Kerrang! Radio. Following The River has just gone to radio.

"Rather than it being a reissue, there are new songs. They've been doing lots of interviews, radio, TV and lots of [media] takeovers," says Lee, who explains that the band were intimately involved with the project.

Bernard Doherty, CEO of LD Communications and now in his third decade as the Stones' PR, explains the press campaign was laid out six months ago "with meticulous planning but the band wanted it to have a rock'n'roll feel in that all the interviews and media coverage didn't all drop at once, it needed to gather momentum".

"Our first cover was three months ago with *Uncut*, then we had playbacks of the bonus tracks to

media, arranged a number of screenings of the Stones in Exile documentary," he adds.

This frontline approach also extends to the advertising campaign behind the reissue. "We haven't just approached it as one ad in *Record Collector* – although we have done that. It has been a far-reaching campaign with the full frontline approach," adds Lee.

She sees the album campaign as a sustained one with further activity to follow, including repromotion around Father's Day in June.

"It is a global campaign," Lee adds. "The midweeks around the world are very strong - number one in Holland and three in Germany."

"Considering Exile... is now in its fourth decade and has been reissued twice before, this is a remarkable achievement," adds Doherty.

Keith Richards says, "Maybe because it was a double album, we knew there was going to be a sort of reaction to it in a way, just because it was very different. It shows our determination, the Stones' point of view, that we insisted it was a double record, that you couldn't split it up in other words. That was what we did. We're the exiles and this is what we're doing. It was made with that kind of attitude.

"Every tour when we plan the setlist, Exile is one of those records you can look at and say 'We've gotta do Tumbling Dice and Happy and there's always Sweet Virginia and Shine a Light.'

"When you're in a little bit of doubt about what to play, you say, 'Let's listen to Exile and we'll find something."

Following the re-release, there are understood to be more Rolling Stones reissues in the pipeline, also including previously unreleased tracks.

ben@musicweek.com



...while fans keep the Faith in exclusive album

EXILE ON MAIN STREET'S chart success may have kept Faithless off the number one slot, but the band nevertheless scored the highest-charting album in the UK to have been stocked by only one physical retailer.

The Dance, the band's sixth studio album, was released last week by the band's own Nate's Tunes label exclusively through Tesco and iTunes. In total, it sold 29,901 units, enough to get it to number two in this week's chart.

At the time of the announcement, Faithless co-manager Brian Message said that the exclusive release was "an excellent way" for the band to make new fans, as well as reaching out to their existing audience.

Yet, while The Dance may have bettered the chart position of the band's last album To All New Arrivals, which debuted at number 30 in December 2006, it only just beat its first-week sales. To All New Arrivals shifted 28,198 units in its first week of release and has sold just over 111,000 in the UK.

In addition, many retailers are angry that they are unable to sell the new album from a band that they have supported throughout their career. HMV CEO Simon Fox is on record as being against retail exclusives. He believes they create a culture whereby every retailer is forced to offer their own exclusive releases, while several retailers have expressed their anger to *Music Week* at the Faithless move.

Others are more sanguine. "We are not bitter about it. Things have changed. You can't hold guns to people's heads. Things are done differently these days," says Gemmy Varney, store manager of dance specialist 3 Beat Records in Liverpool.

Jim Spratling, who works in Eastern Bloc in Manchester, concurs. "I didn't even know there was a new Faithless album. It's not something we would stock," he says. 2 Music Week 29.05.10 www.musicweek.com

News

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

The Playlist



Another Girl Moshi Moshi

Hot City is one the most exciting new debuts to hit our desks in recent times. A dark club track that will leave contemporaries in his wake. (single, July 5)



Neutron Star Collision Helium 3/Warner Bros

To call this track epic does not do it justice; this contribution to the third Twilight film is colossal. A soaring synth-soaked slice of drama. (from album, June 7)



UNDERWORLD Scribble self-released

The duo's first new material in three years is a collaboration with High Contrast. The most blissed-out euphoria you will hear all year, (free download, available now)



SWEDISH HOUSE MAFIA

First single under the DJ collective's new deal with Virgin, One already boasts support from Zane Lowe, Pete Tong and Annie Mac. (single, July 19)



FUNERAL PARTY NYC Moves To The Sound Of LA

This track has enjoyed record of the week status from Radio 1's Fearne Cotton, while Zane Lowe cannot get enough of it. Sounds like a smash. (single, June 14)



GYPSY AND THE CAT Time To Wander

Young & Lost

Already generating healthy blog buzz, these Aussie tykes pen pop songs with a punch. This single precedes their RCA debut, (single, June 21)



CHARLIE WINSTON Like A Hobo

Real World

Winston's album topped the French charts, as did this track, released ahead of a strong promotional plot. (single, June 7)



PRIMARY 1 Princess

Grow Up

Paul Epworth-produced single from the EMI-published act. Princess is a cool. understated pop song that suggests there is more to come. (single, July 5)

GIG OF THE WEEK

Who: Ganglians

When: Tuesday,

Where: Portland

Arms, Cambridge

Why: Sacramento

Ganglians mark

the release of

album Monster

Head Room with

bring masterful

pyschedelia to

circuit

the nation's toilet

a UK tour that will

their debut

May 25

four piece



TWIN SHADOW Yellow Balloon

Championed by Pitchfork and signed for a single on Chris Taylor from Grizzly Bear's label, this is as yet unsigned in the UK. (single, tbc)



UFFIE FEAT PHARRELL WILLIAMS A.D.D SUV

Ed Banger/Because

Uffie proves she has a big pop hit in her with this electro track, in which she duets with - but is never overwhelmed by -Pharrell Williams. (single, June 7)



SIGN HERE

Enitanh Records has signed Social **Distortion** and will release the band's first album since 2004 this summer.

Key music organisations submit positive views on under-threat

Industry rallies to the po

Radio

By Paul Williams

THE BBC'S ARGUMENTS FOR AXING 6 MUSIC are "inherently perverse" and its closure risks failing current and future generations of British artists.

These are among the conclusions of music industry organisations in their submissions to the BBC Trust, which is expected to decide this summer whether to back BBC executives' proposals to axe 6 Music along with fellow digital station the Asian Network.

AIM, the BPI, Featured Artists Coalition, MMF, Musicians' Union and UK Music are among those contributing their observations to the Trust ahead of tomorrow's (Tuesday) deadline to a 12week consultation process into a proposed strategy for reshaping the BBC. Their submissions follow BASCA chairman Sarah Rodgers last week using her organisation's Ivor Novello Awards to argue why 6 must be saved. She was watched as she made her speech at London's Grosvenor House Hotel by an audience including key 6 Music executives.

In its 19-page submission to the Trust, the BPI argues that the BBC's "admirable" catholic stance to music, "combined with studied agnosticism on matters of taste", risks being undermined if 6 closes. It says there is nothing in the station's performance to date to justify the decision and suggests there is an "overwhelmingly positive case" for it to remain open "given its success and support across the British music community"

The BPI also offers a 10-point argument as to why the BBC's





Strategy Review, which recommended closing the two digital stations, is wrong. Closing 6, it says, would undermine the BBC's ability to meet its requirements to "stimulate creativity", "cultural experience" and to maintain "quality and distinctiveness", while it dismisses the BBC's claim that 6 Music competes "head on" with the commercial sector.

The BPI further suggests one of the BBC's reasons for closing 6 -"doing fewer things better" - could actually be undermined by the proposal, and it concludes, "The closure of 6 Music risks failing current and future generations of British artists."

In its submission AIM says 6 has "quickly established itself as pivotal" in the process of talent development, while axing it would leave independent new music without a national radio station.

Like the BPI, it also picks apart the BBC's own arguments for closing 6, which it sums up as being "inherently perverse". Points it focuses on from the Strategy Review include the station's audience size, potential "conflict" with commercial radio and the need to cut BBC spending. On the last point, it suggests if Radio 3's listenership cost-per-head can be justified then 6's much lower cost is "more than amply justified".

AIM also dismisses BBC suggestions that, post-closure, "snippets of the 6 Music freewheeling approach" could be inserted in other stations, such as Radios 1 and 2, as another example of "perverse and poorly-thought-out

UK Music tells the Trust 6 "embodies the best of the BBC", providing "a unique and distinctive service that is unrivalled". To

Horn plays it Safe with project

ZTT RECORDS FOUNDER TREVOR

HORN has signed Olivia Safe, a singer who mixes opera with electronica, to his label.

Safe, who features on The Squad's current update of classic football song 3 Lions alongside Robbie Williams, Russell Brand and Ian Broudie, is recording her debut album with Horn, Graham Archer (Robbie Williams, John Legend) and Julian Hinton. The album will comprise covers from artists including Damien Rice, Leonard Cohen, Rufus Wainwright and Tim Buckley.

Safe first came to Horn's attention when she provided the introduction for Robbie Williams at his



2009. Horn, who produced Williams' most recent album Reality Killed The Video Star, was the musical director for the show.

Horn praises Safe's "unique, beautiful voice", adding, "I'm really looking forward to working on an album that will place her centre stage.'

ZTT president Clive Black says Safe is "a one of a kind" - "A world class singer who is a million miles away from the latest trend for Hooked On Classics-meets-page three crossover fodder. I love the grandeur she brought to 3 Lions and I love the delicacy and subtlety of some of the tracks she's already recorded for her new album."

Safe will perform at an industry showcase for licensing and label partnerships this Thursday at Sarm Studios.



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close it would leave 1m-plus listeners disenfranchised, it argues.

Its submission includes a statement from its chief executive Feargal Sharkey, who says the station's presenters give "new talent a break, they take risks and ultimately epitomise the Reithian values of public service broadcasting"

UK Music goes on to argue that the BBC has a Charter to "stimulate creativity and cultural excellence" and that 6 is the "singlemost-important vehicle for achieving this for a sizeable part of the UK's musical talent". According to its submission, more than 750 UK artists registered with PRS would be denied any kind of BBC audience without 6. The only royalties these 750 artists receive, according to PRS figures, are because of airplay on the station.

In backing up its arguments, UK Music also provides case studies from plugging firm Anorak London, Full Time Hobby Records and Moshi Moshi, which, it is noted, won early support for Florence + The Machine from 6 when presenter Steve Lamacq played her first demos. Florence has since gone on to top the UK albums chart.

In its own submission, the MU notes that 6 is "particularly important" because of its remit to support live music and new artists, while it is also "relatively cheap to run" - about five times less than Radio 1. Axing the Asian Network, meanwhile, would leave a big gap in mainstream broadcasting dedicated to supporting and encouraging Britain's best Asian talent, it says.

paul@musicweek.com

stations to BBC Trust | Major signs exclusive music deal with 2012 Committee

wer of 6 Universal strikes gold with Olympic link-up

By Ben Cardew

UNIVERSAL IS TO BE THE "MUSIC LICENSEE" for the 2012 Olympic and Paralympic Games, after signing a licensing deal with the London Organising Committee of the Olympic Games and Paralympic Games (LOCOG).

The deal means Universal Music will exclusively release London 2012-branded music, including compilation albums. It also covers the composing, publishing and recording of London 2012-related music between now and the Games.

Universal director of programming and business development Lesley Douglas says the project involves "an enormous amount of music", taking in everything from the music used in the opening and closing ceremonies to music played in the Olympic venues, sonic branding and the music associated with individual sports.

Universal will also act as a consultant to advise LOCOG on all aspects of music at the working games, closelv with the organisation's head of sport presentation and music James O'Brien.

"It is the first deal I've done that has pulled together the whole company and obviously it is the highest-profile - you can't get any bigger than the On their

"This is the first deal that has pulled together the whole company...you can't get any bigger than the Olympics"

LESLEY DOUGLAS, UNIVERSAL

Olympics," says Douglas. "Because one of the USPs of the UK is music, it has always been an integral part of the 2012 Olympics."

The first fruits of the deal were unveiled last week: Universal Publishing VP of business development and media Simon Mortimer commissioned a piece of orchestral music from unpublished composer Thomas Hewitt Jones to soundtrack the animated film that introduced the Olympic and Paralympic mascots Wenlock and Mandeville to

> Douglas stresses it is still early days for the deal and



but says that opportunities will not be limited to Universal artists. "All the music used at the

Olympics won't be Universal music. We are a partner," she says. "Exactly how much will be known music and how much will be new music, we are still in discussion about."

However, she says that the Olympics will offer considerable scope to showcase British music. 'We would have to think that it would be a great showcase for British music, as was the closing ceremony in Beijing [where performers included Leona Lewis and Jimmy Page]," she explains.

LOCOG commercial director Chris Townsend adds, "From playing music to building up the atmosphere before events, to soundtracks to film and, of course, music at ceremonies, there is a massive role for music at the Games."

One aspect of the 2012 Games that will not come under Universal's remit, however, is the Festival 2012 a 12-week festival from June 21 to September 9 2012 that is part of the Cultural Olympiad, featuring "leading artists from around the

world" playing in cities all over the UK. The UK music industry and the BBC are both expected to be heavily involved.

In addition, with the appointment earlier this month of Ieremy Hunt as Secretary of State for Culture, Olympics,

Media and Sport, many in the industry believe the link between the cultural industries and the Olympics will become ever stronger.

IN THIS

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Profiling the enduring power of Northern soul

German society switch to swell PPL coffers

PPL WILL ADD SIGNIFICANTLY to its international income this year after persuading German society GVL to dump its previous performer distribution method and switch to a system based on tracks broadcast.

The new deal under which GVL will gradually shift from its current system based on a performer's salary earnings in Germany to one based on public performance, will see payments to UK artists increase by around 600% initially and more in the future.

Executive Leathem, who has held in-depth negotiations with the Germans on this issue over the last couple of years, estimates that under a new interim deal GVL will deliver €3m (£2.6m) in its next payment to PPL later this year - previously the level of payments had been around the €500,000 (£432,000) mark.

However, with the massive amount of British music played in Germany, annual payments to the UK could increase further when the society moves from the interim arrangement to a permanent system based entirely on tracks played.

That is likely to take a year or two to come into effect because it will involve a massive IT investment and an undertaking from GVL to get its new system up and running. However, Leathern says PPL has already offered technical assistance to ensure that the huge amount of data held by both societies matches

Leathern explains the old system for payments, which had been approved by the German competition authority, was "fairly clumsy" and not tenable in today's climate.

It also meant that some UK artists, many of whom were unable to show any monies earned in Germany, received no money or next to nothing, despite their records being played extensively on the radio or in bars and clubs. "We thought it was out of date, there were a lot of forms to fill in and a number of other countries had concerns," adds Leathem.

PPL chairman and CEO Fran Nevrkla is also happy the society has been persuaded to adopt the new system because it is a "big country with a lot of music usage".

With both men now expecting to significantly add to the £21.6m overseas income PPL collected last year (up from just £15.4m in 2008), they are turning their attention to other territories and societies which make distributions based on systems other than broadcast or public performance or which have inadequate tools or systems to pay

Already Italy and Belgium have been highlighted as countries that are causing some concern.

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News

Editorial Paul Williams



This week's chart sends a message to physical retail

FOR TOTALLY DIFFERENT REASONS,

the two releases that head this week's albums chart convey some very important messages about growing trends in the world of physical music retail.

For starters, there is The Rolling Stones' Exile On Main Street, which last week did what no other studio album has previously managed: returned to number one as a catalogue reissue.

Alongside it in the countdown, Faithless's new album The Dance also created history by becoming, at number two, the highest-charting album yet to have been stocked by only one physical retailer – in this case Tesco. To add to the story, a sizable chunk of what the album sold occurred digitally, far outweighing the usual sales split between physical and download.

Given the huge media push behind the revamp of perhaps the Stones' greatest album, Exile... was

always likely to make a high chart return. But the fact it charted so highly illustrates how repackaging of old material is increasingly impacting on the Top 75. Re-issues have long been part of record labels' infantry, but increasingly they are showing up higher and higher in the chart. This trend is partly caused by album sales falling overall, meaning you do not have to sell as many units to attain a certain chart position, but it also reflects the industry's realisation that the overhauling of classic material is one part of the physical albums market that still has a long life left in it.

Through Exile..., Universal, which only a couple of years ago captured the Stones' post-Sixties recordings from EMI, has demonstrated what you can achieve these days with a catalogue title, if you get its contents and promotion right.

As for Faithless, the success of their new album is unlikely to be greeted quite as enthusiastically by retail as a whole. The Dance follows a Simply Red album as the latest example of Tesco doing deals to sell physical albums on an exclusive basis. Although this is not a previously unexplored trend in the UK, until now it has been small beer compared to the US, where superstars including the Eagles and Pearl Jam have opted for the one-retailer approach and landed themselves with chart-topping albums in the process.

Six years ago when Chris de Burgh's management cut a deal with Woolworths to sell his new album exclusively, HMV's hierarchy reacted with such fury that they pulled the singer's entire catalogue from the chain. Conversely, Tesco's Simply Red exclusive was greeted with almost silence by other retailers, which is no great surprise as the album was merely a compilation of old material rather than a new studio release.

The Faithless album is a very different matter, however, as this is the new album from one of the most successful UK acts of the past 20 years, an act who owe at least some of their success to specialist retail. Now some of those same retailers who have supported them throughout have been completely excluded from sharing in the sales of the new album. That will hardly sit well with retailers, who are having a tough enough time as it is and could do with as many big-name new releases as they can get their hands on.

But expect many more exclusives to come. Tesco has declared it as a priority, while US retailer Best Buy, which has undertaken plenty of album exclusives in the US, wants to repeat the trick on this side of the Atlantic. Its evidence and those of other dealers in the US is that these exclusives can produce big sales numbers. But for the artists and their management involved, is this a price worth paying if you are going to provoke all the other retailers at the same time?

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 33% NO 67%

THIS WEEK WE ASK

Were Faithless right to do an exclusive deal with Tesco and iTunes for their new album?

To vote, visit www.musicweek.com

Lily Allen and Greg Kurstin partnership wins three gongs

Allen and Kurstin take centre stage at the lvors

Awards

By Charlotte Otter

GREG KURSTIN HAS REVEALED he will be back in the studio with a number of artists for further collaborations after his triple win alongside Lily Allen at this year's Ivor Novello awards.

Kurstin and Allen led the field at the awards ceremony, winning best song musically and lyrically, and most performed song for The Fear and songwriters of the year.

Kurstin says he is looking forward to teaming up with various artists and notes, "I worked closely alongside Devo on their latest album, which will be released later this summer and it was the most amazing experience."

EMI Publishing UK president Guy Moot says he is delighted for Kurstin, who is signed to the company's US office, and adds, "This is a fantastic achievement for Kurstin. He has a very interesting musical background and is a brilliant commercial writer. I am extremely happy for him."

Universal Music Publishing Group UK and Europe president Paul Connolly adds his congratulations to his company's signing Allen and says, "This year's Ivors could not have gone better for Lily and it was hard not to be thrilled for her. She is a perfect pop star for these times; she has that ability to soundtrack how people are feeling and what is happening in the world. And the fact



"This year's Ivors could not have gone better for Lily. She is a perfect pop star for these times"
PAUL CONNOLLY, UNIVERSAL MUSIC PUBLISHING

someone as accomplished and respected as Don Black made a point on stage of praising her lyrics confirms just what a gifted songwriter she really is."

The ceremony also saw Chrysalissigned Natasha Khan, aka Bat For Lashes, awarded best contemporary song for her single Daniel, taking the accolade from Dizzee Rascal, who was the bookies' favourite to win with his number one single Bonkers.

"Who would have thought when I was sitting in bed writing this in my pyjamas that I would be standing here today," the shocked singer

said from the stage. Chrysalis CEO Jeremy Lascelles says he is "over-joyed" with Kahn's win and adds, "She has been nominated for awards so many times in the past but never won. This is a fantastic achievement for her."

Warner/Chappell's Paolo Nutini was awarded best album for his number one record, Sunny Side Up. Warner/Chappell managing director Richard Manners says he is delighted with the prize, which seals a hat-trick for the publisher – Warner also administer (with Sony/ATV) last year's album winners The Ting Tings and 2008 victors Radiohead's In Rainbows.

"This is now three years in a row in which Warner/Chappell has had a hand in winning the best album award and shows our commitment in investing in great music. I am extremely proud of Paolo, who was signed to us as a development deal. This shows how far he has come as a songwriter and how talented he is," says Manners.

Johnny Marr, Imogen Heap and Paul Weller were also all honoured and Connolly adds, "I am delighted to see Paul Weller and Johnny Marr receiving their fully-deserved recognition from the Ivors with their respective lifetime achievement and inspiration awards. I think Lily, Paul and Johnny encapsulate the combination of innovation, creativity and enduring relevance that makes UK songwriters such world leaders in their field."

charlotte@musicweek.com

Merlin strikes landmark deal

MERLIN MEMBER GROUPS AND THEIR ACTS will soon start earning from Germany's leading streaming subscription service, after the independent rights agency struck a deal with Simfa.

The Merlin deal – the first with a major German platform – will allow the nearly 2m users of Simfy's recently available premium and free services to access music from labels such as Beggars Group, Domino, !K7, Naïve, Tommy Boy and One Little Indian alongside distributors including Kontor New Media, State 51, Virtual Label and Redeve.

Simfy's free platform launched in 2007 and it rolled out a premium subscription service − €9.99 (£8.59) per month, €6.99 (£6) to students – and iPhone app in May.

"Tracks from German indie record labels will now be available"

STEFFAN WICKER, SIMFY

With all majors involved (EMI joined the service in April, although Warner repertoire is not available on the free service), Simfy now has more than 6m tracks, including songs from Arctic Monkeys, Franz Ferdinand and Vampire Weekend, available to consumers in Germany, Austria and Switzerland.

Simfy CEO Steffen Wicker says the Merlin move means "massively expanding" his company's catalogue and adds he is pleased to be the first German outfit to reach an agreement with Merlin. "Tracks from German independent record labels like Kontor, !K7 and Aggro Berlin will now be available to our users as well the amazing repertoire from the world's leading independents," he concludes.

Merlin CEO Charles Caldas believes the deal will help his organisation to develop the online market in Germany. !K7 founder Horst Weidenmueller describes Simfy as an important player "which will help to create the diversity we need in order to grow the digital music market".

A Simfy spokesman says there are no immediate plans to bring the Cologne-based company to the UK.

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Changing retail landscape in US benefiting indies, says Beggars chairman

Billboard success buoys Beggars

Indies

By Paul Williams

MARTIN MILLS IS ANTICIPATING

another record-breaking year for Beggars' US business after the indie giant scored its second top three album there in four months.

The National last week followed XL's Vampire Weekend, who topped the Billboard 200 in January with Contra, by entering the same chart at number three with their 4AD album High Violet, selling 51,000 units in the process.

Beggars chairman Mills, who was in his company's New York office last week to witness the latest chart triumph, says the US has now become an "extremely good market" for Beggars and other independents, as digital takes an ever-increasing share of overall sales

"The digital market has made the market more competitive," he says. "Both The National and Vampire Weekend have been 50%-plus digital. As a large independent we can work extremely smartly with the digital

Although the sharp drop in album sales in the US has been well documented, Mills suggests this decline has "almost entirely been at the top end", making more room for Beggars and other indies. "Records that sell 100,000 to 500,000, that area of the market is good and healthy for the kind of acts that want to make a career out of music." he

"But what's really changed is the influence of traditional radio [in the US] has diminished," he adds. "It is

still the preserve of the major companies but radio is now not nearly as important as it used to be because it has become safe and conservative."

For Beggars this changing market means it is now registering high in the US albums chart on a regular basis. Besides its success with Vampire Weekend and The National, the company saw Matador act The New Pornographers debut in the US Top 20 with Together one week ago, while in April Sigur Ros frontman Jonsi made the Top 30 with the XLissued Go. In addition, fellow XL act The XX's self-titled debut has enjoyed a run of more than 20 weeks in the Billboard 200, selling more than 140,000 copies in the process.

As the Beggars chairman recalls, it is all a far cry from when Beggars launched in the US in 1995. "When we first set up our operation in America, the concept of having a record in

the

Тор

was almost inconceivable and now it's a regular occurrence," says Mills, whose company last year added to its 35-staffed New York base by opening a satellite office in Los Angeles.

But Beggars is not the only UK independent to benefit from the US's strengthening indie market: Warp, for example, made the Top 10 last year with Grizzly Bear's Veckatimest and Domino's recent Stateside successes include Animal Collective. "It's not only great we're doing well, I love seeing the likes of Domino and Warp doing it [in the US]. For English independents America used to be the graveyard," Mills says.

The campaign for the new National album gives a further insight into the new-found



music video and entertainment website Vevo from The National's home town of Brooklyn. For Mills such promotion "is normally the preserve of the huge companies", but demonstrates how Beggars and other indies can now move in areas once seen as the exclusive domain of the majors.

At the same time this growing success is giving Beggars food for thought about the various sublicencing deals it has in the US for some of its acts. Once this was a common route for the UK indie to release its repertoire in the US. But now very few of its artists are handled this way. Among them, MIA goes through Interscope, while fellow XL act Adele is handled by Columbia, both under existing deals. But Mills now questions whether Beggars needs such set-ups in the future, given what it can achieve issuing its releases itself. "I'm not sure we'd ever sub-licence again," he says. "It feels much more



MBL rolls out Digital Kiosks in transport hubs

INSTORE DOWNLOADING and ordering is moving up a step with distributor MBL bringing its Digital Retail Kiosks to around 50 UK airports and transport hubs this August.

The Kiosks, a new initiative from the company's Media Vault subsidiary, will sell digital and physical entertainment products including music, film, TV shows and eBooks.

They are designed for ease of use for the customer in transit: users can connect their portable media players directly to the Kiosks to download content or use a Wi-fi connection to transfer files.

"The ability to download a movie or music for immediate consumption makes sense," explains Media Vault managing director Easy to use: Media Vault's Digital Kiosks

to number three on the Billboard 200

Matthew Porter, adding customers can also order CDs and DVDs for home delivery.

Customers can pay by cash or credit card, with tracks priced at £1 and albums at £5, £10, £15 or £20, the latter two prices intended for boxed sets or double albums.

"It is round pricing, we don't

want to be giving people pennies in change," says Porter. "They are simple and easy to use."

The concept of in-store downloading is not a new one - HMV has previously experimented with the idea, for one - but Porter envisages the idea on a scale far bigger than anything previously attempted.

Porter explains that he is talking to MBL's existing retail partners they include WH Smith and Best Buy - about them eventually featuring the Kiosks in their stores.

"WH Smith Travel stores would be perfect," he says. "We want to get Kiosks into our partners. We would like 50 in airports and another 1,000 in retailers across the UK."

Porter acknowledges the Kiosks will face competition from customers' own internet-enabled handsets, which allow them to buy media direct to their handsets.

However, he believes the prohibitive expense of data charges for downloading content to phones will deter people from doing this. What is more, he says people still want to pay with cash, which the Kiosks allow them to do.

The Kiosk is one of several new initiatives from MBL, which picked up new contracts and several new employees after the collapse of EUK in November 2008. It then acquired Media Vault, set up by Porter after EUK's demise, in November 2009.

MBL continues to grow: its turnover was £81m in 2008, £143m in 2009 and is expected to be around £180m in 2010.

News in brief

• Live music will not be sidelined by the new Government, which in its first detailed programme has promised to "cut red tape" to encourage more performances. The Coalition: Our Programme For Government sets out a programme for partnership Government over the next five vears, including plans for the cultural industries. Meanwhile, the DCMS has announced its ministers' portfolios, giving the licensing brief to

 Rock singer Ronnie James Dio (pictured). who replaced Ozzv Osbourne in Black Sabbath has died, aged

John Penrose



67. from stomach cancer

- Matter, the nightclub based within the O2 complex in London, is closing its doors for the summer amid speculation it could be shuttered completely. The superclub, which opened two years ago, recorded losses of about £1 m in its first year accounts while its owners Matter London Ltd had around £3m worth
- The Pensions Regulator is being forced to ask EMI to raise £250m to plug a gap in its pension scheme. Guy Hands is facing demands from Terra Firma's board of trustees to make good the alleged shortfall. However, EMI claims the deficit stands at just £10m and the company admits there are "issues"
- Entertainment industry invest ment fund Edge Performance VCT has invested in a new music and media-focused company Granon Entertainment with former Mama Group chief Adam Driscoll
- HMV commercial director Garv Warren has taken on the newly-created role of managing director of content and talent at the HMVowned Mama Group. The move means Warren will be responsible for promoting shows across the Mama venues as well as overseeing the direct management of Mama artists. Meanwhile, HMV supply chain manager Steve Napleton becomes commercial director with immediate effect. He will be responsible for all areas of product as well as retaining his current responsibilities for HMV's supply chain, customer services, e-commerce, digital and tickets
- The new Culture Minister Ed Vaizey will work jointly between the DCMS and the Department for Business Innovation and Skills. Vaizey will work in the department that deals with issues such as licensing and also have contact with BIS, which is responsible for copy-
- British Black Music Month, an initiative started four years ago by the Black Music Congress to push black music, kicks off this Friday.

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News media

ON THE WEB

www.musicweek.cor

- Kerrang! listeners to choose unsigned act for Bon Jovi gig
- · Viewpoint label owner, DJ and producer Tim Healey on specialist radio
- Pendulum swing over to Jonathan Ross





			III KIIIBatoii
This Wk	Last	Artist Title Label	Play
1	2	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin	577
2	1	ALEXANDRA BURKE FEAT. PITBULL All Night Long / syco	539
3	7	JASON DERULO Ridin' Solo / Warner Brothers	519
4	3	USHER FEAT. WILL.I.AM OMG / LaFace	504
5	4	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	461
5	6	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway	441
7	13	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future	414
В	8	KELIS Acapella / Interscope	413
•	5	PROFESSOR GREEN FEAT. ED DREWETT Need You Tonight / Virgin	392
LO	3	PLAN B She Said / 679/Atlantic	372
L1	10	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Columbia	367
L2	37	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / Epic	363
.3	24	B.O.B FEAT. BRUNO MARS Nothing On You / Atlantic	329
4	NEV	v TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	318
5	17	ALICIA KEYS Try Sleeping With A Broken Heart / J	297
.6	14	RIHANNA Rude Boy / Def Jam	296
7	25	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat/AATW	292
8.	20	CHRISTINA AGUILERA Not Myself Tonight / RCA	280
9	12	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope	267
0	15	LADY GAGA FEAT. BEYONCE Telephone / Interscope	259
1	16	PENDULUM Watercolour / Warner Brothers	256
2	11	TINIE TEMPAH Pass Out / Parlophone	255
:3	18	DIANA VICKERS Once / RCA	247
4	27	EXAMPLE Kickstarts / Data	243
25	21	N-DUBZ We Dance On / AATW/UMTV	229
6	2.2	FUGATIVE Crush / Hardzbeat	221
?7	NEV	vELLIE GOULDING Guns & Horses / Polydor	218
8	19	SCOUTING FOR GIRLS This Ain't A Love Song / Epic	215
9	26		211
30	31		200
31	34		195
32	23	BLACK EYED PEAS Imma Be / Interscope	177
33	33	BIFFY CLYRO Bubbles / 14th Floor	172
34	29	YOU ME AT SIX Liquid Confidence / Virgin	166
35	NEV	KIDS IN GLASS HOUSES Undercover Lover / Roadrunner	162
36		INNA Hot / 3 Beat/AATW	154
37	NEV	vMILEY CYRUS Can't Be Tamed / Hollywood-Polydor	152
38	28		152
39	RE	00	151
40	36	N-DUBZ Say It's Over / AATW/UMTV	145

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss 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. VH



Press

By Ben Cardew

CLASSIC ROCK IS PLANNING

several future exclusive releases after selling nearly 30,000 copies of its exclusive magazine-plus-CD package of Slash's new album.

The Future Publishing title secured an exclusive deal with Slash's UK label Roadrunner for the release of the guitar hero's eponymous debut solo album, with the publisher selling the CD with a bespoke 132-page magazine for £14.99.

The package went on sale on April 7 – more than one month before it went on general release – through 3,800 retailers, thanks to *Classic Rock*'s extensive distribution base.

Classic Rock copies of the album did not register for the Top 75 due to OCC chart rules.

However, Classic Rock publisher Chris Ingham says they sold a minimum of 26,000 copies of the special edition out of a print run of 35,000, although total sales could edge 30,000 when all sales reports are in. The standard album has sold an additional 21,000 units in the UK.

Ingham says Future is talking with other labels about releasing new albums in a similar way, using Classic Rock and sister title Metal Hammer. With the Slash promotion success now under his belt, Ingham explains he is keen to repeat the experiment and is already in talks with "three major artists at the moment".

However, next time will he set his sights higher: the Slash album was sold through 3,800 outlets, but with Classic Rock going through 11,000 retailers there is scope for more sales. "It may be impossible to get a £15 product into 11,000 retailers," says Ingham. "But we might be able to get 6,000 retailers for the second time we do this and 9,000 for the third."

Ingham adds the reaction from Slash fans, his management, label and the man himself has been positive. "People really do like the way it was presented in context, with history," he says. "We got to show how much we cared about the artist. We matched their [consumers'] expectations. You have to if you are charging £15."

Ingham says that the move has also introduced a new audience to Classic Rock. "It has been a mixture of people [buying the album]," he says. "Slash fans, but the majority of them are likely to be Classic Rock readers.

"I am sure it reached a younger audience and I think we must have picked up a lot of impulse purchases from places like Tesco and WH Smith. The hardcore would tend to get it from Amazon or HMV. Maybe we have got brand new people from both sides."

Ingham says that Slash's management are "over the moon" with how the package has performed: his previous album with Slash's Snakepit, 2000's Ain't Life Grand, has sold around 12,000 copies in the UK to date, while the same act's 1995 album It's 5 O' Clock Somewhere has sold around 49,000 in the UK so far.

Ingham says that the release has also helped to push Slash's "live cachet" up ahead of this summer's UK dates. "It has had the effect that management hoped it would," Ingham explains. "I got a lovely email from Slash thanking us as well."

ben@musicweek.com



Media news in brief



• MTV UK's live showcase initiative MTV Presents, which aims to highlight "the best established and emerging talent around", this week plays host to Vampire Weekend (pictured). The band play King's College London Student Union this Wednesday (May 26), following in the

footsteps of Deftones, Fightstar and Marina and the Diamonds. The show will be filmed for later transmission.

- Kiss 100's reach was inadvertently missed out of the bar chart in last week's Q1 Rajars round-up. The Bauer station's reach was 1.67m and its share of the London market was 4.1%, while programme director Andy Roberts reports it had more listeners among 15- to 24-year-olds, 15- to 34-year-olds and 15- to 44-year-olds than any other London station.
- The UK radio industry has launched a scheme offering consumers a discount on a new

digital radio in exchange for their old analogue set. The Radio Amnesty has been developed by the BBC with the support of Digital Radio UK, the company tasked with preparing the UK for digital radio upgrade, as well as commercial radio, set manufacturers and retailers Analogue sets handed in will be donated to charities working in Southern Africa or recycled. The scheme will run until June 26 and will be backed by a major marketing campaign developed by Digital Radio UK on behalf of the radio industry.

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Charts: colour code

Highest new entry

Audience increase Audience increase +50%

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

Airplay analysis Alan Jones

Minogue makes her mark

Modest gains are again enough for Plan B's She Said to extend its run atop the radio airplay chart to three weeks. The track posted increases of 104 plays (to 3,297) and 1.25m listeners (to 42.17m). It had top tallies of 90 plays from The Hits, 59 from Leicester Sound and 57 from Trent FM, while 56 plays from 95.8 Capital FM provided the largest percentage of its audience - 10.99%. Radio 1 has aired the track 167 times in total but obliged only three times last week, and thus provided a modest 4.34% of its audience.

After rebounding 9-2 last week, Scouting For Girls' former number one This Ain't A Love Song dips to number six, leaving Train to take over in runners-up slot with Hey Soul Sister earning 40.66m listeners from 1,992 plays. A more modest success on the sales chart, where it climbs 22-18 this week, it owes its lofty airplay position to Radio 2, where it was aired 16 times last week - a tally surpassed only by Katie Melua's The Flood (22 plays), Eli 'Paperboy' Reid's Come And Get It and Rick Astley's Lights Out (18 plays each). Astley's song is a real BBC hit, with plays on seven BBC local stations as well as Radio 2 but only one



supporter in the commercial sector -Belfast's U105, where it was played seven times last week

Another former PWL charge, who has had more sustained success than Astley, is Kylie Minogue, whose latest single All The Lovers makes a less spectacular 53-27 jump this week, though with substantially more plays (1,405 against Astley's 44). Minogue's audience of slightly more than 23m includes a top contribution of 17.41% from 95.8 Capital FM, where the track was aired 51 times last week, compared to just one play on Radio 2 (8.36%) and two plays on Radio 1 (6.66%).

Jason DeRulo's Ridin' Solo enjoys the biggest increase in audience of any track on the airwaves. It jumps 36-7 on the radio airplay chart, almost doubling its audience to 34.37m listeners from 1,038 plays.

After just one week atop the TV airplay chart. Alexandra Burke's All Night Long is overtaken by Roll Deep's Good Times clip. The former sales chart topper has moved 50-24-14-17-15-11-4-2-1 on the TV airplay chart and takes pole position by dint of 577 plays last week, with top tallies of 75 on MTV Dance and 60 on MTV Base

Campaign focus



Feeder start the next phase of their career in July, with the release of a new studio album.

With an entirely independent team assembled, Renegades will be released by the band's own Big Teeth label on July 5, preceded by lead single Call Out on June 14.

The band have taken a novel approach to setting up the album, performing a UK tour earlier this year under the name Renegades.

The first show was announced via their website, with tickets for the gigs sold exclusively from the

site in a bundle containing a T-shirt and a copy of an EP released under the Renegades guise

By purchasing tickets, fans received a unique code which gave them access to additional music and priority booking for the second tour, which took place in bigger venues.

Now returning to their original name, the band start their album efforts off with a free show on June 14 to coincide with the single's release, offering priority tickets to fans who pre-order the album.

Band 2 Market owner Dan Symons, who is coordinating the marketing efforts behind the campaign, says a more traditional campaign can now come into play.

"We tasked ourselves with breathing new life into the band as a concept," he says. "Now we have flipped it back to the Feeder name and are beginning a more traditional marketing plot across TV and radio, to complement the online activity."

Ahead of their online tour, the band will headline the Wakestock festival on July 3.

Lack	Mile - 1 -	Cale	Artist Title Label	T-4-1	N	War and	A
Last	on chart	Sales chart	Artist Title Label	Total plays	Plays %≁or-	Total Aud (m)	Aud %
		8	PLAN B She Said 679/Atlantic	3287	3.27	42.71	3
3	7	18	TRAIN Hey, Soul Sister columbia	1992	16.49	40.66	12
11	5	4	ALEXANDRA BURKE FEAT. PITBULL All Night Long syco	2872	16.46	37.91	20
14	6	3	ROLL DEEP FEAT. JODIE CONNOR Good Times Relentless/Virgin	1294	26.86	36.98	18
4	6	1	B.O.B FEAT. BRUNO MARS Nothing On You Atlantic	1400	24.67	36.77	5
2	12	28	SCOUTING FOR GIRLS This Ain't A Love Song Epic	2546	5.91	36.41	-7
36	2	2	JASON DERULO Ridin' Solowarner Brothers	1038	34.98	34.37	84
32	21	36	ALICIA KEYS Empire State Of Mind Part II J	1896	-11.44	34.33	52
21	3	13	ALICIA KEYS Try Sleeping With A Broken Heart J	1825	43.25	33.77	29
5	16	19	LADY GAGA FEAT. BEYONCE Telephone Interscope	2483	-5.1€	32.61	-6
7	10	31	DIANA VICKERS Once RCA	2216	-5.22	32.05	-3
12	4	44	BOYZONE Love Is A Hurricane Polydor	984	10.81	31.56	(
16	3	14	RIHANNA Te Amo Def Jam	1509	5.89	31.01	8
20	4		MICHAEL BUBLE Crazy Love 143/Reprise	987	22.46	30.14	14
15	8	6	USHER FEAT. WILL.I.AM Omg Laface	1518	-1.04	28.99	-2
27	15	37	RIHANNA Rude Boy Deflam	1729	0.76	28.6	16
30	5		ELI "PAPERBOY" REED Come And Get It Parlophone	537	-12.11	28.4	20
23	5		DIZZEE RASCAL Dirtee Disco Dirtee Stank	645	19	28.11	8
13	1		KEANE Stop For A Minute Island	831	О	28.1	
6	4		OWL CITY Umbrella Beach Island	499	17.97	26.98	-2
	W 1		RICK ASTLEY Lights Out sony	44	C	26.68	
34	2	ç	FYFE DANGERFIELD She's Always A Woman Geffen	2022	27.01	26.35	32
22	4	35	KATIE MELUA The Flood Dramatico	180	4.65	26.25	(
18	6	15	TAIO CRUZ FEAT. KE\$HA Dirty Picture 4th & Broadway	813	-S.S7	24.42	-]
17	16	41	JASON DERULO In My Head Warner Brothers	1602	-15.55	23.4	-16
10		23	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone columbia	1282	-16.43	23.27	-26
	W 1		KYLIE MINOGUE All The Lovers Parlophome	1405	C	23.02	
	W 1		KATY PERRY California Gurls virgin	828	C	22.84	
8	8	12	KELIS Acapella Interscope	1400	-4.18	22.7	-30
19	8	20	PROFESSOR GREEN FEAT. ED DREWETT Need You Tonight Virgin	950	-19.63	22.53	-14
26	36	92	CHERYL COLE Fight For This Love Fascination	1419	4.72	21.49	-13
C C	13	58	CHERYL COLE Parachute rascination	2193	-18.96	21.4	-34
29	31	47	LADY GAGA Bad Romance Interscope	1363	-13.41	20.8	-14
44	7	30	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	906	10.89	19.82	16
37	26	77	FLORENCE + THE MACHINE You've Got The Love Island	1048	-8.39	19.45	- 10
31	17	83	TIMBALAND FEAT. KATY PERRY If We Ever Meet Again Interscope	1295	-29.89	18.48	
42	2	03	JLS The Club is Alive Epic				-21
35	17	38	ELLIE GOULDING Starry Eyed Polydor	801	60.52	18.26 17.7	6
			BIFFY CLYRO Bubbles 14th Floor	1243	-0.88		3-
24	4	40		338	-0.59	17.56	-30
28	20	48	OWL CITY Fireflies Island	1492	-20.51	17.08	-30
49	3	5	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Beat/AARW AGGRO SANTOS FEAT. KIMBERIY WYATT Candy Future	406	165.36	17.08	- 4
NE		7	*	439		17.07	
38		22	PENDULM Watercolour Warner Brothers	93	-65.68	16.85	-7
NE	W 1		TIFFANY PAGE On Your Head Menury	404	C	16.33	
RE			KINGS OF LEON Use Somebody Hand Me Down	1030	С	16.18	
RE			KINGS OF LEON Sex On Fire Hand Me Down	1146	C	15.79	
46	35	73	MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1162	-5.61	15.55	-6
			ROBBIE WILLIAMS You Know Me Vigin	1173	С	15.02	
RE			HODDIE THEELING IS TOO KNOW I IC WIGHT				

Nelsen Music (Ontrol 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, 105 3 Bridge FM, 107 6 Juice FM, 1077, Brunel FM, 208-FM, 6 Music, 95 6 Gaptia FM, 96 Capter Seven Library, 95 2 Real Radio, 105 3 Bridge FM, 107 6 Juice FM, 1077, Brunel FM, 208-FM, 6 Music, 95 6 Gaptia FM, 96 Pearl FM, 96 2 Real Radio, 105 3 Bridge FM, 107 6 Juice FM, 107 6 Juic

Pre-release Top 20					
This week	Artist Title Label	Total audience (m)			
1	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	28.11			
2	KEANE Stop For A Minute / Island	28.1			
3	RICK ASTLEY Lights Out / sony	26.68			
4	KYLIE MINOGUE All The Lovers / Parlophone	23.02			
5	KATY PERRY California Gurls / Vigin	22.84			
6	JLS The Club Is Alive / Epic	18.26			
7	TIFFANY PAGE On Your Head / Mercury	16.33			
8	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Virgin	14.84			
9	VAMPIRE WEEKEND Holiday / Beggais Banquet	14.45			
10	IYAZ Solo / Reprise	14.07			
11	ROBYN Dancing On My Own / Konichiwa	13.38			
12	JUSTIN BIEBER Somebody To Love / Def Jam	12.74			
13	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	12.11			
14	ROX Don't Believe / Beggass Banquet	11.7			
15	EXAMPLE Kickstarts / Data	10.96			
16	GABRIELLA CILMI Hearts Don't Lie / Island	10.82			
17	SCISSOR SISTERS Fire With Fire / Polydon	10.64			
18	MUMFORD & SONS Roll Away Your Stone / Island	9.26			
19	JAMIE CULLUM Wheels / Decca	8.55			
20	CRAIG DAVID All Alone Tonight (Stop Look Listen) / LIMIN	8.29			

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News digital

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- The Huesic app offers to organise your music by mood-defined colour
- Spotify launches two new access tiers Spotify Unlimited and Spotify Open
- Are iPad sales cannibalising iPod sales

Digital news in brief

- Google is planning to sell music through its Android Market after it acquired Simplify Media. Google has 50,000 apps available in its app store.
- Facebook now has more than 500m users globally. Meanwhile, UK Online Measurement has revealed that UK consumers spend 23% of their online time on social networks, up from 9% three years ago.
- **SoundCloud** has signed up more than 1m users.
- Ofcom has ruled that only ISPs with more than 400,000 subscribers in the UK will have to comply with the anti-piracy clauses within the

Digital Economy Act

- Wired reports that the RIAA filed 2,192 copyright infringement lawsuits in 2009, a drop of 50% from 2005.
- Slacker Radio's proposed iPhone upgrade will allow subscribers to cache up to 25 stations' output for offline play. Meanwhile, premium video channel Vevo is planning to launch an iPhone app next month.
- Digital aggregator and distributor **The Orchard** generated Q1 revenues of \$17.8m (£12.4m), a 16% year-on-year increase. It has a catalogue of 2.1m tracks, with 17.5m paid downloads in the period.
- ABI Research has forecast that media tablet sales will top 8m units this year. Apple sold 1m iPads in its first month.
- YouTube has announced it is now delivering 2bn video streams a day.
- The Canadian Federal Court of Appeals has rejected a call from SOCAN, the Canadian songwriters' association, to get digital music services to pay performance royalties on 30-second preview clips.
- Shazam has announced it has 75m users globally and they have tagged more than 1bn songs to date
- Gartner reports that Android and iPhone handsets now make up 25% of smartphone sales, up from 12% a year ago.

New services

- mSpot is a cloud-based music service that has launched in invite-only beta and lets users sync their digital music collection to be accessed across Android mobiles and PCs
- GigsWiz is in open beta and offers bands a live music analytics service. The Helsinki-based company crowdsources information and demand from bands' fans to help them plot tours and forecast demand.

Apps round-up

- Plastic Beach (iPhone free)
 Designed to promote the new
 Gorillaz tour, this app features a
 news feed and an augmented
 reality layer that is triggered via
 AR codes that will be printed in
 media outlets.
- Spotify (Nokia Ovi Store free) In the week the streaming service introduces two new access tiers, its app goes live for certain Nokia handsets on the Ovi store

Mobile giant's music chief sees no future for pure ad-sales-funded services

Nokia outlines strategy

Mobile music

By Eamonn Forde

NOKIA'S GLOBAL HEAD OF MUSIC WARNS music sites relying solely on ad sales have no future. In an exclusive interview, Liz Schimel also criticises rival subscription services for not working with the right partners.

A month after Nokia launched Comes With Music (CWM) DRM-free in China, Schimel says the service is well prepared to clear the adoption hurdles that have held back Napster and Rhapsody.

She says, "A lot of these services have had offers with a lot of limitations and they haven't had the quality of partnership around acquiring and retaining customers that you need to create a truly mass market offering."

She claims Nokia is doing things differently. "It's about working with local content partners, operators and all the stakeholders in the value chain to get consumers excited about the service. It does take a big ecosystem to make sure the most desirable customer experience is delivered and the best engagement happens with users," Schimel says.

Schimel is also dismissive of adfunded services that lack a premium subscription upsell strategy, hinting

Mobile music stores: market leaders in Europe						
MOBILE MUSIC STORE	DIRECT-TO-MOBILE MUSIC DOWNLOADS	NUMBER OF USERS				
iTunes	28%	1.20m				
Nokia Music Store	22%	0.94m				
Vodafone Music Store	13%	0.56m				
Orange Music Store	9%	0.39m				
Jamba	7%	0.30m				

Source: comScore (May 201c)

that advertising could play a part in CWM's evolution.

"As the audience grows, there are going to be interesting ways to innovate our model," she says. "Potentially advertising can be one of them. As a standalone model, it has a lot of challenges. Most of the purely ad-funded models have struggled on the business model front. We are seeing many of those services migrating to subscription."

This comes after a recent KPMG-Ficci poll found that 80% of mobile users in India – where CWM has just launched under the title of Ovi Music Unlimited – would accept targeted ads in exchange for free song downloads. KPMG also estimates there are 500m mobile handsets in India, with just under half of them (45%) being music-enabled.

Nokia's move into China was the first market where CWM offered tracks stripped of DRM. "We hit the reset button in many ways in terms of how music can be discovered and delivered in China," claims Schimel. Asked if this meant CWM would drop DRM in other markets, she says, "We are always looking at service evolution opportunities and options as we look at our market and consumer needs."

Last year, Music Ally published figures indicating CWM is underperforming in markets like the UK, which suggests CWM's future may lie in developing rather than Western markets.

"We do not comment on figures but suffice it to say we are seeing a very nice ramp-up and roll-out of the service," says Schimel. "The highest growth markets in the world are an amazing opportunity for us. But we are also seeing usage in all our markets. There is a lot of for-



ward momentum for our service."

On this theme, Schimel is unable to confirm if or when CWM would launch in the US. "We haven't announced any further rollout plans," she says. "There has been a lot of speculation that I cannot comment on."

Against this backdrop, new figures from comScore claim that just 1.9% of mobile users in Europe download tracks over-the-air on to their handsets. Predictably, iTunes dominates, but Nokia was second and Schimel remains bullish for the company's future in music.

"We already have the largest footprint on the planet in digital music service terms now that we are in over 35 markets around the world," she concludes. "The mobile music space is very vibrant right now."

eamonn.forde@me.com

Consumers value ownership over access

A STUDY OF DIGITAL MUSIC CONSUMERS IN THE UK HAS FOUND that 64% of respondents said they preferred to own music, while 73% said they would not shift completely to a music subscription model.

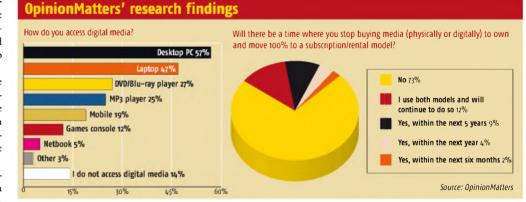
OpinionMatters conducted the survey on behalf of computer manufacturer HP. It found the average Briton's media collection is worth £482 while 27% of respondents valued their digital media library at less than £50.

HP consumer marketing manager for the UK and Ireland Pamela Moline says, "We wanted to understand that gap between what is possible and what people currently do."

The survey covered 1,000 people aged between 16 and 60. It found that 14% of them have never accessed any media content digitally. While the 16-24 and 25-34 age groups were the most digital-savvy, 39% of them are still buying CDs and DVDs.

The desktop PC is the main way for consumers to access digital content, with 57% of them doing so this way (see bar chart, above).

Arising from the study, HP and



OpinionMatters developed descriptions of consumer types.

- Futureheads: "Roughly 16-30, they accept ads on things like TV streaming sites. They embrace technological change and will choose digital over physical."
- Rolling Stones: "Around 30-50, they love technology, but will only invest in it if they have seen it is going to come good. They are the most likely to use digital subscription and rental services."
- Suspicious Minds: "Aged 50-plus, they are the most resistant to tech-

nological change. Moving to a subscription service is not for them."

Streaming services are, however, starting to come of age. We7, for example, has just reported its first month where ad revenue has covered all royalty payments. Spotify, meanwhile, has launched two new free and paid access tiers, perhaps giving indicators of the shape it will take when it launches in the US later this year.

Then there is Apple and the speculation around what it will do with Lala, the streaming music company it bought last year. Little is know about its plans, but some form of streaming solution is expected. Last year, the BPI reported that streaming services accounted for less than 1% of label income (with revenues of £8.2m), but Apple's plans and a US launch for Spotify could really push the access model into the mainstream.

"People's relationship with their music and what is possible is still confusing. They are perhaps more traditional than we anticipated," concludes Moline.



EMI TG12345 (mk3 EQ) 24/16/2 console with Direct Outs EMI TG12345 (mk2 EQ) 8/2 channel sidecar (with link to busses) RCA 76b 6 channel 1950's Mono Valve mixer Studer A800 mk3 24 with full remote/autoloc. & 16 track headblock Pro Tools HD3 32 I/24 O Dual 2.7 G5 with plug ins/20" monitor/2.5 gig RAM Waves Gold Bundle Vers 6 Plug Ins for Pro Tools & Autotune Radar 1& IZ with remotes 1960s Studer C37 2 track _ inch mastering machine Studer B62 1/4" Dolby S X 24 Dolby SR X2 KRK E8B Monitors 2x Genelec 1031 monitors Genelec 7000 6.1 Bass Management System Yamaha NS10s Auratones Fairchild 670 Stereo Compressor Fairchild 660 Mono Compressor Teletronix LA-2A Comp/limiters Teletronix LA1 Compressor 2x EAR 660 Comp/limiters 2x Urei 1176 (black face) Comp/limiters Gates SA-39b Compressor SSL Al Smart C1 Mix Buss Compressor 2X Empirical Labs Distressors

A vintage studio in London that you may not have heard of...

... but the Stereophonics, Snow Patrol, Kylie Minogue, Boyzone,
The Verve, James Blunt, Regina Spektor, Richard Ashcroft,
Jarvis Cocker and James Morrison are just some of the recent
artists who have recorded with us.

State of the Ark studios mixes the best equipment from the past with the latest technology all wrapped up in a very laid back location.

Our studio has a vintage EMI TG desk, fully-equipped live room, as well as four separate isolation areas, of which two are large enough to record drums. We have a great collection of valve outboard gear, valve mic amps and a comprehensive selection of rare valve and ribbon mics. Also available when working at State Of The Ark are vintage drums, basses, guitars, amps, a Steinway B grand piano, a vintage upright, as well as Hammond B3, Wurlitzer, and much more.

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54a AKG D12 AKG C12 AKG C12a x2 Lomo Tube Ribbon Mics Stereo

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News publishing

Star links up with Kobalt with launch of publisher

David talks Bootyman

Launches

By Charlotte Otter

CRAIG DAVID IS MOVING into publishing with a new outfit that becomes the first to tap into a service being launched by Kobalt Music.

Bootyman Music Publishing, created by David to allow him to develop and nurture new and established songwriting talent, will be administered worldwide by Kobalt and will see the independent publisher provide the company with a number of services including administration

The company will also have access to Kobalt's Next Generation Portal 3.0 Digital System (see story

Kobalt CEO Willard Ahdritz says he is "honoured" David has linked up with his company. He adds, "We are really looking forward to working with him."

Bootyman currently represents David's own material. However, the Ivor Novello-winning songwriter stresses the deal is not a vanity project and argues that by signing up the rights to his own songs to Bootyman he is showing prospective songwriters and producers he has faith in his business.

"It would look a bit odd if I had set up a publishing company which



didn't have my own works signed to it. It just makes a lot of sense and it shows to people I want to sign that we will all be going in the right direction," says David.

He adds that he has two producers and two songwriters "waiting in the wings" ready to sign to the new outfit.

David says he was inspired to establish Bootyman, which will be based in London, after years of advising up-and-coming songwriters, producers and artists on securing good publishing deals. "I just got to the stage where I thought it was time that I should set up my own, rather than keep on suggesting other companies. I understand the needs of artists and producers and this company is designed to help nurture and develop this," he says. "I don't want artists to work with people who are simply successful right now - I'd rather see them work with the person who is right for the job."

David says Kobalt is the ideal partner because he believes the publisher shares the same vision and ideals as himself

"The way Kobalt runs has a lot in common with the way I want to run my own company," he says. "Kobalt has eyes and ears on the ground and is excellent at finding and developing new talent which is exactly the same kind of environment which I would like to have at Bootyman. They have a lot of excellent songwriters and producers who it would be great for artists to work with. I am really excited by what the future holds."

Kobalt is also promising to offer Bootyman use of copyright management tools such as the product works search, royalty analysis tools linking products to works and revenues, real-time duplicate claims reports, detailed works summaries, in-depth royalty tracking reports, quarterly summaries and royalty registration

David describes the company's administration as "first class"

charlotte@musicweek.com

Next Generation of Kobalt ready to roll

KOBALT MUSIC GROUP WILL LAUNCH the next version of its transparent administration system to all of its clients at the beginning of June, allowing users to access information from collections in digital music sales and revenue streams.

The Next Generation Portal 3.0 Digital system will also offer clients information on audio visual performance royalties collected from licensed content in global film and television productions from the last two years, as well as plays and sales on digital music services around the world

"Artists know that there is money to be made from ring tones, digital downloads, music streaming etc, but what is rarely explained to them is how much money is collected and where exactly it comes from," says Kobalt CEO and founder Willard Ahdritz.

"The idea here is to take transparency to the next level into different royalty streams and to give our writers the confidence to know that money is being collected and the ability to know exactly where the money is coming from."

Details of the new portal were first announced at Midem earlier this year. However, Kobalt has now

"What is rarely explained to artists is how much money is collected and where exactly it comes from"

WILLARD AHDRITZ, KOBALT

revealed that as well as offering a breakdown of revenue detail from nearly all digital sales outlets in each territory, users will be able to look at the status and amount of every sync licence as well as the status of receipt of film and TV performance revenues globally by licensee and by territory.

The new features, which will be an addition to Kobalt's 3.0 database, took about two years to develop by the publisher's inhouse team of software developers and computer programmers.

According to IFPI figures, digital sales last year accounted for 43% of US music sales, while in the UK, the figure was 25%.

"Digital sales are necessarily new revenue streams," notes Ahdritz, "but the way Kobalt is defining them is better. As they start becoming are larger part of a writers revenue, it is essential for them to know exactly what they are being paid for."

Sync survey April 2010 by Chas de Whalley



Charlatans and chocolate prove a winning blend

from today's multi-platform music industry is that a good sync invariably leads to boosted sales and a hit record. In reality, of course, that is seldom the case. Indeed, any real chart success derived from a

PART OF THE MYTHOLOGY grown commercial comes more often than not as a happy accident rather than the result of any careful planning, cross-promotion or co-operation between brands and music rights

> Consequently the ad teams at EMI Music Publishing, Universal

Film and TV and music supervisor Abi Leland were pleased enough to be rewarded for all their hard work with sync fees and the prospect of repeat revenues when ad agency Adam & Eve chose a cover by Guillemots frontman Fyfe Dangerfield of Billy Joel's 1986 number 53 hit She's Always A Woman for John Lewis's latest campaign. Little did they think they might have a potential monster on their hands.

But then more than 100,000 You Tube visitors watched the 'Seven Ages of Woman' ad in the first week after it aired on April 22 while Dangerfield, touring his first solo album Fly Yellow Moon, found himself receiving sustained calls from the audience for the song. All of which drove Geffen to prepare the track as an iTunes single and strip it onto a new version of the album as soon as possible. Subsequently both formats have made robust chart appearances providing an unexpected impetus to Dangerfield's bid for this year's Barclaycard Music Prize - while

Sony too, reports a significant spike in Billy Joel's catalogue sales. So are sync sector legends made.

Peermusic and sound design company McAsso Music are also hoping a Daily Mail campaign featuring Buddy Holly's Everyday could prove a fairytale breakthrough for young street singer Brooke Sharkey as well as a lucrative sync deal. After debuting the 1957 original (and B-side to debut UK hit Peggy Sue) in an initial campaign before Christmas, agency M&C Saatchi then hired McAsso to provide re-arranged semi-acoustic soundbeds to half a dozen differing spots promoting the national newspaper's daily supplements, thereby providing the perfect platform for Sharkey, who had been spotted busking outside its offices. With the ad scheduled to be running until the end of the year, discussions are underway for a commercial release of one of her new adaptations within the next couple of months.

A surprise sync has also added an extra dimension to The



celebrations. The soundtrack to Cadbury's latest Glass and a Half Productions clip - which is built on the premise that great chocolate is mixed like a DJ mixes samples and loops - is a newly recorded version by the band of their 1990 number nine hit The Only One I Know. It was originally put together earlier this year specially for a Hovis ad but missed the cut only to be picked up at the last moment for this amusing Chocolate Charmer film. It neatly kicks off a campaign which includes a Beggars Archive reissue of their debut album Some Friendly (complete with extra tracks) as well as a brand-new CD collection which is currently at the final mixing stage.

Producer inks deal in advance of Alan Pownall album

Eliot James's EMI deal goes according to Plan B

By Charlotte Otter

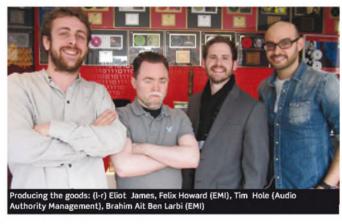
PRODUCER ELIOT JAMES has signed his first publishing contract to reflect his increasingly collaborative songwriting efforts.

EMI Music Publishing has secured an exclusive worldwide agreement with James, which will see the producer teamed with upand-coming artists as well as producing bespoke compositions for sync activity.

The Plan B and Kaiser Chiefs producer has recently been credited with co-writing credits on Alan Pownall's debut album True Love Stories, due for release on July 12.

Lead single Chasing Time - cowritten by James - featured as a single of the week on Fearne Cotton's Radio 1 show and caught the eve of EMI Music Publishing A&R manager Daniel Lloyd Jones and head of A&R Felix Howard.

"We heard excellent things about Eliot," explains Lloyd Jones. "When Alan Pownall became Fearne Cotton's single of the week, I knew we had to sign him there and then."



Lloyd Iones believes Pownall will become a big seller over the summer, resulting in increased exposure of James. "This signing was a pre-emptive strike, but one which I hope will profit Eliot and EMI very nicely," he adds.

Lloyd Jones says he plans to find James, who has also produced Noah and the Whale, Does It Offend You, Yeah?, Bloc Party and Kate Nash, as much writing and production work as possible, alongside specific creative briefs for adverts, film and TV.

"Eliot is a very versatile writer

due to the variety of people he has worked with over the years," notes Lloyd Jones. "I would be confident to put him in a room with artists from pretty much any genre and see him produce some fantastic results. He is also a producer and a composer and I am keen to get him sync activity in adverts, television programmes and films. I feel bespoke compositions of this kind will be the next natural step for him to take as his music is extremely accessible, whilst still remaining distinctive and original."

charlotte@musicweek.com



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

- 1 BAD BOYS Alexandra Burke feat. Flo-Rida James, Busbee, Watson, Summerville, Evans Kobalt, Sony/ATV, Universal, Crosstown Sones
- HAVEN'T MET YOU YET Michael Buble Buble, Foster-Gilles, Chang Universal, Warner/Chappell
- BOYS AND GIRLS Pixie Lott Thornalley, Hauge, Lott, Sony/ATV, Universal
- EVERYBODY IN LOVE (PUT YOUR HANDS UP) JLS Hector, Rotem, Don
- BREAK YOUR HEART Taio Cruz feat. Ludacris Cruz, Smith EMI, Chrysalis
- I GOTTA FEELING Black Eyed Peas Guetta, Riesterer, Adams, Pineda, Gomez, Ferguson Cherry

Lane, Catalyst, EMI, Present Time

- **HAPPY** Leona Lewis Tedder, Bogart, Lewis Sony/ATV, Kobalt, BMG
- SWEET DREAMS Beyonce Scheffer, Wilkins, Knowles, Butler EMI, Sony/ATV
- 9 EMPIRE STATE OF MIND Jay-Z feat. Alicia Keys Keys, Robinson, Carter, Hunte, Augello

h 10. EMI. Global Talent

10 OOPSY DAISY Chipmunk Olatunji, Riley, Ighile, Abrahams, Orabiyi, Essien Global Talent, Universal, BMG, Fuel

An upbeat and commercial selection makes up the most-played songs in British shops for the first quarter of this year

Topping the list is Alexandra Burke's Bad Boys, jointly published by Kobalt, Sony/ATV, Universal and Crosstown. Canadian superstar Michael Buble takes the runners-up slot with his top five single Haven't Met You Yet, penned alongside Amy Foster-Gilles and Alan Chang, while Pixie Lott, ILS, Taio Cruz and the Black Eyed Peas make up the rest of the top half.

Sony/ATV is this week's publishing winner, claiming credits on five of the top 10 tracks, including former X Factor winner Leona Lewis's smash Happy and Beyonce's Sweet Dreams, in seventh and eighth

Chipmunk's Oopsy Daisy comes in final position, proving popular with shoppers up and down the country and an addition to the charts for independent publisher Fuel.

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Bacardi Rum	Danca Loca	Mitchell, Buttle	Mr Bongo	Sao Benitez	Mr Bongo	RKCR, Y&R	Sync Agency
Boots	A Lady Loves	Gordon, Myrow	EMI	Eartha Kitt	Polydor	Mother	Major Tom
Cadbury's	The Only One I Know	Blunt, Collins, Burgess, Baker, Brookes	Warner/Chappell	The Charlatans	n/a	Fallon	l10Q
Daily Mail	Everyday	Holly, Petty	Peermusic	Brooke Sharkey	McAsso Music	M&C Saatchi	Torchlight
Dulux	Midnight Cowboy	Barry	EMI	Sigmund Groven	Grappa Music	Euro RSCG	Sync Agency
Fanta	Shut Up and Let Me Go	De Martino, White	Warner/Chappell, Sony/ATV	The Ting Tings	Sony	Coca Cola direct deal	Tummy Touch
Grolsch	It Don't Mean A Thing (Mr Scruff mix) Ellington, Mills	EMI	Louis Armstrong	EMI	Leith Ba	nd & Brand Assoc
Halifax Cash ISA	Ice Ice Baby	Van Winkle, Bowie, Mercury, Deacon, May	EMI,RZO, Sony/ATV	Vanilla Ice	EMI	DLKW	Curved Arrow
John Lewis	She's Always A Woman	Joel	EMI	Fyfe Dangerfield	Geffen	Adam & Eve	Leland Music
Kellogg's Special K	Sunny Day	Williams, Myers	Kobalt	Joy Williams	Zync Music	JWT	Jeff Wayne Music
Last Minute	The Cave	Dravs, Chevallier, Navel, Cushan, Debney	Universal	Mumford & Sons	Island	Karmarama	n/a
Marks and Spencers	Got To Be Real	Paich, Foster, lynn	Sony/ATV, IMN, Peermusic	Cheryl Lynn	Sony	RKCR, Y&R	n/a
Peugeot 308 Allure	Easy As 1-2-3	Hague, Thornally, Kirkham	Universal	Stephanie Kirkham	Voodoo Productions	Euro RSCG	Soundlounge
Piriton	Wake Up Boo	Carr	Warner/Chappell	The Boo Radleys	Sony	Grey	Platinum Rye
Samsung Monte Phone	e Halcyon	Boardman, Cook, Cocksedge	Universal	Delphic	Polydor	ВМВ	Platinum Rye
Strongbow Cider	Coronation	Eshkeri	Sony/ATV	Ilan Eshkeri	Paramount	St Lukes	Leland Music
Tesco Florence & Fred	Magic	Myers, McDonald	Kobalt, EMI	Mozella	Motown	The Red Brick Road	Major Tom
Tropicana Fruit Juice	Listen To The Music	Johnston	Warner/Chappell	Doobie Brothers	Warner	DDB	Platinum Rye
Volvo C70 Series	Oh Boy	Carlsson	Bucks	Miss Li	National	Arnold Worldwide (Boston) n/a
Whiskas	l Got Love	Fox	Notting Hill	The King Blues	Blackbook	TBWA	Soundlounge

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News live

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- "Pop up" venue for north London
- · HMV appoints Warren to new Mama role
- OneTaste takes over Koko

Tickets for big summer events snapped up in record time thanks to sensible pricing

Festival sellout season arrives early

Festivals

By Gordon Masson

PROMOTERS WHO HAVE RESISTED exploiting the live music boom by hiking their festival prices are being rewarded with their fastest ticket sales this year.

Despite fierce competition for punters, heightened by numerous new events entering the market, fans are trusting festivals to provide "good value for money", according to promoters and ticket providers.

As a result, WeGotTickets expects to sell double the number of passes for UK festivals this year than it did in 2009. "The signs are very encouraging indeed," says WeGotTickets commercial director Dave Newton. "We're still in May, but when it comes to our 10 top-selling festivals, we've already sold 70% of the tickets that we sold in the whole of last year.



Newton argues that, while other areas of the entertainment sector might be flat or experiencing a decline, WeGotTickets' transactions prove that the public's desire for festivals is stronger than ever.

With 15,000 tickets snapped up for the 124 festivals WeGotTickets currently has on sale, Newton expects to sell more than 50,000 tickets for the whole season. This is a major step up from 2009 when the company sold just 28,000 tickets for

almost 240 festivals - almost double the amount of events.

Newton says, "Many of the smaller festivals sell in the days closest to the event - so we're definitely on target to double 2009's figures."

And this comes despite festivals competing amongst a finite pool of consumers and new additions to the swamped market including classical music gathering Serenata, kids' festival LolliBop and Isle of Man's Bay Festival.

Backing up the ticketing company's experience, a number of the country's biggest festivals such as T in the Park, V, Latitude, Bestival and Glastonbury have all sold out. Boutique events are also noticing strong sales: Cheltenham's 2000trees festival sold out last week, after increasing its capacity to 4,000.

Newton says there is a direct and obvious - correlation between price changes and ticket sales.

"The festivals that have increased their prices rapidly in the past few years seem to be the ones that are not doing so well with ticket sales, whereas the ones that have held their prices are flying," states Newton.

And those festivals perceived to be offering value for money are performing best. Newton cites the example of the £65 La Route du Rock in France, which this year features Massive Attack, The Flaming Lips and The National. "They've priced it so people here can buy their tickets and travel to Brittany for an overall price that is less than going to an equivalent festival in the UK it's a clever move and it's paying off with sales," says Newton.

Closer to home, Creamfields promoter James Barton also points to pricing as being key to success in 2010 "Creamfields is substantially up on ticket sales in comparison to last year's show, which sold out three weeks in advance," he says.

Association of Independent Festivals co-founder Rob da Bank agrees. He says, "There is a crazy amount going on at festivals for the price of the ticket, so they can be ridiculously good value for money." He reports that his Bestival gathering has sold out faster than ever, while sister event Camp Bestival is looking "really strong".

gordon@musicweek.com

Box Sco	re Live events chart	
GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE PROMOTER
508,769	X FACTOR LIVE Cardiff International Arena	18,880 3A Entertainment
410,393	X FACTOR LIVE Brighton Centre	15,360 3A Entertainment
280,078	JLS The O2 Dublin	8,703 M(D
276,045	LADY GAGA Odyssey Arena, Belfast	10,038 Aiken Promotions
147,126	30 SECONDS TO MARS SECC Hall 4, Glasgow	7,356 DF Concerts
137,582	30 SECONDS TO MARS The O2 Dublin	4,324 M(D
79,456	MACHINE HEAD Apollo, Manchester	3,056 Live Nation
75,218	MACHINE HEAD 02 Academy Birmingham	2,893 Live Nation
53,336	MACHINE HEAD 02 Academy, Glasgow	2,041 DF Concerts/Triple G
1.9 1.00	THE CTDANGLEDS On Acadamy Glasgow	2 106 DE Consorts

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Feb 21 - 27, 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

Ticket resale price chart

pas	prev a	rtist a	ve price (£)	dates
1	NEW	EASON CHAN	128	1
2	7	ROD STEWART	109	9
3	9	MICHAEL BUBLE	102	13
4	13	ALICIA KEYS	91	4
5	16	LADY GAGA	90	5
6	NEW	GREEN DAY	74	2
7	NEW	JLS .	62	7
8	NEW	WESTLIFE	57	22
9	NEW	METALLICA	48	2
10	NEW	LEONA LEWIS	45	10
11	NEW	KISS	43	5
12	NEW	BIFFY CIYRO	40	4
13	NEW	CHEMICAL BROTH	IERS 29	4
14	NEW	JULIE ANDREWS	25	1
15	NEW	DEADMAU5	24	1
16	NEW	FOALS	22	2
17	NEW	HOLE	21	2
18	NEW	FLIGHT/CONCHO	RDS 18	2
19	NEW	PAVEMENT	15	3
20	NEW	THE TEMPER TR	AP 13	3

Primary ticketing chart

pas	prev	event
1	1	T4 ON THE BEACH
2	2	BLACK EYED PEAS
3	3	WESTLIFE
4	6	MICHAEL BUBLE
5	5	LADY GAGA
6	NEW	CROWDED HOUSE
7	NEW	JLS
8	20	PINK
9	14	DOWNLOAD FESTIVAL
10	15	EVOLUTION FESTIVAL
11	10	ROD STEWART
12	18	FLIGHT OF THE CONCHORDS
13	16	FLORENCE + THE MACHINE
14	12	HOP FARM FESTIVAL
15	NEW	GLASTONBURY
16	11	SCOUTING FOR GIRLS
17	NEW	WAKESTOCK
18	NEW	ANDRE RIEU
19	19	PLAN B
20	NEW	SIMPLY RED

Experian

Keywords to make sense of mobile ticket service

A SERVICE IS BEING LAUNCHED which is thought to be the first to offer mobile phone ticketing to small- and medium-sized promoters.

Manchester-based Ticketsense has been developing the technology behind the system for two years. The product enables promoters to link a keyword in their advertising and promotions material to mobile ticketing for their event.

Ticketsense CEO Rhys Davies says promoters can visit the virtual box office on the company's website to create an account and set up a keyword for their event.

By including keywords in promo material alongside the Ticketsense code 60300, this means that when people text the keyword to the company, it can immediately offer tickets for the event by reply text.

Davies says the proliferation of web-enabled mobile phones allows Ticketsense to offer fans two ways to pay for their tickets. They can pay online either using credit cards or by adding the ticket cost to their mobile phone bill. Once payment is received the ticket is sent to the buyer as a text message.



One difficulty in including the ticket price as part of the user's phone bill is that mobile operators currently impose significant charges on such transactions.

Ticketsense earns a booking fee for every ticket sold, typically 20-25% of the ticket price.

Ticketsense is offering new clients the service free of charge for the first event. "Club promoters love it because they can set up a keyword that consumers can use again and again to get tickets for their events," reports Davies, who adds the service is geared towards the under-35s who are "glued" to their mobile phones.

He adds, "The benefits are consumers can buy tickets as soon as they see the promo material, no matter where they are. In turn, promoters can receive instant responses to their advertising, see tickets sales in real time via a web portal, avoid distribution costs and develop a list of buyers that may be interested in future pro-



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News diary

Mercury targets Razorlight fans

UNEARTHED

FORMER RAZORLIGHT DRUMMER and co-songwriter Andy Burrows introduced his I Am Arrows project to media and fans alike earlier this month with a gig at the Old Blue Last pub in London.

The gig, the first in a series of Old Blue Last dates, will be followed by two further dates in June and July, intertwined with a stadium support slot with Muse at the Stade de France in Paris next month

His label Mercury took advantage of Record Store Day last month, releasing a limited-edition seven-inch single as a package that also included tickets for the residency.

Mercury also gave away a free download of the track Nun, a move that marketing manager Rachael Paley says formed part of a wider data gathering effort ahead of the release. "We ran Spotify ads to drive data capture, as well as various viral videos made by the band," she says.

The album Sun Comes Up Again will be released on July 19 and the single Green Grass on July 12.

Paley suggests many Razorlight fans will gravitate naturally to I Am



Cast list

Mercury.

Marketing Mercury.

Jodie Cammidge, Lizzie Dickson Mercury.

Helena McGeough Josh Nicoll

Mercury. **Head of online** Azi Efthekari Mercury. ARR

Paul Adam,

Mercury

Arrows' music, "There's no doubt that Andy Burrows is an amazing songwriter," she says.

co-wrote Razorlight's biggest hits and he wrote every song on this album, and played every instrument. He's made a fantastic solo record that has drawn comparisons to Beck, Badly Drawn Boy and even George

Early support for the project has come from Zane Lowe, Edith Bowman and Nick Grimshaw at Radio 1, who have all aired Nun. At press, NME, The Fly, The Guardian and The Sunday Times have shown early support.

Paley says the focus now is on getting Green Grass to as wide a radio audience as possible and previewing album tracks online via some intriguing virals.

"Green Grass is going to be a huge radio hit and we want people to hear as much of the record as possible ahead of release," she says. "We're making animated videos for each song on the record, as well as a unique platform showcasing Andy's multi-instrumental capabilities that will soon be revealed.'

stuart@musicweek.com

ON THE WEB

SPOTIFY LAUNCHES TWO NEW ACCESS TIERS

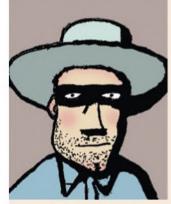
Sdeve: "It's positive to see a music business succeeding as Spotify clearly is, but I wonder if they're expanding too quickly in an effort to secure market share? If you look at their support site it's clear that some of the latest 'improvements' to the mobile app and social functionality are causing consumers frustration - particularly among those who are paying the top rate of £10."

AMNESTY FOR ANALOGUE

Tony Barnes: "The idea of an Amnesty is all very well but the idea of going digital means scrapping at least 10 radios in my house - three of which are part of 'hi-fi' systems, two of which are part of an MP3 players and one is in my car!"

Claudia Watts: "I have perfectly good radios dating back to the Fifties and earlier all around my house. They are stylish and wellbuilt, easily repaired, in sync with each other if I have more than one on as I go from room to room and use less electricity or battery power than digital ones."

Dooley's Diary



Hanging out with Kylie on the roof



DOOLEY FOUND HIMSELF in a particularly Antipodean frame of mind last week, with Australian star Kylie Minogue hosting a lavish rooftop party in London to promote her new album Aphrodite and New Zealand's fourth most popular guitar-based digi-bongo acapella-rap-funk-comedy folk duo Flight Of the Conchords in

town. In an object lesson in charm that would **shame** most British acts, Kylie, accompanied by Parlophone president Miles Leonard, worked the, er, roof like a pro, taking time to pose for photos and chat with all attendees, and even discussing disco with the Music Week man. Suffice to say, the album is very disco. In this picture (below) she is accompanied by a host of people from EMI, Napster, Play, HMV and Virgin Media... Meanwhile, the Flight boys scorched through the **music** industry rule book by actually taking time to attend their own aftershow party, following the second of their Hammersmith Apollo gigs.

Despite looking like they really could use some sleep, the band had punters queueing up for pictures and they dutifully obliged. And if you see them turning up for their gigs next week in a hovercraft.

well that was Dooley's idea... Also in town last week was Decca's new star Nikki Yanofsky, who jetted in for a showcase event but still had time to fit in an Abbey Road pilgrimage and a visit to Selfridges before returning to Canada. Pictured above (left to right) are: Alex Cowan (Decca), Nikki Yanofsky, Emma Newman (Decca), Richard Yanofsky, Rob (MD of Nikki's band), Dickon Stainer (Decca), Kate Farmer, Carol Wright (both Universal International), Elyssa Yanofsky, Kieran Thurgood and Mark Wilkinson (both Decca)... Was it a coincidence that Ivor Novellos organiser BASCA positioned Radio 2 and 6 Music's table right at the front of the stage, given its chairman Sarah Rodgers used her opening speech to blast 6's closure plans? Still, at least it ensured the likes of execs **Bob Shennan Lewis** Carnie and Jeff Smith plus 6 presenter Cerys Matthews clearly heard every word she was saying. Sat next to Rodgers herself at last Thursday's do was new Culture Minister Ed

Vaizey who just could not believe that Tom Robinson came up to him at the ceremony to proclaim, "You're Ed Vaizey!" As a fan of the 2-4-6-8 Motorway man and 6 Music presenter, Vaizey figured surely that approach should have been the other way round... Anagram of the afternoon went to host Paul

Gambaccini who revealed his ahem, pubic anal magic. "It may be true, but it's embarrassing," Gambo summed up... Lily Allen obviously hasn't learned from past mistakes, judging from her acceptance speech for songwriter of the year at the

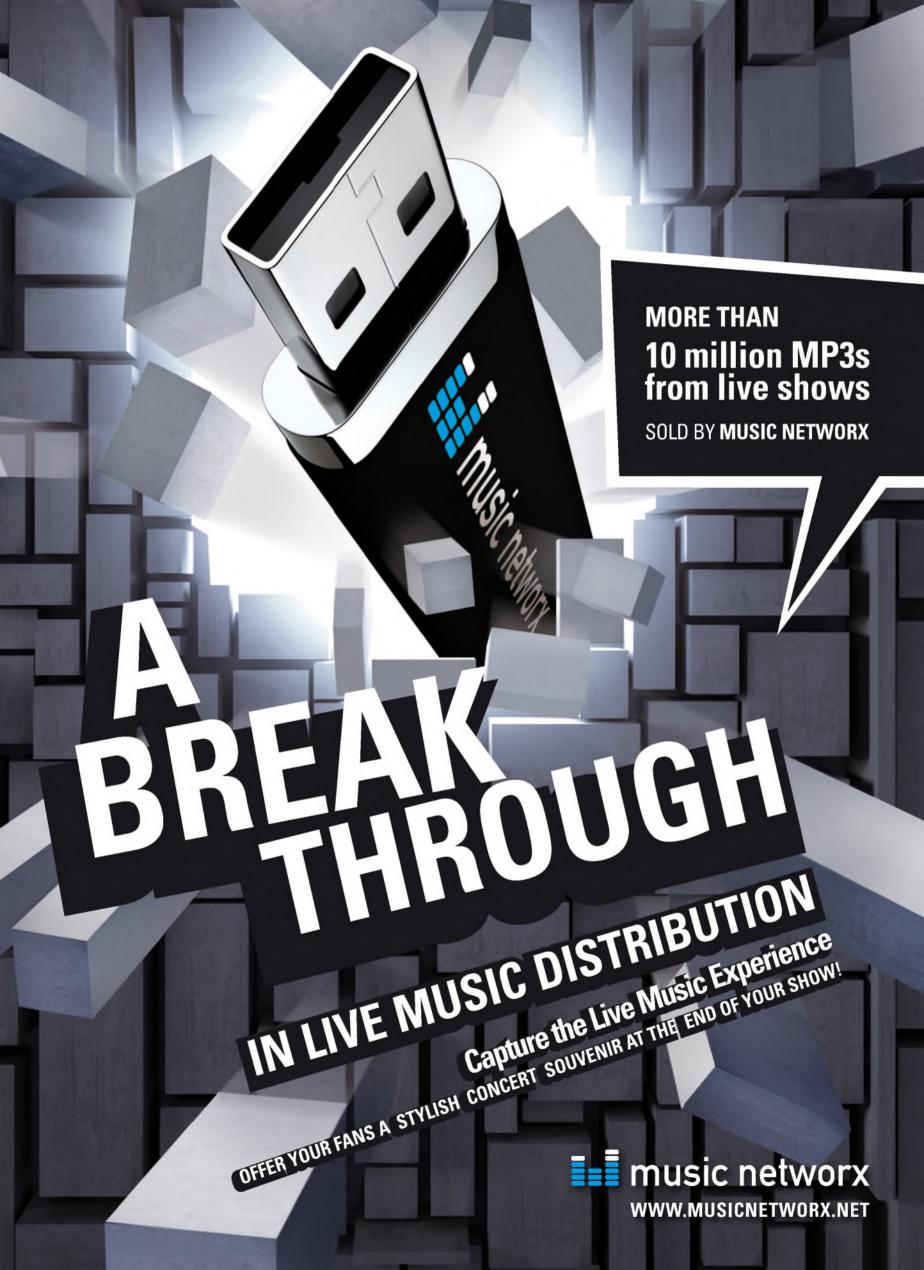
Ivors. The pop pin-up cheekily noted. "Everyone knows that all the best pop songs are 'stolen' would like to thank all the publishers who haven't noticed the similarity between my songs and theirs." Watch

this space for the inclusion of more co-writing credits on her last album then... Selling 1m copies of an album these days in the UK is really something to write home about. And so it was that Team Florence (pictured above) found themselves at the Hammersmith Apollo last week. presenting the titular Florence +

The Machine with a plaque to celebrate exactly this feat, after the third of her sold-out shows at the venue... That **Example** is one classy guy: the up-and-coming Brit rapper held an album playback at The Legion in Old Street last week, where guests were treated to free Nandos chicken (Example is one of the elite Nandos loyalty card holders, apparently). Keen to get their hands on some tasty free poultry were Professor Green and Calvin Harris, as well as garage don MJ Cole. All three feature on Example's debut album, which is out in June.. Our congratulations go to HMV, which raised £14.554.89 for design



nated charity CLIC Sargent with its five-a-side industry challenge, a couple of thousand up on last year - no mean feat in these straightened times. Congratulations also go out to Careline Services, who swept through the tournament undefeated, like a heated Norwich City knife through League One butter..



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Features

GERMAN MUSIC MAKING ITS MARK

After a 10-year spell of doom and gloom, the German music industry is back on its feet and posting strong results. Physical, digitial and live are thriving, with home-grown acts in particular doing good business. We look at a country with its sights now set firmly on the future

International

By Olaf Furniss

THE GERMAN MARKET IS BEGINNING to assume a quiet optimism again. The decline in physical sales for 2009 was a relatively low 5.3%, which, combined with the long-awaited rise in digital market of 22.9%, meant recorded music sales fell by a modest 3%, according to IFPI figures.

Further statistics published by the organisation show that, out of a population of 82.3m, the proportion buying music rose from 39.6% to 39.8%, while domestic repertoire continues to rise. And physical sales account for 85% of revenue, making it the second-highest proportion in western Europe after Portugal.

"CD sales have remained encouragingly stable," says Universal Music Germany CEO Frank Briegmann, citing exclusive special editions in high-price segments.

Other senior industry figures outline other factors for the continued popularity of the CD, with the IFPI's Stefan Michalk pointing to the relative conservatism of German consumers, which results in both record com-

"In the Eighties there was a bubbling feeling of creativity in Stockholm... in the past five years I've sensed that same feeling in Berlin"

WILLARD AHDRITZ, KOBALT

panies and retailers continuing to work the format.

This is echoed by Sony Music Entertainment GSA CEO Edgar Berger, who points to retail giants Saturn, Media Markt and Amazon's continuing commitment to physical product, along with the fact that the physical sales decline in Germany started earlier than in other territories.

Despite CD's enduring appeal in Germany, it is the increase of 22.9% in value of down-

load sales which is particularly welcome among executives. While this double-digit rise reflects a relatively underdeveloped market playing catch-up, Sony's Berger also believes that the number of online stores is also playing a part.

"Germany has more than 40 legal download platforms - more than the UK or the US," he says.

Yet even when it comes to buying legal downloads, it appears that the German consumer still exercises more traditional buying habits, with 39% of value stemming from people buying entire albums, compared to 36% in the UK. Moreover, single-track purchases accounted for a relatively modest 28% compared to 44% on the other side of the North Sea.

Meanwhile, illegal downloads continue to fall. A study of 10,000 people compiled by the GFK organisation revealed that the unit figure fell from 316m in 2008 to 258m last year.

Despite this drop in piracy, there remains frustration that the coalition between Angela Merkel's centre-right CDU party and the liberal FDP has failed to offer any tangible protection against piracy.

"Strong protection of copyright is mentioned in the coalition treaty," explains Michalk. "[But] still the strong data protection laws and general awareness for data protection is in conflict with effective action to fight internet piracy."

Others are less diplomatic: "Our politicians think that sending a text message is ultra-hip," complains one senior executive who has experience of engaging with the main parties at national level.



PICTURED
International
appeal: Cascada
and Rammstein
are two of German
music's biggest
international
exports

Rooted in the Reeperbahn Germany's thriving live scene



Ever since The Beatles cut their teeth in Hamburg 50 years ago, Germany has been an attractive live destination for foreign artists. A fantastic range of venues, events, promoters

and agents all cater for a public hungry for gigs.

Small- and medium-sized festivals such as Melt,
Haldern and Omas Teich have carved out their place on
the annual calendar, while on the bigger side Live
Nation-owned Rock Am Ring celebrates its 25 birthday

"As a tour destination it is perfect," says Thorsten Seif, managing director of Buback, a Hamburg-based booking agency, label, publisher and management company. "Regardless of whether you are in a small, medium or large city, there is venue catering for every type of music."

Ingo Beckman, director of the Munich-based Target Concerts agency, which boasts a predominantly international roster including Primal Scream, LCD Soundsystem and The Chemical Brothers, adds that there has been a discernable rise in international acts touring the country.

According to Stefan Lehmkuhl, head of the Melt!
Booking agency and organiser of both the Berlin an Melt!
Festivals, Germany's festivals are particularly popular
with punters from the UK.

"About a quarter of the Melt! Festival tickets are sold to non-Germans; we had about 2,500 Brits last year," he notes. This is attributed to the likes of Oasis appearing on the bill, affording UK fans the opportunity to see their heroes in a more intimate setting.

As a result, these music tourists are also being exposed to domestic talent such as Deichkind, firm festival favourites in Germany.

"When Deichkind played the big festivals there were agents from Denmark, the Netherlands and France who were all keen to book the band," says Seif, who manages the act

However, despite these positive developments, Jens Michow, president of the IKDV, which represents the German live music business, sounds a note of caution.

"In 2008, after 12 years of continuous growth, we had

to face a fall in revenue of 7% - the turnover fell from \in 3.8bn to \in 3.5bn," he says, predicting that results for 2009, which are due to be published in July, will reveal a further decline. Nevertheless, he points out that turnover does not always reflect profit and also welcomes last year's reform of the withholding tax system applied to bands.

Universal and Warner have added booking agencies to their operations in recent years, in a move which has already led to acts moving from independent agents to the majors

"It's not good for competition, but bands and managers have to decide what is in the artists' best interest," says Beckmenn.

Regardless of how the German live business develops, the opportunities it offers to international acts are likely

"Everyone wants to come here to sell their music," says Alex Shulz, managing director of Hamburg's Reeperbahn Festival.

Fifty years on, it seems some things have not changed.

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Features



Universal's Briegmann is more measured and feels encouraged by the establishment of a Government commission tasked with looking at digital issues. However, he believes that legislation must come soon.

"Germany needs to be much faster," he says. "Especially since France and the UK have shown that copyright offenders can be targeted successfully with campaigns involving rights owners, internet service providers and the executive authorities."

While German record companies continue to lobby for more robust legislation to protect copyrights, they have also taken steps to adapt to the changing market conditions

Warner and Universal have both established booking agencies (see box 1), with the former also offering a merchandise service and the latter teaming up with Germany's huge Sparkasse network of banks to launch the Sound Account credit card, which comes with 120 free downloads per year, a fan shop and competitions.

The German industry has traditionally proved adept at marketing and forming alliances with third parties. However, in recent years it has also been focusing on overcoming an A&R crisis. One insider refers to this as the "Eurotrash cocktail", which came about through a combination of ecstasy, cheap studio technology and the music channel Viva, which had a penchant for disposable dance/pop singles.

While breaking new talent has proved particularly challenging outside TV talent shows, domestic acts continue to account for a larger proportion of market share. Last year's best-selling album was Peter Fox's German-language release Stadtaffe, while in third place was Nichts Passiert, another German-sung release by Silbermond. The latter is particularly encouraging because the band are relative newcomers - high sales figures are traditionally the domain of established acts with loval fanbases.

This is further underlined by the growth of schlager, Germany's most enduring genre, for some a guilty pleasure but for many more simply a pleasure. In 2009 schlager's traditional pop sound accounted for 8.6% of the market, the highest proportion it has achieved in eight years. When coupled with the 1.9% share the similar-sounding volksmusik claims it is even more remarkable, as only pop (35.5%) and rock (18.9%) boast a higher share.

Based in Berlin, Kobalt Music Group handles sync plugging, deals with lawyers and collection societies and has stepped up its German signings during the past three years. And having come fourth on album chart share in the territory during the first quarter of 2010, Kobalt managing director Matthias Kind is in no doubt that it is worth being in the market.

"In Germany traditional publishing contracts are usually based on the GEMA distribution scheme, which provides a 60/40 split in mechanical royalties and an 8/12 or 4/12 split in performance royalties for life of copyright," he explains.

Kobalt founder and CEO Willard Ahdritz believes Germany's addiction to TV talent contests and thriving creativity is paying dividends.

"When I founded Telegram Records & Publishing in Sweden in the Eighties, there was a feeling of creativity in Stockholm," he says. In the past five years I've sensed that same feeling about Berlin as a thriving creative centre."

The company is also taking an innovative approach when it comes to boosting the profile of its local acts outside their traditional GSA market. In 2008 it engineered the collaboration between two of its clients: Germany's most successful solo star Herbert Gronemeyer and UK act Antony & the Johnsons, which led to the track Will I Ever Learn. This strategy has also been used to link up German act Stan Four with Esmee Denters, who is signed to Justin Timberlake's

It is a paradox that, while domestic talent is grabbing an increasingly bigger market share, German acts also appear to be gaining traction overseas.

Universal has a solid track record of successfully breaking German acts abroad, most notably with Rammstein and Tokio Hotel. And at the time of going to press, Germany's Eurovision 2010 entry Lena Meyer Landrut, who is signed to the major, is tipped as a favourite to win, potentially delivering further crossover success outside GSA.

Germany industry figures 2005–2009

	2005	2006	2007	2008	2009
Digital trade value (US\$m)	43.5	77.2	92.7	126.5	155.5
CD music sales (m)	114.7	114.4	113.3	105.1	103.3
Single-track sales (m)	17.5	26.0	34.5	43.2	49.2
source: IEPI					

Moreover, Warner's English-language rock'n'roll covers act The Baseballs are this week celebrating the Top 10 UK success of their album Strike, which recently picked up an Echo award.

But while some German acts eyeing international success sing in English, today's online distribution enables artists to access consumers with material in their native language.

This is the case with electronica act Jeans Team whose Keine Melodien was used on a VW Golf ad - as well as electro/punk act Frittenbude. The latter are released via Hamburg indie Audiolith, which also boasts a booking agency and publishing company.

"Audiolith acts have played Russia, Croatia, The Netherlands and Poland," says label founder Lars Lewerenz. "When the beats drop everybody dances and people don't care about that lyrics are in German."

His company was formed in 2003, a particularly bad year for German labels, both major and indie. However, it seems its adoption of a model including revenue from booking, publishing and merchandising has helped it prosper.

For Hamburg's Buback company, which has a comparable structure and also manages festival favourites Deichkind, business is also booming. "We are doing really well, but all around us, small indies are having an increasingly difficult time," says managing director

Thorsten Seif.



Local heroes: German stars

Tokio Hotel with Universal Music Germany CEO Frank Briegmann

Glory bound?: Universal Germany signing Landrut is being tipped by many as a favourite to

win this year's

Eurovision Song

Contest

PICTURE

Conferences calling Germany's network of industry events



When Popkomm organisers Berlin Messe announced that the trade fair would be cancelled in 2009, few could have predicted that a year later several German cities would be vying to host the country's key music business event.

The beginning of May saw Leipzig's Pop Up convention, which was established several years ago to serve the grassroots indie sector. It will be followed by Cologne's CO Pop in June, then Berlin Music Week and Hamburg's Reeperbahn Festival, which both take place

Many of CO Pop's panel participants hail from digital

companies and topics are peppered with business buzz words such as strategy, leadership and creative, while its live music programme appears to be geared to providing an interesting and eclectic mix of both German and international acts

Berlin Music Week sees a number of events in the German capital come together under its banner. These include the Berlin Festival, an exhibition element under the Popkomm brand and seminars organised by All 2Gether Now, which was launched in 2009 to fill part of the gap left by Popkomm's cancellation.

All 2Gether Now programme director Andrea Goetzke will devote the first two days to discussion topics suggested in advance by delegates, with the most relevant to be added to the seminar programme coinciding with the Popkomm exhibition. Meanwhile, some showcases will be incorporated into the Berlin Festival, while others will take place at the Kulturbrauerei venue complex

"It was difficult to get off the ground but now everyone is singing from the same song sheet," says Popkomm managing director Ralf Kleinhenz.

Over in Hamburg, the Reeperbahn Festival added to

last year's multi-venue extravaganza by launching its Campus initiative. Coordinated by former Popkomm seminar organiser Manfred Tari, it will also host the AGM of live music organisation IDKV.

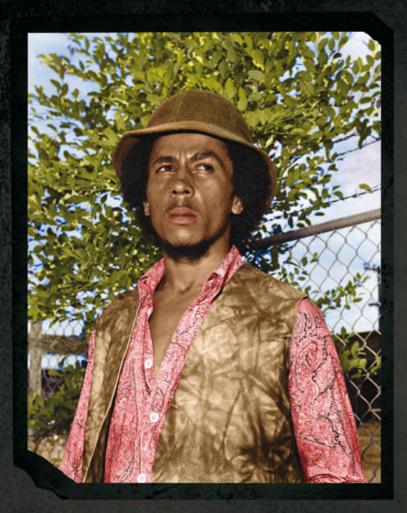
According to Reeperbahn Festival managing director Alex Schulz, the launch of the Campus element last year caused confusion abroad.

"People kept asking us, 'What's going on in Germany?" he says, emphasising that, while the situation is new to his own market, it is not different to the UK, which boasts numerous conference events.

"You have to make the same decision in the UK," he adds. "Do I go to Liverpool Sound City or do I go to The Great Escape?"

For those interested in showcases above seminars, there are opportunities. Schulz and Berlin Festival organiser Stefan Lemke are on friendly terms and neither rules out booking the same band to play at their respec-

Anyone wishing to tour Germany in September might be advised to contact both and get the best of



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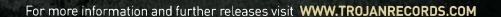
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Features

SUMMER OF DUB

Until recently dependent on physical formats, reggae has adapted to the download generation's needs. And with a wealth of releases on the horizon, many in the sector hope to win a new generation of fans

Reggae

By Lawrence Parkes

AT THE CLOSE OF THE FIFTIES the supply of driving US R&B that fed Kingston's sound systems began to dry up, forcing the operators to make their own records to stay one step ahead of their rivals.

Originally intending to play these discs exclusively on their sound systems as one-off custom-cut acetates, these Jamaican "blues" records proved so popular that the operators began to press them commercially. The Jamaican music business was born.

As blues developed into ska, rocksteady and reggae, countless entrepreneurs strove to make the music available to as many people as possible. But if a record made the international charts – and many did – it was invariably deemed too commercial and the artist termed a sell-out.

Retaining the authenticity of the music while reaching the widest possible audience has been a major contradiction throughout reggae's history and, although much has altered, nothing has really changed.

The reggae business has always risen to the challenges of new formats and markets and is successfully coming to terms with the today's changing climate.

"There's lots happening but in a different way," says Greensleeves product manager Chris O'Brien. "People still want the music and the business is adjusting to the fact that we no longer have a world based on record shops. Greensleeves and VP are exploiting all markets and trying to find as many homes for the music as possible. We are positive and remain positive. Things will only get better."

The coming months will see a number of strong reggae releases hit the market. Greensleeves has Volume Five of its highly successful Evolution Of Dub

boxed set series lined up for June, with further boxed sets from Culture and Dennis Brown due in the autumn. Also scheduled is London artist Gappy Ranks' Heaven In Your Eyes, a track that successfully mixes the old and the new via interpretations of classic Studio One and Treasure Isle rhythms, produced by the Peckings team.

In July VP Records, which acquired Greensleeves in 2008, is releasing Ernie Smith's Original Masters and The Definitive Federal Records from the hugely influential Federal studios on its 17 North Parade label, accompanied by liner notes from reggae historian Steve Barrow.

All will be available on vinyl and CD, while the forthcoming Beres Hammond Just A Man set from the Joe Gibbs stable will be accompanied by a limited seven-inch vinyl-only release of Do This World A Favour.

Despite the demand for reggae's heritage acts the business is not just about oldies and, although downloads may be dominated by tunes such as Bob Marley & The Wailers' Three Little Birds and Buffalo Soldier, new acts now represent a healthy proportion of overall sales. Gyptian's Hold You not only recently took the download chart by storm but also held the number one position in the reggae charts for months. It will

"There is a lot happening but in a different way. The business is adjusting to the fact that we are no longer based on record shops. Things will only get better..."



soon feature on CD and vinyl on VP's June release Reggae Gold.

Westbury Music Publishing managing director Felix Hines highlights a whole new generation of artists and producers, including singing sensation Taurus Riley, son of veteran vocalist Jimmy Riley, and Winston Techniques Riley's son Kurt, who is now producing dancehall acts. Both are represented by Westbury.

"We've been in the business for 26 years so whatever new is happening we're bang in the middle of it," says Hines

Westbury legal business affairs director John Handle says that at the heart of the company's catalogue is "classic reggae" which he says continues to pay dividends as new artists hear and exploit it.

"In the past few years there has been a significant rise in the amount of reggae being sampled by R&B and hip-hop artists – Estelle's Magnificent used Dave Barker & Ansel Collins' 1970 number one Double Barrel to great effect," says Handle. "There's a far greater awareness of the history of the music [now]."

Trojan Records is synonymous with reggae and the label is stepping up a gear this summer with a number of strong releases on its schedule. Universal's Jamaican music consultant Laurence Cane-Honeysett promises a new series of Trojan Originals representing some of the label's classic Sixties and Seventies albums complete with original artwork and sequencing.

Already released in the series are Desmond Dekker's 007 Shanty Town and Young, Gifted & Black from Bob Andy & Marcia Griffiths, while forthcoming releases will include Long Shot from The Pioneers and Tony Tribe's Red, Red Wine, the track UB40 took to massive crossover success.

A range of two-CD sets is also in the pipeline which aim to highlight the best work, from artists in the Trojan and Universal catalogues alongside a wealth of previously unreleased and rare material. The series will launch in June with Jimmy Cliff, to be followed by Bob Marley, Gregory Isaacs, Desmond Dekker, John Holt and Dennis Brown later in the year.

While Cane-Honeysett says Trojan's market is still CD-driven, vinyl releases are always worthwhile in terms of both sales and credibility and digital delivery is an increasing priority.

"The Trojan website will be relaunched in the summer and a lot more music will be made available on downloads, but the established market is still very much physical product," says Cane-Honeysett, who points to the label's forthcoming seven-inch collectors singles range as proof of its commitment to vinyl sets.

Reggae's live sector remains healthy and among

ABOVE
Up and coming:
Greensleeves
signing Gappy
Ranks has a summer of activity
planned, while VP
is set to reissue
Beres Hammond's
Just A Man album
over the coming
weeks

Original rocker:
Bob Marley's legend looks set to continue with a biopic and a whole host of reissues in the pipeline

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Features

RIGHT

Outdoors dancehall: Sizzla at last year's Rototom Sunsplash European Reggae Festival in Benicassim, Spain

BELOW

Dub gone crazy: Greensleeves releases Volume Five of its influencial Evolution Of Dub series this June



"Everybody's familiar with Bob Marley's story after 1972 but the previous 10 years need to be given the same profile"

ANDREW DAW, UNIVERSAL

this year's biggest events is the Rototom Sunsplash European Reggae Festival to be held at Benicassim, Spain on August 21-28, boasting a line-up that includes Jah Mason, Alborosie, Alpha Blondy, Anthony B, Glen Washington, Aswad and Fantan Mojah.

Rototom's Nicole Jewitt says, "With three main stage headliners and a sound system tent, the line-up is incredible; new names are being added daily."

The event will also feature the Reggae University, with debates, talks and meetings - last year saw Bunny Wailer and Island founder Chris Blackwell take part - while there will also be workshops and lessons for African drumming and cookery.

One presence will always prevail over the genre that he did so much to popularise and, 29 years after his death, Bob Marley still remains the voice and the face of reggae music.

"People are aware of who he is without understanding why he is so culturally and musically important," says Universal strategic marketing director Andrew Daw.

With that in mind, Universal's forthcoming release programme, which kicks off in August, aims to re-educate the public to the true significance and importance of Marley's impressive body of work.

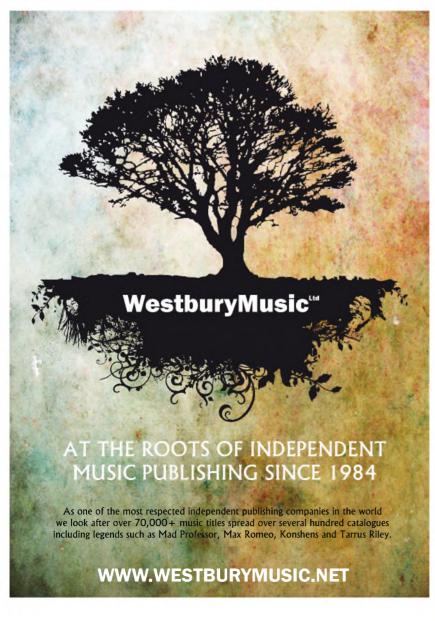
"Everybody's familiar with the story after 1972 but the previous 10 years need to be given the same profile," insists Daw

Much of Bob Marley & The Wailers' most important music was made between their leaving Studio One in 1966 and signing with Island in 1972. Universal has previously released some of the music but the forthcoming releases, beginning with a four-CD introduction in August and continuing with a number of themed sets from this crucial period look set to illustrate just how musically rich this element of Marley's catalogue is. "We promise that the catalogue will be given the full treatment," enthuses Daw, who will be looking to capitalise on next year's major Bob Marley biopic No Woman, No Cry.

Universal is looking to spread the appeal of Marley as wide as possible. "The task is to engage him with a younger demographic," says Daw. "Part of the plan is to come out with unfinished tracks for people to mix themselves and a fan vote as to what should go on the disc itself. People need to get involved."

Projects of this nature offer progressive ways of presenting reggae music but Universal is also "serious about getting some vinyl out" and seven-inch boxed sets of the Wail N Soul M and Tuff Gong singles are planned. "It is difficult but we have seen it enough times that when consumers are offered a good proposition they'll buy it," says Daw.

While the tried and trusted formats are still working, the reggae market is moving progressively forward. Artists and labels alike have to remain pragmatic to survive but many have adapted to the myriad changes in the market place. For the genre that oozes sun-soaked good times, the future looks as bright as it has ever been.





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Features

WORLD CUP A-GO-GO

Music Week looks at how the music industry plans to capitalise on World Cup fever this summer

Events

By Gordon Masson

MANY BUSINESSES ARE PREPARING FOR RECORD LEVELS OF ABSENTEEISM when the FIFA World Cup kicks off next month. The music industry is taking a far more chilled approach. After all, music is set to be a major beneficiary, with record company execs keen to exploit domestic and international interest in the event.

Live music has been part of the World Cup for a number of years now - who can forget Diana Ross scuffing her penalty shot at the 1994 opening ceremony? But this year things will kick up a gear with the first official FIFA World Cup Kick Off Celebration concert.

The June 10 event, organised by Live 8 producer Kevin Wall's Control Room company, is being staged at the Orlando Stadium in Johannesburg and will include performances by Alicia Keys, Black Eyed Peas, Juanes and John Legend. Shakira, along with South African band Freshlyground, will sing the official world cup anthem Waka Waka (This Time for Africa), placing her atop the list of acts set to benefit from global coverage.

Other African acts confirmed for the concert are Angelique Kidjo, Amadou & Mariam, Blk Jks, Hugh Masekela, K'Naan, Mzansi Youth Choir, Soweto Gospel Choir, Tinariwen and Vieux Farka among others.

With a potential TV audience of billions, the concert is one of the key promo tools for Epic's official World Cup album Listen Up!, which is released on May 31.

"If you have a good artist, a good song and the record company buys into it, then the World Cup can bring phenomenal success"

RICHARD OGDEN, RICHARD OGDEN MANAGEMENT

"A lot of the acts from the album will feature in the concert, while R Kelly and Shakira will also be part of the opening ceremony," says Sony Music senior marketing manager, commercial music, Havdn Williams.

"The album is being supplied to all the broadcasters who will hopefully use the music as the soundtrack to all the key moments during the tournament."

Indeed, to capitalise on the summer of football and entice music fans, Williams is working on a project with BBC Worldwide to create a Match Of The Daybranded album for the World Cup.

"The first time there was an official music programme at the World Cup was in 1994 in America when Simply Red had a song that nothing happened with," recalls Ogden, who now heads up Richard Ogden Management.

Four years later, when the tournament was hosted by France, it was a different story. "I commissioned a whole album of tracks and every country in Europe got behind it: Sony Europe was a real powerhouse then and would embrace projects like that," says Ogden.

Originally he wanted Jean Michel Jarre for the main track but after a very difficult meeting with then French football federation boss Michel Platini, the former soccer star insisted on a Latin-flavoured track. "Iasked Desmond Child to write something and came up with Allez Ola Ole," adds Ogden.

The resulting hit, La Copa de la Vida, broke Ricky Martin internationally. "It was Ricky's first fully English recording. His management understood the importance



and so did he and suddenly he was a worldwide superstar, which forced the Americans to take notice."

Major football finals have a history of generating platinum-selling repertoire. In 1970, England's official song Back Home (ironically penned by Scotsman Bill Martin and Irishman Phil Coulter) reached the top of the singles chart, setting a trend that lasts to this day. Other notable tracks include 1990's World In Motion by England and New Order, Luciano Pavarotti's Nessun Dorma and Skinner and Baddiel's 1996 collaboration with The Lightning Seeds, Three Lions.

While there is no official England track for 2010, there are a hundreds of efforts hoping to capture the nation's imagination during the tournament.

"Secondary marketing is becoming more important to record companies and, with people watching more sport while less are listening to radio, football provides great opportunities for promo," says Tom Roberts, who established specialist sports and music business Shoot Music Promotions in 2007.

Roberts notes that the trend of broadcasters using one song for an event is now out of favour. "There's a realisation that the international roster of games taking place deserves an international roster of music," he says.

When it comes to the use of music, the BBC says programme producers normally select their favourite tracks. "Many record labels send us music as it is released and this is helpful and makes sure that we have a library of contemporary music," says a Corporation spokesman.

"It is much easier than it used to be now we can take a lot of music out on hard drives. In the past producers would take a stack of CDs with them. [But] in a tournament like the World Cup where stories can change so quickly, we try and retain the ability to change

things on the day," he adds.

It isn't just TV that is looking to link music with its football coverage. Shoot is involved in a TalkSport World Cup competition which Roberts reveals has about 250 tracks vying to become the station's official England song the best known being Rik Mayall's Noble England, the 1966 England World Cup squad's Up There O England, Johnny Spurling's Capello Brick Road, Joe Elliott's England Rocks and the Parlophone release of Three Lions featuring the likes of Robbie Williams and Russell Brand.

"Parlophone's release of 3 Lions 2010 is the biggest driver for our England album. That's the single most popular football song in history so we're hoping that it will prompt interest for the album too," says EMI TV commercial manager Hester Goodman who is overseeing the release of England The Album 2010.

She adds the company has a history of putting out the unofficial World Cup albums. The last one in 2006 was a joint venture with Sony, which sold 130,000 units and went to number one in the compilations chart. This latest one is a joint venture with Warners.

She adds they will be concentrating on TV advertising, starting with the England v Mexico friendly on May 23. "Often the unofficial album does better than the official one, probably because it has a sprinkling of nostalgia," says Goodman.

One thing is for sure, with the last FIFA World Cup in Germany attracting a global cumulative TV audience in excess of 26bn, the tournament is a serious player when it comes to advertising campaigns for brands.

With three weeks until kick-off, Pepsi is already using Oh Africa by Akon feat. Keri Hilson for its pre-tournament teasers; Saatchi and Saatchi has picked Pixies' track Isla de Encanta for Visa Europe's ad; Coca-Cola is featuring K'Naan's Waving Flag; and Anomaly agency has a Grand Central tune to soundtrack its latest Sony promo.

FIFA's official partners - Adidas, Coca-Cola, Emirates, Hyundai/Kia, Sony and Visa - are obligated to spend about £100m during the World Cup finals, while tournament sponsors Budweiser, Castrol, Continental Tires, McDonald's, MTN Wireless and Satyam will further boost spending on World Cup-oriented advertising.

But the use of music during this summer's event will be more universal than ever. "We're working with sports bars to make sure music is being played in premises during the World Cup," says Shoot's Roberts.

As the world tunes in to watch the games, Ogden concludes that savvy releases can generate huge sales and cites Shakira's astute management who exploited the 2006 World Cup. "There was a FIFA music clip that they incorporated into Hips Don't Lie, so even though that song had nothing to do with football, they were able to use the World Cup to promote it and she had a massive hit," he says.

And the sales can be impressive even in the most unlikely markets. One World Cup album sold 2m units, and half of that was in the Far East. The last album also sold about 1m copies in Asia.

Ogden adds, "The bottom line is, if you have a good artist, a good song and the recond company buys into it, then the World Cup can bring phenomenal success."

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ABOVE

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the official World

the event's open

Johannesburg

on June 10

ground and Shakira (inset left) will reach bil-

Sony is hoping broadcasters will use Epic's official World Cup album Listen Up! as the soundtrack to World Cup highlights

TOP 10 TRACKS IN FOOTBALL STADIUMS

1. Doves:

2. Scouting For Girls: This Ain't A Love Song 3. Faithless: Not Going Home 4. GRUM: Can't Shake This Feeling 5. Keane: Stop For A Minute 6. Officer Kicks: Automatic 7. The Courteeners: You Overdid It Doll Green: I Need You Tonight 9. Detroit Social Club: Kiss The Sun 10. Hannah: I Believe In You

Period covers
April/May 2010.
Source: Shoot Music



Steve Levine, MCPS and PRS Board Member

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STEVE LEVINE: THE MUSIC MACHINE

After making a name for himself as a pioneering producer working with top international acts such as The Clash, Culture Club, Stevie Wonder and The Beach Boys, Steve Levine continues to forge ahead with exciting projects, including his own label Hubris. Music Week pays tribute

Milestone

By Johnny Black

ACHIEVING THE PERFECT MIX and getting the balance right are essential skills for any record producer but, with a glittering career spanning 35 years, Steve Levine is the living proof that mastery of those skills is just as vital outside the recording studio as inside.

A true renaissance man, Levine somehow makes it look easy to juggle the roles of Grammy-winning record producer, Sony Radio Award-nominated specialist presenter, Music Producers Guild chairman and director of PRS and BASCA, without ever dropping a ball.

"Well," he says, disarmingly, "there are 30 days in every month. It's just a matter of organising them."

Unlike almost everybody else in the music industry, when Levine was 13 he never wanted to be in a band. "My dream was always to make records. I went to Canterbury Technical High School for Boys and I had one of the very first cassette recorders ever. It was so exciting, I remember everyone crowding round it in the playground."

Encouraged by electronics teacher Mr Paige, Levine soaked up everything he could about oscillators and sine waves while his contemporaries were learning metal riffs and practising guitar-face in the mirror: "When I started my first job, as a tape op at CBS Studios in London, I encountered these new machines, Minimoogs and ARP2600s, and my understanding of electronics meant that I found them easy to work with."

It was the dawn of electronic music-making and Levine was instantly in demand, working with Sailor on their 1975 number two hit Glass of Champagne but, as he points out, CBS gave him a grounding in a wide range of recording environments. "I worked on songwriting demos, classical sessions with John Williams, Stephen Sondheim soundtracks and, when punk came along, I did the very first sessions with The Clash."

Once again, Levine's ability to embrace new ideas proved invaluable. "I'll never forget Joe Strummer walking in to Studio 3. He noticed we had put up screens around the guitar amps to get some separation." Strummer demanded to know what the screens were for and, when Levine explained, The Clash frontman said, "I dunno what separation is, but I don't like it."

Crucially, instead of rejecting Strummer's ideas, Levine simply absorbed them as another way of working.



PICTURED

Achievements: a music industry veteran with 35 years under his belt, Steve Levine now juggles producing, running a record label and a radio production company, and is a board member of various industry bodies

"It was the instant punk thing of getting the energy down fast without worrying about spill or whatever," he recalls. "We recorded 99.9% of the first Clash album there, but we never got credits so very few people knew we did it."

In 1977 Levine was assigned as tape op on Sailor's fourth album, Checkpoint, with The Beach Boys' Bruce Johnston as producer. Very quickly, Johnston recognised Levine's exceptional talents and insisted that he should be promoted. "Steve became our first engineer and his 1977 studio skills were brilliantly ahead of the technological curve of that time," remembers Johnston, adding, "Steve is a most amazing studio talent to this day but the best part is that he's my lifelong friend."

Levine's rapid rise through the ranks at the tender age of 19 caused what he calls "a bit of a stink" among some of his colleagues but it was an opportunity he could not ignore and he spent his next holiday in California work-

ing with Johnston on several projects and soaking up the emerging disco culture. When he returned to London his sights were firmly fixed on becoming a producer.

With his colleague Simon Humphrey, he started working up a project called Dance People at Studio 3 in the small hours, only to find himself sacked for unauthorised use of studio time. He quickly discovered he could earn more as a freelance than as a staff employee and returned frequently to the same studio at considerably higher rates of pay.

Levine and Humphrey's ongoing projects in the late Seventies did not set the world alight but they did win him a publishing advance from Rondor Music in 1981 which he immediately invested in another of his beloved machines – a spanking new Linn Drum.

"Steve was a total gadget freak," remembers Boy George, adding, "The first time I ever heard a CD was in

Career timeline

1958 Steve Levine is born in Hampstead, London.

1975 Levine engineers Glass of

Champagne, a UK number two hit for Sailor.

1982 Produces
Culture Club's international number one Do

You Really Want To Hurt Me and 5m-selling debut album Kissing To Be Clever.

1983 Produces
Culture Club's

number one hit Karma Chameleon and 10-times platinum-selling album Colour By Numbers. 1983 Produces David Grant's UK

Grant's UK hit Watching You Watching



1983 Levine wins both the BPI Producer of the Year and the Music Week Top Singles Producer awards.



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Steve's car." As singer with Culture Club, George would become the first significant beneficiary of Levine's wizardry with the drum machine that transformed early Eighties pop. "We were having trouble getting a deal. The general consensus was that I was a drag queen, not palatable for the pop market. Steve saw through that, he saw a much bigger picture."

Levine showed Culture Club drummer Jon Moss how to achieve a distinctive Burundi-style drumming pattern by playing his kit in sync with the Linn and they used this technique to make the fledgling band's first demos, White Boy and I'm Afraid Of Me, in January 1982 at EMI's Manchester Square demo studio.

"Their guitarist Roy Hay had never been in a recording studio before," remembers Levine. "I had bought an Ibanez guitar because I wanted to get a guitar sound like Nile Rodgers of Chic, which led to what people described as Roy Hay's texturing guitar, but it was my Ibanez."

Levine was downcast when EMI passed on those demos, but EMI's loss proved to be Virgin's gain when A&R man Jeremy Lascelles scooped them up. "Steve had a great feel for the technology. He was the right man in the right place at the right time," says Lascelles, now CEO at Chrysalis. "He helped define the sound of early Eighties pop. Culture Club was not particularly good live at that point but Steve made it work on record. Frankly, without him, I'm not sure Do You Really Want To Hurt Me would have been a hit.'

Levine, however, is quick to point out that Boy George's voice and eye-popping multi-ethnic transgender image did not do the song any harm either. "I knew that if the public could see George on Top Of The Pops, we'd

Sure enough, the Boy's first appearance on the muchloved TV chart show sent the band rocketing towards international success and an eventual 6m-plus sales of their first two albums. "At its peak Karma Chameleon was selling 60,000-plus singles a day and Culture Club went through the roof," recalls Levine. "The single and the album were both number one everywhere."

With Culture Club's international breakthrough, Levine's life changed dramatically and he was rarely more aware of it than in 1985 when he found himself working with The Beach Boys in Los Angeles. "I'd gone from driving around in a beaten-up old Mini to getting sunburn from the California sun," he laughs. Once again, his mastery of technology opened doors for him.

"One day in Westlake Studios the phone rang, and it was Stevie Wonder's engineer asking me if I would go to Stevie's house and help them sync up his two Linn

Levine jumped at the chance to meet one of his alltime idols and, after quickly resolving their drum problem, found himself chatting to Stevie. "I couldn't believe it. He asked if The Beach Boys wanted any songs and played me one called I Do Love You."

Days later, Levine and Wonder put the backing track and Stevie's guide vocal together in just one hour, and the Beach Boys subsequently overdubbed their stunning vocal blend. "Carl Wilson sang the lead," observes Levine, "but, if you listen closely, you can hear Stevie singing the final 'Wooh' at the end."

Levine's landmarks top five creations

The Clash: The Clash. CBS Studio 3, London, April 8 1977

"Simon Humphrey and I worked on all that early Clash stuff. They were very exciting and vibrant to work with. Micky Foote, their live sound guy, was the official producer but, to be honest, we did most of it until Mick Jones took over.'

Culture Club: Kissing To Be Clever, Red Bus Studios, London, Sept 1982

"Actually, I started that album in Rondor Studios, which was where we cut the demo of Do You Really Want To Hurt Me. At that point it didn't have George's slow vocal introduction. It started off with my keyboard. We added the intro later."



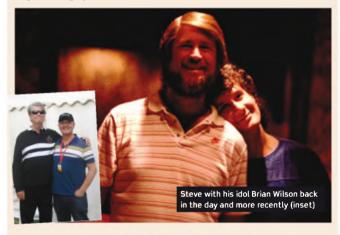




The Beach Boys: The Beach Boys, Red Bus Studios, London and Westlake Studios, Los Angeles, June 1985

"I've been fortunate to work with some of the greatest vocalists of all time, but Carl Wilson would be my number one. When you set the mike up and hear his voice, it sends tingles through you.'





Deniece Williams: Water Under The Bridge, Steve Levine's home studio, London, Jan 1987

"I've always loved soul and R&B, so I was delighted when Deniece won her third Grammy in the best gospel performance category with the song I Believe In You from this album"



Honeyz: Wonder No.8, Man Made Soul, London, Nov 1998

"Every single beat and note of that album was recorded in my spare room on the side of my conservatory. Later, there were remixes done which cost more than the whole album."



Career timeline

1985 Produces and Co-writes songs for The Beach Boys' 25th album The Beach



1987 Produces the Deniece Williams album Water Under the Bridge, which includes the Grammy-winning I Believe In You.

1989 Daniel Day-Lewis movie, Eversmile, New Jersey, is released with Steve Levine soundtrack.

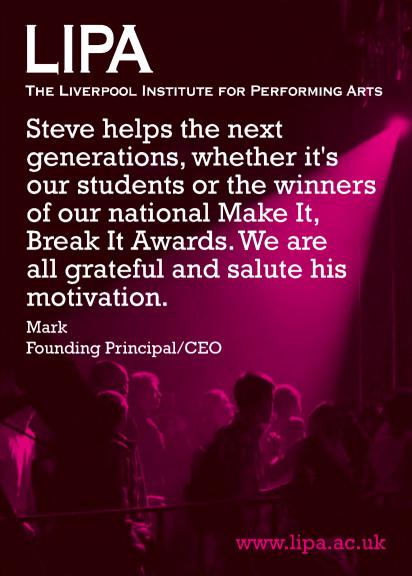
blum movie Mister Frost is released with a Steve Levine soundtrack.



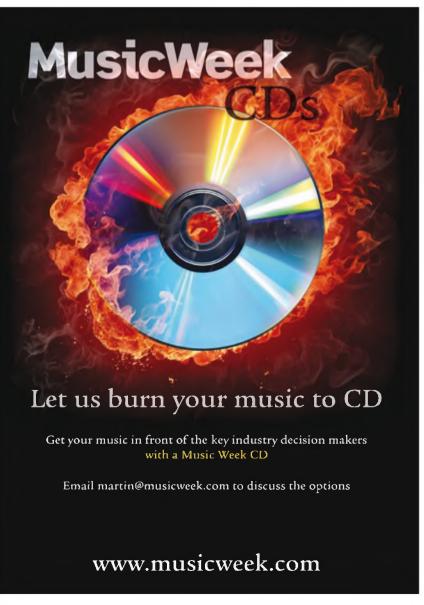
 $1997^{ ext{Produces the}}$ UK top five album Woman In Me by Louise, including her biggest hit single, Arms Around The World.

1998 Produces Honeyz' debut album Wonder No.8, which includes global hits Finally Found and End Of The Line.









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In 1987, the Levine-produced I Believe In You by Deniece Williams won a Grammy and by the end of the decade he was adding a new string to his bow, composing soundtracks for movies including Eversmile, New Jersey (starring Daniel Day-Lewis) and Mister Frost (starring Jeff Goldblum).

The good word about these led to Levine being asked to score a new TV series, She-Wolf of London. He was enjoying his new direction so much that he moved to California, only to find that – although his music was well-received – the relentless grind of producing music by the yard for a weekly TV series was not to his liking.

Returning to the UK he threw himself back into production, opening his own studio and working with a range of acts. "I did the Woman In Me album with Louise," he says, "whose management company First Avenue then asked if I could help with the Honeyz. Loads of producers had worked with them and hadn't got any results, but I immediately saw them as The Three Degrees or The Supremes – three talented and gorgeous girls who needed to be making white R&B."

Levine proved his point when his production of Finally Found became an international hit in 1998 but, typically, he is quick to acknowledge that a producer needs gifted artists as much as they need him.

"Celena Cherry of the Honeyz is a great songwriter. She wrote Finally Found and I don't care who else claims to have written it, I stood next to her when she was writing it. I heard her working it out. With the right encouragement she could have been Diane Warren," insists Levine.

But, ever-alert to the ways in which technology impacts on the business, Levine quickly recognised that the old order was changing as the industry evolved to accommodate new consumption models such as downloading. "I was one of the first people to get an iTunes Account." he points out. "and that has been yery useful."

Frustrated by working on several talented artists who failed to achieve their full potential because of underfunding, Levine took decisive steps to involve himself more fully in the career trajectories of the young artists he took under his wing. "My talent, I've realised, is working with artists who are, effectively, a blank slate. Everything I've really succeeded with from Culture Club to the Honeyz has been like that. I love hearing raw songs, the simpler the better, and working out how to help them achieve their full potential."

With that in mind, he started his own label, Hubris Records, and launched it in 2007 with Folie å Deux, the debut album from a new band, 6 Day Riot, who have since gone on to considerable acclaim.

As if producing music and running his own label is not enough to keep him occupied, Levine is also remarkably industrious in other fields.

Since 2006, in partnership with presenter Richard Allinson, his radio production company Magnum Opus has been making the acclaimed Radio 2 series The Record Producers, which were recently nominated for a Sony Radio Award. "I'm in awe of him, actually," admits Allinson. "Steve has huge experience and vast knowledge. He applies recording studio production quality to the programmes, so everyone raises their game. The genuinely clever bit is his talent for creating just the right environment for his artists to give their very best performance."

6 Music editor Paul Rodgers is equally aware of Levine's vital role in making the shows a success. "Steve offers brilliant insights into the production process. Like the guys he profiles, Steve demonstrates the importance of producers in music making."

Levine's wife Karen is instrumental in keeping his





PICTURED
(Clockwise from top left) Steve
Levine in the studio with Steve Winwood; with Paul
McCartney (right) and producer
Tony Platt (left); Steve and Hubris Records-signed Patch William with 6 Music's Tom Robinson



career running on the tracks, ensuring that he finds time for his other roles, which include board memberships with industry bodies PRS For Music, UK Music and The British Academy of Songwriters, Composers And Authors, plus chairmanship of the Music Producers Guild.

BPI chairman Tony Wadsworth has known Levine since 1978 when his new-wave band The Young Bucks benefited from the Levine touch in CBS Studios. "Steve was a very collaborative producer, didn't dominate the proceedings, and drew the best out of us in quite a subtle way," says Wadswoth.

"Thirty-odd years later, I'm seeing him bring those same skills to bear in the boardroom."

UK Music CEO Feargal Sharkey adds, "Since the mid-Seventies, Steve has stayed at the cutting-edge of the business. His legacy as a producer remains virtually unparalleled in the UK. Through his contribution to the UK Music board he continues to shape this ever-changing industry. It's an honour to work alongside him."

Yet another of Levine's many hats is the one he proud-

ly wears as a Companion of Paul McCartney's Liverpool Institute For Performing Arts, whose co-founder Mark Featherstone-Witty says, "Steve is wholly connected with us and enjoys sharing his knowledge with as many generations as he has time for. He's committed to the future, which also happens to sum up LIPA."

Most recently, though, Levine's ear for a great song has hit the headlines again with the Ivor Novello Award nomination for The Last Bus by the latest Hubris Records act, Patch William. Their singer Will Adlard enthuses, "The Last Bus underwent a transformation during the recording process, going from being an acoustic guitar part and vocal to a whole arrangement with cello, drums, bass, vocal harmonies and layered guitar parts. Working with Steve has helped transform us into a professional, tight band."

In the words of Beach Boy Bruce Johnston, "Steve, congratulations on all your music industry success for all these years." And, of course, in the years to come.

johnny.black@btconnect.com

Career timeline

2006 The first edition of the Radio 2 show

The Record Producers is broadcast. The show is now into its fifth series.



2007 Hubris Records, Levine's own

label, is launched with Folie à Deux, the debut album by 6 Day Riot.



2009 Appointed chairman of the Music Producers Guild.

2009 Sony Radio Award Nomination for Radio

2 show The Record Producers.

2009 The Last Bus by Patch William (pictured), a Steve Levine production, is nominated for an Ivor Novello Award.



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SOUL POWER

Forty years after the term 'northern soul' was coined, its influence still resonates. And with a dedicated audience eager for musical and celluloid momentos, commercially the scene has never been bigger

Northern soul

By Gareth Thomas

LITTLE DID LABEL BOSS, record shop owner and unlikely-looking soul fan Dave Godin know when he first used the term "northern soul" in his column in *Blues and Soul* in June 1970 that the burgeoning underground youth scene would still be going strong 40 years later.

The genre emerged at the tail end of the Sixties in the north of England, where forward-thinking kids took the mod ethic to its extreme, championing and elevating increasingly obscure US soul 45s to cult status. At its peak in the Seventies, soul all-nighters in Wigan, Stoke-on-Trent, Leeds, Wolverhampton, Bolton and Yate, among others, were attracting thousands of kids every week, dancing to hard-to-find singles spun by die-hard collectors.

As a teenager in the Sixties, DJ and Harmless label manager Ian Dewhirst was infected by the Motown sound. "I felt like I'd arrived home," he says. "For a 16-year-old kid in 1971, northern soul was the eighth wonder of the world – full of interesting characters and exclusive music. At its peak there were two to three thousand people every Saturday night at Wigan. It was a musical revolution."

Since then northern soul has had a pronounced, if covert, influence on the UK music scene. A tune which epitomises Eighties electro-pop, Tainted Love by Soft Cell, was a cover of an original northern soul indemander by Marc Bolan's wife Gloria Jones. Meanwhile, Yazz's version of the Stafford all-nighter classic The Only Way Is Up by Otis Clay single-handedly launched mainstream pop-house.

Nowadays, those once-young northern soul fans are now older guys whose children have flown the nest and have disposable income to spend on reliving their memories. This can only be good news for catalogue labels.

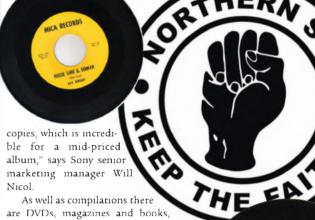
"[Northern soul] is obscure music that everyone is buying," says Union Square Music director of marketing Steve Bunyan. "It's an incredibly popular music because of the overall quality. It's one of our strongest and steadiest areas."



"For a 16-year-old kid in 1971, northern soul was the eighth wonder of the world – full of interesting characters and exclusive music. It was a musical revolution"

IAN DEWHIRST, HARMLESS RECORDS

All the major labels are involved in the compilations market with, in recent times, EMI's 101 Northern Soul Anthems and Universal's Complete Introduction to Northern Soul hitting the shelves. Sony is about to release Volume 2 of its Northern Soul Story, charting the music that came out of Wigan Casino, The Torch, the Blackpool Mecca and The Twisted Wheel. "Volume One has to date sold 20,000



As well as compilations there are DVDs, magazines and books, such as Northern Soul Stories (Soulvation) by Neil Rushton, who is currently working on a new tome about Tamla Motown. Meanwhile, David Cole has been running rare quarterly soul fanzine In The Basement for the past 15 years.

But it is not just a country for old men.
More recently, Amy Winehouse, Adele and
Gabriella Cilmi have reprised the sound of
northern soul and Duffy featured northern
soul dancers in her video for Mercy. And now, to
bring it bang up to date, a new film set within the
northern soul world of the early Seventies is being distributed by Universal. The movie is called Soulboy and
its theatrical release in September will arrive alongside
a two-CD soundtrack set via Universal, which exclusively features a Gabriella Cilmi cover of On A Magic
Carpet Ride. The rights clearance for the Soulboy
album has been overseen by Music Sales.

Discussing the project, Universal product manager Benita Kimera says, "It came about via the Universal Soundtrack Label, headed by Marc Robinson. Universal/Motown is the home to many northern soul classics and we are lucky enough to own some of the key masters of that genre."

As well as being involved in various compilation albums and releases via his own labels, publisher Paul

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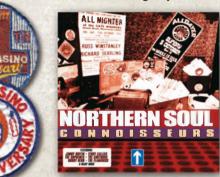
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Another delectable series Northern Soul Connoisseurs', compiled again by Richard Searling offering 18 tracks that represent the very best of this enduring music style.



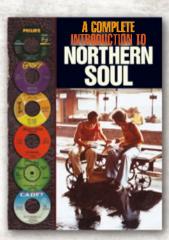
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Issue date: 12th June 2010 Street date: 7th June 2010

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Mooney, who runs Millbrand Music, has five songs represented in the film. Mooney describes his company as, "the only publisher who is seriously involved in the northern soul scene". He also controls the worldwide rights to the Herschel Dwellingham song Young Girl, a cover of which is featured on the new Capitol/EMI album by US retro-tinged act Eli "Paperboy" Reed.

"Young people are showing a great hunger for this kind of sound and for analogue, vintage and vinyl generally," says Mooney.

Russ Winstanley, who ran and DJed at Wigan Casino from 1973 to its closure in 1981, agrees. "The youngsters love it and it's never been busier," he maintains. "It's big in Japan and massive in Australia."

The increasing international interest in the genre now means that the same vinyl records which could have been picked up at allnighters back in the day for a few pounds now often cost a few hundred. The rise of online buying has seen a steady inflation in prices and just last year one of only two existing copies of northern soul stomper Do I Love You (Indeed I Do) by

Motown artist/producer Frank Wilson was sold for a | together a boy band, Injustice, inspired by the northstaggering £25,000.

And, while the majority of the sales of northern soul records are now online, some record shops have managed to weather the internet storm. Owner of London record shop Broadway Boogaloo Roger Stewart says, "It's not easy. But people come here because it's a ritual - going through records and pulling out that sound you've been after for years, looking at the label and the artwork. And it's a social thing, too."

On the events side, too, there are dozens of northern soul evenings, all-nighters and weekenders happening at any one time in the UK. The first festival to heavily feature northern soul takes place this August. The Vintage at Goodwood Festival will feature a northern soul arena with DJs and live acts.

Meanwhile, former Wigan Casino DJ Richard Searling runs soul weekenders at Blackpool and Birmingham which both attract crowds of around 2,000.

"We hold the World Northern Soul Dancing competition there each year," says Searling proudly. "And to date we have had more than 1m hits on YouTube." In addition Searling has released quality soul over the years on his Expansions label and has worked with all the major labels on compi-

Ian Levine, former Blackpool Mecca DJ, the man behind Eighties Hi- NRG and a controversial figure who has, in turn, been embraced and ostracised by the northern soul fraternity, has been putting

ern soul vibe. The band's debut album World's Most Wanted is released on May 31

BELOW LEFT

Richard Searling

DJ (centre) and

Wigan united:

Roger Stewart

(centre), now owner of London

Boogaloo

store Broadway

today

as a Wigan Casino

Over at Harmless, Dewhirst is about to release Soul Time!, an album of northern soul classics culled from the Brunswick label. "It's the accessible, midtempo, end of northern soul," he says.

But northern soul runs on the fumes of myths and legends, unreleased masters and acetates. Ady Croasdale, the man who brought northern soul to London via his long-running 6T's all-nighters some 31 years ago, is currently putting together a collection of music from Fame Studios in Muscle Shoals for his

Kent label, including an unreleased tune which is set to be massive on the northern scene: Breaking Point by Spencer Wiggins. The originals, as Dobie Grey once

sang, are still the greatest.



SEXPOEUR : PE

THE PREMIER INTERNATIONAL MUSIC, MEDIA, TECHNOLOGY AND ENTERTAINMENT FORUM IS RETURNING TO LONDON WITH A TOP CLASS LINEUP OF SPEAKERS AND BANDS FOR ITS THIRD ANNUAL EUROPEAN CONFERENCE AND SHOWCASE EVENT.

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Among those confirmed to appear at the event, which will once again gather senior music, media and technology executives from the around the world, are:

Nick Gatfield - President A&R Labels EMI N. America, UK & Ireland, Barry Dickins - Co-Founder, ITB, Nick Raphael - Managing Director, Epic Records,

George Ergatoudis - Head of Music, BBC Radio One & 1 Xtra, Ron Spaulding - President, Fontana Distribution, Jessica Koravos - Managing Director, AEG Live

(UK), Rob McDermott - Partner, The Collective (worldwide manager of Linkin Park), Kyle Hopkins - Head of Music Supervision, Xbox -Microsoft Media

Acquisitions, Jeremy Lascelles - CEO, Chrysalis Music Group, Oleg Fomenko - CEO, mflow, Ralph Simon - CEO, The Mobilium International Advisory Group and

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MUSEXPO Europe, which has successfully established itself as London's leading music industry conference and showcase event, will take place at London's Cumberland Hotel from June 14-15. The daytime conference will provide a perfect opportunity for executives from the UK, Europe and overseas to network, discuss new business ideas and share inspiration in the most exciting city in Europe. Meanwhile by night the Borderline venue will host shows by some of the hottest emerging artists from the UK and abroad.

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Features

THE 1978 LOOPHOLE

A little-known clause in copyright law regarding termination of copyright transfers could be good news for songwriters, with a lucky few eligible to reclaim some of their catalogues for keeps

RIGHT Songwriters active before, during or after 1978 will need to negotiate differing legal minefields to transfer their

copyrights

Contracts

By Susan Butler



NOW IS THE TIME for songwriters of songs from the Fifties, Sixties and Seventies to dust off their old publishing contracts, pull out a calendar and get ready to make some calculations.

Songwriters from anywhere in the world who gave up some or all of their rights during

those years may get their US rights back by terminating certain copyright transfers – even if they did not sign with a US company – but only during a very specific five-year period of time. And songwriters must take the initiative.

"The bulk of composers, particularly heirs, don't know about this stuff," says one New York publishing attorney. "When I'm advising a publisher or a potential purchaser [of a publishing catalogue], I tell them, 'You must assume the US rights will be terminated."

Under the US Copyright Act, "authors" or heirs have the right to terminate grants and licenses for their copyrights after a certain period of time subsequent to providing advance notice of termination. Navigating the technicalities is tricky. Even the US Copyright Office has been asking for public comment on how to deal with certain unanswered questions in the

law before some terminations take effect in 2013.

Some of the complications arise because the current copyright law came into effect in 1978 and it distinguishes between termination rights for works created before 1978 and for those created during or after that year. Bands such as Led Zeppelin, who recorded songs both before and after 1978, will find their US rights treated very differently for each period.

The basics

One of the biggest differences is that the five-year period for transfers made before 1978 begins after 56 years, while the five-year period for transfers made in 1978 and later begins after 35-40 years. For more contemporary works – 1978 and later – the first year of termination is 2013.

While the law covers all copyrighted works, the following focuses on publishing rights.

More specifically, a transfer of a copyright interest or licence signed by a songwriter on or after January 1, 1978 may be terminated by the songwriter for five years beginning 35 years after the work was published or 40 years after the agreement was signed, whichever date is earlier.

If the agreement was signed by more than one author of a joint work, only a majority of the authors who signed may terminate the grant or licence. They may terminate it even if the agreement, or any other agreement, includes a promise or obligation not to terminate.

For the termination to be effective, the songwriter must first provide at least two years' advance notice of termination to a specific party. The notice may be given as early as 10 years before the termination date but not earlier. A copy of the notice must also be recorded with the US Copyright Office.

When terminated, the rights revert to all authors, not just the majority who terminated the grant.

However, any derivative work prepared from the







composition before termination may continue to use the song. This has

been interpreted by a court to mean that a record company, which obtained a mechanical licence before a song-writer terminated an earlier publishing deal, would continue to pay royalties for record sales to the original publisher even if that publishing deal was terminated. It has not yet been decided whether this rule would also apply for digital licences to services such as iTunes.

The termination only affects rights granted under the US Copyright Act and not under other laws.

For older songs, a person – not just an author – may terminate or grant a licence signed before January 1, 1978 for songs that were still protected by the Copyright Act on that date. But this five-year termination period does not begin until 56 years after copyright protection was originally secured.

Conflicts

Although the Copyright Office has rules that must be followed for a termination to be effective, there are still unanswered questions that may require further rules or a court decision.

One issue involves what may be terminated and who may terminate.

Any person that granted rights before 1978 may only terminate the transfer for his or her portion of rights. For later transfers, only a majority of authors (or authors' heirs) may terminate, and they may only terminate a transfer made by an "author". This creates an unusual situation for co-writers when one party has died.

For example, Sony/ATV Music Publishing owns the publisher's share of about 250 songs by John Lennon and Paul McCartney. McCartney should be able to terminate in 2018 his share of US rights in those songs registered for copyright in 1962.

As a result of certain provisions regarding heirs to pre-1978 songs, Lennon's estate could terminate in 1990 its share of the publishing interest for songs written in 1962, and others later. Lennon's widow Yoko Ono cut a deal with Sony/ATV prior to the termination dates—under the new 1978 law—for the publisher to

retain its share of Lennon copyrights for the life of copyright.

If McCartney terminates his grants, he may do so for his portion since they were pre-1978 grants. But if the Lennon/McCartney songs had been transferred in 1978 or later, McCartney could not have terminated his interests. Grants made in 1978 or later require a majority to terminate, and they may only terminate grants made by authors. Lennon's estate is not an author and if McCartney only held 50% interest he would not have a "majority of authors" to terminate. As a result, a 1978 or later grant, it seems, could not have been terminated, even for McCartney's share.

These are the types of issues that could impact bands such as The Knack, formed in the late Seventies. Any grants they made in 1978 would now require a majority of authors to terminate them. With the recent passing of singer/songwriter Doug Fieger, any new grants by his estate for early works made with other writers may impact, whether or not co-authors may terminate the original grants.

Another issue involves the terms of publishing contracts. A transfer made in a contract before 1978 covering songs written before 1978 is eligible for termination 56 years after the copyright was secured. But there are pre-1978 contracts granting rights in songs created in 1978 and later.

Technically, there can be no copyright in the later song until it is created, so it would seem that the grant for the later song should be considered to be the date when that song was created. This is the position that many people in the industry seem to be taking.

The Copyright Office is still receiving comments through mid-May, which it posts to its website www.copyright.gov.

"A publisher is always hoping the songwriter won't exercise the right, but the notion of the termination right was a critical component of what was then the new copyright law", says the publishing lawyer. "For an author or an author's heir not to take advantage of that is nuts. Every songwriter who can terminate absolutely should terminate."

Susan Butler is the executive editor of Music Confidential.







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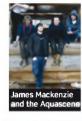


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Features

GONORTH'S SCOT TALENT

Your guide to this week's free Music Week CD showcasing the acts scheduled to appear at goNORTH in Inverness next month















ON JUNE 10 AND 11 goNORTH will fill the streets of Inverness with the best bands from the Scottish highlands and islands, who will find themselves rubbing shoulders with key music industry figures from around the world.

A compact and targeted music industry conference and showcase, goNORTH has become synonymous with fresh music from the northern territories and will this year also see a considerable contingent of overseas acts grace Inverness's many music venues.

Here we take a look at some of the best acts billed to play at this year's event. You can hear all the acts featured here on the accompanying CD with this week's Music Week.

1. GRUM Soundreaction (radio edit)

Having rocked Ibiza's dancefloors, won acclaim from Popjustice, enjoyed support from DJs such as Annie Nightingale to Jaymo, and remixed Late Of The Pier, Friendly Fires and Passion Pit, 24-year-old Scot Graeme Shepherd's electro-fuelled pop has been building acclaim in no small measure. Shepherd counts Daft Punk and The Human League among his many influences and says of his musical intentions that it is "ultimately about having fun". He adds, "If there is a message in my music, it's that: pure hedonism."

www.myspace.com/grummmusic

2. SOPHIE DELILA Can't Keep Loving You

Paris-born Sophie Delila started playing piano aged five and has not looked back since. With influences taking in soul and blues legends including Stevie Wonder, Aretha Franklin and Ray Charles, Delila's music has seen her

share the stage with a range of acts including Solomon Burke, Gossip and The Prodigy. Delila's album Hooked, released in 2008 through Universal France, has continued to be promoted throughout Europe.

www.myspace.com/sophiedelila.com

3. THE MEGAPHONIC THRIFT Acid Blues

Norway's The Megaphonic Thrift consists of members from Casiokids, The Low Frequency In Stereo and





Stereo21 and have been described as "noise-pop with shoegaze elements". Counting Sonic Youth, Dinosaur Jr and My Bloody Valentine among their influences, the band's heaving guitar sound has won them a strong reputation via appearances at festivals such as SXSW, The Great Escape, CMJ, Iceland Airwaves, ILMC and Roskilde. A limited edition of their first EP was released by Deadly People in January and it will see a full release this August. www.myspace.com/megaphonicthrift

4. SHY & DRS FEAT. SANDI THOM The Love Is Gone

Aberdeen-born twins Mark and Darren Scott have been building their reputation since the 2005 release of their debut album The Unexpected on independent label PSI. This composition contains elements from Kayleigh (Dick/Mosely/Kelly/Trewavas/Rothery). Published by Charisma Music Publishing Co Ltd. Used by permission. All rights reserved.

www.myspace.com/shyguydrs

5. HE SLEPT ON 57 Your Faint Memory

"A great big rock demo...by far the best I've heard in weeks." That's what Steve Lamacq said on hearing the He Slept On 57 for the first time. This three-piece from Inverness will only have to stroll a matter of yards to attend goNORTH but they will be looking to make an impact way beyond their hometown. Indeed, since their formation in 2008, He Slept On 57 have been making progress by playing around the UK and building up a solid following along the way.

www.myspace.com/heslepton57

6. WOODENBOX WITH A FISTFUL OF FIVERS Twisted Mile

Throwing saxophone, trumpet and piano into the mix of guitar, bass and drums, Scottish sextet Woodenbox with a Fistful of Fivers mix folk, rock and soul to strong effect, reflecting influences as diverse as Bonnie 'Prince' Billy and Ennio Morricone. The band's debut album Home And The Wildhunt was released by Electric Honey in February and references the Germano-Celtic legend of The Wild

Hunt (or Wilde Jagd), a phantasmal group of huntsmen that would appear in the sky replete with horses and hounds. Woodenbox with a Fistful of Fivers are well worth hunting down at goNorth.

www.myspace.com/awoodenbox

7. RACHEL SERMANNI Song To A Fox

Based in the Highlands village of Carrbridge, 18-year-old singer/songwriter Rachel Sermanni has been building a steady head of steam while performing as support for Stornoway on their tour of the highlands and islands. Sermanni is set to play a string of Scottish festival appearances including Belladrum, Wickerman and Insider.

www.myspace.com/rachelsermanni

8. KITTY THE LION Catalytic Converter

Formed by singer-songwriter Anna Meldrum and later joined by Jow Rattray on upright bass and Nick Roan on drums, Kitty The Lion have been gaining traction via a number of high-profile performances including an appearance at DF Concerts' Hydro Connect Festival at Inverary Castle and support slots with Duke Special, Amy Macdonald and John Smith. With their debut single Lion In Bed, Kitty The Lion have made a beguiling first step on what deserves to be a successful career path.

www.myspace.com/kittythelion

9. JAMES MACKENZIE & THE AQUASCENE Telescopes

Inverness local James MacKenzie has established himself as something of a troubadour on his home turf and formed an alliance with The Aquascene to bring a hint of the orchestral to his stripped-down acoustic style. With cello and fiddle intertwining with twin guitars and Mackenzie's soaring melodies, James Mackenzie & The Aquascene serve up a blend of Americana and Celtic folk to good effect.

www.myspace.com/jamesmackenzieinverness

10. IAIN MCLAUGHLIN & THE OUTSIDERS Someone For

Everyone

Inverness-born singer/songwriter Iain McLaughlin, the former frontman of Edinburgh The Breech, has struck out both as a solo performer, playing dynamic acoustic shows supporting the likes of Turin Brakes, Phil Campbell and Roddy Hart, and as the frontman of dark indie rock outfit The Outsiders.

www.myspace.com/wearealloutsidersuk

11. MIAOUX MIAOUX Hrvatski

Producer Julian Corrie aka Miaoux Miaoux took to the piano at the tender age of four. Learning to play the guitar and drums, he bought his first sampler at 16, before picking up an old laptop to blend post-rock and electronica on his debut album Rainbow Bubbles. Podcasted by Huw Stephens and played on Radio 1 and Radio Scotland, Miaoux Miaoux's album has met with welcoming ears. The Blooms EP, his first new material in two years, is also winning praise from the likes of Radio 1 and *The Scotsman*, and has been compared to post-rock pioneers Mogwai.

www.myspace.com/miaouxmiaoux

12. MEURSAULT What You Don't Have
Since launching as a solo outlet for Neil
Pennycook, Meursault's line-up has
grown into a sextet consisting of
Pennycook, Fraser Calder, Chris
Bryant, Calum McLeod, Phillip Quirie
and Pete Harvey. Comparer by Mojo to
Jesus & Mary Chain and Elbow,
Meursault deliver angsty, guitar-fuelled
rock laced with distortion. It is a sound
that has won them both a growing live

audience and friends at radio, having been invited to perform a number of live sessions, including Vic Galloway at Radio 1 Scotland, Marc Riley at 6 Music and a Radio 1 Maida Vale session.

www.myspace.com/meursaulta701



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To The Sound Of LA (Sony)

(Mercury)

(143/Reprise)

Goldhawks Everytime | See You Cry

• Green Day Last Of The American Girls

• Green Day When It's Time (143/Reprise)

Erik Hassle Isn't It Obvious (Island)

Kele Tenderoni (Wichita/Polydor)

McLean Finally In Love (Asylum)

Robyn Dancing On My Own

Already added to the Capital, Galaxy, Kiss & Radio 1

playlists, Dancing On My Own is the lead single of

this first instalment of Robyn's Body Talk trilogy and

a song, she says, inspired by her love of inherently

sad, disco anthems such as Ultravox's Dancing With

Remixes come from Jakwob, Rex The Dog, Azzido Da Bass and Fred Falke. Robyn returns to headline

● Tom Petty and the Heartbreakers |

Vanessa Amorosi Hazardous (Island)

• The Chemical Brothers Further

Crowded House Intriguer (Mercury)

Delta Spirit History From Below

Devo Something For Everybody

Drake Thank Me Later (Island).

The Game R.E.D. (Geffen)

Tears in My Eyes, Sylvester and Donna Summer.

Semi Precious Weapons Semi

Should Have Known (Warner Brothers)

London's Heaven on June 17.

(Freestyle Dust/Parlophone)

Devo tbc (Warner Bros)

(Warner Bros)

Alhums

Precious Weapons (Polydor)

(Konichiwa/Island)

Katy Perry California Gurls (Virgin)

Macy Gray Lately (Concord/Island)

Out this week

Singles

- Gabriella Cilmi On A Mission (Island)
- Previous single: Warm This Winter (22) Dizzee Rascal Dirtee Disco (Dirtee Stank)
- ous single: Dirtee Cash (10)
- Hurts Better Than Love (RCA)
- Previous single: Wonderful Life (did not chart)
- Ivaz Solo (Reprise)
- Previous single: Replay (1)
- Jack Johnson You & Your Heart (Island)
- Previous single: Hone (did not chart)
- Alicia Keys Try Sleeping With A Broken Heart (J)

Previous single: Empire State of Mind (Part II) Broken Down (4)

 N-Dubz feat. Bodyrox We Dance On (νπωιιννπαα)

Previous single: Say It's Over (20)

- Nas & Damian "Jr Gong" Marley As We Enter (Universal Republic/Island)
- Previous single: Road To Zion (did not chart)
- Rihanna Photographs (Def Jam) Previous single: Rude Boy (2)
- Rihanna Te Amo (Def Jam)
- us single: Rude Boy (2) Kevin Rudolf feat. Birdman, Lil

Wayne & Jay Sean | Made It (Island) Previous single: Welcome To The World (did not rhart)

Albums

- Timothy Andres Shy And Mighty (Warner)
- Crystal Castles Crystal Castles (Fiction)
- Deftones Diamond Eyes (Reprise)
- Previous album: Saturday Night Wrist (8.940/30.041)
- Disturbed The Sickness: 10th Anniversary Edition (143/Reprise)
- Previous album: Indestructible (8,313/83,183) • Glee Cast Glee - The Music Volume 3
- Showstoppers Deluxe (Epic) Previous album: The Power of Madonna
- (31.490/50.333)
- Katie Melua The House (Dramatico) vious album: Pictures (53,906/425,300)
- OST Sex And The City 2 (Interscope)
- Previous album: Sex And The City (9,540/93,088) Pendulum Immersion (Warner Brothers)
- ous album: In Silico (34.389/310.305) Renee Fleming Dark Hope (Mercury)
- ious album: Verismo (911/2,483) Stone Temple Pilots Stone Temple

Previous album: Shangri-La Dee Da (2,621/11,683)

Out next week

Singles

- A Bunch Of Cowboys feat. Ray Turner The Hell I Will! (1331 Music)
- Alphabeat DJ (Fascination)
- Angha feat. Dele For You (L4M/Angha)
- Justin Bieber Somebody To Love (Def
- Black Eyed Peas Imma Be Rocking That Body (Interscope)
- Chanel Club Five Trees (A&M)
- Craig David All Alone Tonight (Stop, Look, Listen) (UMTV)
- Jason Derulo Ridin' Solo (Beluga Heights/Warner Bros)
- The Drums Forever And Ever Amen (Moshi Moshi/Island)

- Feldspar The Empty Room (Teatime)
- Fun All The Pretty Girls (Hassle)
- David Guetta & Chris Willis feat. Fergie & LMFAO Getting Over You (Positiva/Virgin)
- Gypsy And The Cat Time To Wander (R(A)
- I Am Kloot Northern Skies (Shepherd) Mnnn/FMI)
- Dan Le Sac Vs Scroobius Pip Sick
- Tonight/Great Britain (Sunday Best) The Like He's Not A Boy
- (Downtown/Polydor)
- The Magic Numbers The Pulse (Heavenly)
- Vinny Piana Love Is Your Fear (Attack Media/EMI)
- Danielle Spencer Wish I'd Been Here (Danielle Spencer Music)
- Stornoway Zorbing (Stornoway)
- Tinchy Stryder Game Over (Island)
- United Nations Of Sound Born Again (Parlophone)

Albums

■ R.O. R. D. R. Dresents The Adventures Of Bobby Ray (Rebel Rock Ent/Atlantic/Grand



Born Ruffians Say It (Warp)

The follow-up to Born Ruffians' acclaimed debut Red Yellow and Blue reveals a band who have chiselled and honed their preppy, guitar sound into a stripped-back, supremely confident noise. Their less-is-more guitar/bass/drums approach reveals a strong knack for arrangements and songwriting - indeed, they match Vampire Weekend on more than one occasion here. Lead single What To Say acts as a great introduction to the album, with the "oscilliscope" video for the track winning acclaim from many quarters. The Toronto band visited the UK for a whistlestop tour a couple of weeks ago, but on this evidence they will have to return a lot sooner than they expect,"

www.musicweek.com/reviews

- Cibelle Las Venus Resort Palace Hotel
- Detroit Social Club Existence (Fiction)
- The Divine Comedy Bang Goes The Knighthood (Divine (amedy)
- Four Year Strong Enemy Of The World (Defacto/Island)
- Rowland S Howard Pop Crimes (Infectious)
- Jack Johnson To The Sea (Brushfire/Island)
- Little Annie & Paul Wallfisch Genderful (Southern)
- Stanley Odd Oddio (Circular)
- Operator Please Gloves (Brille) ■ PBS6 PBS6 (Victoria Tunnel Mushroom)
- Vinny Piana Beg Me To Forgive (Attack Media/FMI)
- Silver Columns Yes And Dance (Moshi
- Teenage Fanclub Shadows (Pema)
- Trentemoller Into The Great Wide Yonder (HFN)

June 7

Singles

- Gabriella Cilmi Hearts Don't Lie (Island)
- Delphic Counterpoint (Polydor)
- Chris Difford 1975 (SMMC)
- David Guetta Gettin' Over (Positiva/Virgin)
- Richard Hawley False Lights From The Land (Mute)
- Stevie Hoang I'll Be Fine (Mercury)
- The Japanese Popstars feat. Jon Spencer Destroy (Gung-Ho/Virgin)
- Jónsi Animal Arithmetic (Parlophone) Second single from the Icelander's debut solo album, Animal Arithmetic has had its release pushed back to June 7 from May 24. The Sigur Ros frontman will be bringing his live show to London this week for two dates at the HMV Forum before continuing with a run of dates across the UK. Animal Arithmetic is a firm introduction to his debut solo material which has earned high praise fro Sunday Times Culture, Uncut, The Times and Mail On Sunday among others
- Tom Jones Burning Hell/ What Good Am I (Island)
- LMFAO Yes (Interscope)
- Pixie Lott Turn It Up (Mercury)
- Mumford & Sons Roll Away Your
- Grace Potter And The Nocturnals Tiny Light (Island)
- The Rialto Burns Radiate (Gung-Ho/Virgin)
- Sade Babyfather (RCA)
- Shuttleworth Feat. Mark E Smith England's Heartbeat (YipYop/Minder)
- Tinie Tempah feat. Labrinth Frisky (Parlonhone) Uffie feat. Pharrell Williams A.D.D

SUV (Because/Ed Banger) Opinion around Uffie's soon-to-be-released debut album Sex Dreams and Denim Jeans has tended to fall into three camps: the confirmed fans, the haters and a number of listeners who thought they didn't like Uffie, only to be taken aback by a surprisingly strong release from a previously very one-dimensional artist. A.D.D. SUV. featuring superstar producer Pharrell, is a definite highlight of the album, adding a sweetly

scented, ultra-addictive chorus to ticking electro

beats. The result is brilliant melancholic pop music

dennis ferrer hey hey

PETE TONG (DJ)

Dennis Ferrer: Hey Hey

(Defected/Objectivity

Every once in a while a

record comes along that is

simply too good to ignore

dancefloor trends of the

tunes. A magical, soulful

and goosebump-inducing

elements that made house

such a force back in the day.

combination of all the

even if it doesn't fit into the

time. Hey Hey is one of those

from the future via the early Eighties. Uffie's rapping still isn't up to much, admittedly, but she can sing sweetly and has enough swagger for a lack of outright skill to matter too much. Besides. that's not really the point of this potential party anthem. A great remix from Armand van Helden rounds off the parkage."

www.musicweek.com/reviews

- Paul Weller Find The Torch Burn The Plans (Island)
- Yo La Tengo Here To Fall (Matador)

Alhums

- Against Me! White Crosses (Sire)
- Christina Aguilera Bionic (RCA)
- Blitzen Trapper Destroyer Of The Void (Sub Pop)
- Drums The Drums (Moshi Moshi/Island)
- David Gray Draw The Line (Polydor)
- David Guetta One Love (Positiva/Virgin)
- Ivaz Replay (Beluga Heights/Reprise)
- The Magic Numbers Runaway (Heavenly)
- Morcheeba Blood Like Lemonade (PIAS)
- Justin Nozuka You I Wind Land And Sea Wirgin)
- Kevin Rudolf To The Sky (Island)
- The Storys Luck (Angel Air)
- United Nations Of Sound Redemption (Parlophone)
- Various Twilight: Eclipse OST (Atlantic)
- Steve Winwood Revolutions: The Very Best Of Steve Winwood (Island)

June 14

Singles

- Athlete The Getaway (Fiction) Adam Deacon & Bashy feat.
- Paloma Faith Keep Moving (RCA) Devo Fresh (Warner Bros)
- Diddy Dirty Money Hello Good Morning (Polydor)
- Fminem Not Afraid (laterscope)
- Evermore Hey Boys And Girls (Warner
- Everything Everything Schoolin' (Geffen)
- Feeder Call Out (Big Teeth)
- Melanie Fiona It Kills Me (Island) Funeral Party New York City Moves
 - Each week we bring together a selection of tips



JAYMO & ANDY GEORGE (MODA/BBC RADIO 1) Human Life: In It Together (LIFEX)

With its references to oldskool house and electro-pop it's easy to see why our ears pricked up when we found this on MySpace. In It Together fits together dark chord stabs with shuffleinducing slap bass and phasing percussion. A simple but effective mix.



from specialist media tastemakers

LAURA JOHNSON (GLASSWERK) Redtrack: Perfectly Fine Intellectual (Label Fandango)

Redtrack recently won T4's Unsigned competition to perform on Hollyoaks. They are, however, far from manufactured, with punk legend Pete Shelley having worked on their earliest tracks. Like the Buzzcocks, this is timeless indie-rock with a pop sensibility.



STEVIE CHICK (OBSERVER) **Hot Hot Heat: Future** Breeds (Dine Alone) Following an unconvincing

turn towards balladry and gloom with 2007's Happiness Itd, the Canuck powerpoppers return to their frantic roots on their fourth album. It's a giddy spree of hooks, brash choruses and tempochanges that succeeds on its energy, ebullience and fractured pop sensibility.

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

- Ed Harcourt Lustre (Heavenly)
- The Herbaliser Herbal Tonic (Best Of) (Ninia Tune)
- Jay-Z The Hits Collection Vol. 1 (Roc Nation)
- Jonathan Jeremiah Happiness (Island)
- Kasabian The Albums (Columbia)
- Seth Lakeman Hearts And Minds (Relentless/Virgin)
- LMFAO Party Rock (Interscope)



- Ozzv Osbourne Scream (Columbia)
- Tom Petty & The Heartbreakers Mojo (Warner Bros)
- Punch Brothers Antifogmatic
- Robyn Body Talk Pt 1 (Konichiwa)
- Siphiwo Hope (Sony)

June 21

Singles

- Big Boi Shutterbugg (Def Jam)
- Cold Cave Life Magazine (Matador)
- Crowded House Saturday Sun (Mercury)
- Cypress Hill Armada Latina (Parlophone)
- Eliza Doolittle Pack Up (Parlophone)
- K'naan Wavin' Flag (A&M)
- Elan Lea Right Anyway (Universal)
- Metric Gimme Sympathy (Metric)
- Scissor Sisters Fire With Fire (Polydor)
- Tegan And Sara Allicgator (Warner Brothers)

Alhums

- Mike Batt (arayan (Dramatico))
- Bombay Bicycle Club Acoustic (Island)

- Miley Cyrus Can't Be Tamed (Hollywood)
- Diddy Dirty Money: Last Train To Paris (Polydor)
- The Dream Love King (Def Jam)
- Eminem Recovery (Interscope)
- Goldhawks Trick Of Light (Mercury)
- Macv Grav The Sellout (Concord/Island) Kele The Boxer (Wichita/Polydor)
- Lissie Catching A Tiger (Columbia)
- Sarah Mclachlan Laws Of Illusion
- (Sony)
- The Roots How I Got Over (Def Jam)
- Scissor Sisters Fire With Fire (Polydor)
- Semi Precious Weapons You Love You (Polydor)
- Various Wild Target OST (Sony)

June 28

Singles

- Matt Abott | Love This City (Mercury)
- Sarah Blasko I Never Knew (Dramatico)
- The Boy Who Trapped The Sun Katy (Geffen)
- Broken Bells The Ghost Inside (Columbia)
- The Dead Weather Blue Blood Blues (Third Man/Warner Bros)
- Dee-Lux Hot Hot Hot (Serious/Mercury)
- I Blame Coco Self Machine (Island)
- Enrique Iglesias | Like It (Interscope)
- Norah Jones Young Blood (Blue Note)
- Sean Kingston And Justin Bieber Eenie Meenie (Epic)
- Kvrah Uh Oh (Tube)
- Lady GaGa Alejandro (Interscope)
- Leddra Chapman Summer Song (ALC Music)
- 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)

Alhums

- Laurie Anderson Homeland (Warner)
- 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

- 30H!3 feat. Ke\$Ha My First Kiss (Asylum/Photo Finish/Atlantic)
- Rig Roi Sir Luscious Left Foot (Def Jam)
- Ciara Ride (LaFace)
- Florence + The Machine (osmic Love
- Foals Miami (Transgressive)
- Jay-Z feat. J. Cole A Star Is Born (Roc Nation)
- Kelis 4th July (Fireworks) (Interscope)
- Kid Adrift Oxytocin EP (Island) Miike Snow The Rabbit (Columbia)
- Alan Pownall Colourful Day (Mercury) Professor Green feat. Lily Allen Just
- Be Good To Green (Virgin)
- Inshua Radin Brand New Day (14th Floor)
- Lee Ryan Who I Am (Geffen)
- Sia Clap Your Hands (Monkey Puzzle/RCA)

- Big Boi Sir Luscious Left Foot (Def Jam)
- The Boy Who Trapped The Sun Fireplace (Geffen)
- Feeder Renegades (Big Teeth)
- I Am Kloot Sky At Night (Shepherd Moon/EMI)
- Enrique Iglesias Euphoria (Interscope)
- Kylie Minogue Aphrodite (Parlophone)
- Professor Green Alive Till I'm Dead (Virgin)

July 12

Singles

- Avenged Sevenfold Nightmare (Warner)
- Basshunter Saturday (Hardzbeat)
- Biffy Clyro God & Satan (14th Floor) Esmee Denters feat. Justin
- Timberlake Love Dealer (Polydor)
- I Am Arrows Green Grass (Mercury) Jamie Foxx feat. Justin Timberlake

- & T.I Winner (R(A)
- LCD Soundsystem | Can Change (DEA/EMI)
- Paramore Careful (Fueled By Ramen)
- Paul Harris V Eurythmics | Want You (CR2/Sonv)
- Pendulum Witchcraft (Warner)
- Swedish House Mafia One (Positiva/Virgin)
- Diana Vickers The Boy Who Murdered Love (RCA)

Alhums

- Bombay Bicycle Club Flaws (Island)
- Janelle Monae The Archandroid (Wondaland Arts Society/Bad Boy)
- Alan Pownall True Love Stories (Mercury)
- Sia We Are Born (Monkey Puzzle)



Miike Snow Animal (Columbia)

This deluxe version of Miike Snow's debut album boasts new single The Rabbit, which has been lovingly mixed by Madonna collaborator Stuart Price. The album also features remixes of their previous singles Silvia and Black And Blue, plus a Mark Ronson remix of Animal. The hand will be playing a one-off London show on Friday, May 21 at the Forum before embarking on a US tour and will also play Glastonbury on Friday, June 25

Tired Pony The Place We Ran From (Polydor)

July 19 and beyond

- Donkeyboy Ambitions (Warner Brothers)
- I Am Arrows Sun Come Up Again

(Mercury) (19/7)

- Adam Lambert Whataya Want From Me (19/R(A) (19/7)
- Marina And The Diamonds Oh No! (679) (19/7)
- Mark Ronson Bang Bang (Columbia) (19/7)

Alhums

- 30h!3 Streets Of Gold (Asylum/Photo Finish) (19/7)
- Avenged Sevenfold Nightmare (Warner Brothers) (26/7)
- Menomena Mines (City Slang)

Portland-based art-rock trip release their fourth full-length album on City Slang. As a taster, fans can download the album track Five Little Rooms via the band's official website and the band will be in the LIK next month for a headline show at Hoxton Bar. & Kitchen in London

Mike Batt Zero Zero (Dramatico) (19/7)

Circa Survive Blue Sky Noise (Atlantic)



 Tom Jones Praise And Blame (Island) (26/7)

Produced by Ethan Johns (Laura Marling, Kings of Leon, Paulo Nutini, Rufus Wainwright), this is a captivating collection of songs drawn from the American spiritual repertoire. Tracks include interpretations of works by Susan Werner, Bob Dylan and John Lee Hooker, alongside takes on traditional songs previously rendered by the likes of The Staple Singers, Mahalia Jackson and Sister Rosetta Tharpe. June 7 (Jones's 70th birthday) brings on a taster of the forthcoming collection with a limited-edition seven-inch split single comprising John Lee Hooker's Burning Hell coupled with Bob Dylan's What Good Am I.

 Grace Potter And The Nocturnals Grace Potter And The Nocturnals (Island)

SINGLE OF THE WEEK

Dizzee Rascal Dirtee Disco (Dirtee Stank)





small handful of new songs that will be added to Dizzee Rascal's Tongue N' Cheek

The first of a

studio album in time for a re-release this summer, Dirtee Disco enjoyed its premiere on Chris Moyles' Radio 1 breakfast show last month and has been enjoying an ever-increasing radio presence ever since. Featuring a guest appearance by former Popstars and X Factor hopeful Daniel Pearce, stylistically this song continues Dizzee's commercial ascent, boasting upbeat, catchy vocals, a bright production and an unashamedly infectious musical backdrop. Dizzee's fourth album has already spawned three number ones and Dirtee Disco shows no sign of letting the team down

ALBUM OF THE WEEK

Pendulum Immersion (Warner Brothers)





Backed by an A-listed Radio 1 single, Watercolour, Pendulum's third

studio album is

fast shaping up to be the commercial breakthrough this band have long been building toward since their relocation to the UK from Australia in 2003. Immersion sees the band offering a polished although no less frenetic sound, brushing their beats, synths and guitars with a commercial sheen which lifts the set up a notch. The album alternates between the pop-angst of Crush to the simple new-wave sensibility of Under The Waves, all underpinned by big beats and the grinding guitars which define their sound. The second single from the album will come in the shape of Witchcraft next month.

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Key releases

Hits collection takes Oasis to the top



SET Time Flies 1994-2009 reinforces its position as the most in-demand pre-release holding atop the HMV chart, while climbing 2-1 at Play and 6-2 at Amazon. It is prevented from taking top spot on the latter chart by The Divine Comedy, whose Bang Goes The Knighthood - their 10th studio album in a 21-year career - jumps 3-1. It is the first

album from frontman Neil Hannon since his side project The Duckworth Lewis Method released their acclaimed cricket-themed album of the same name. It also climbs 15-9 at HMV and holds at number four at Play.

An even longer-lasting band making a big impression this week is Crowded House. Formed in Australia in 1985 by New Zealander Neil Finn and his

for the 2007 album Time On Earth after a 13-year hiatus. Sixth album Intriguer is set for release in July and it is already making inroads. ranking eighth at Amazon, 18th at Play and 20th at HMV.

Tinie Tempah's Pass Out spent six weeks as the most-tagged prerelease at Shazam before topping the sales chart. Follow-up Frisky is also picking up a lot of id requests

Meanwhile, the Top 20 of Last FM's Hype chart contains tracks by just three acts - the fewest ever. Seven of the tracks are by Canadian band The Crystal Castles, nine by US band The National and four by Oxford band Foals, who take top position with the track Blue Blood from their new album Total Life Forever.

Top 20 Online Buzz chart

Pos ARTIST	Total	Change
1 MICHAEL JACKSON	15,156	4,505
2 SEAN KINGSTON	11,634	11,634
3 GOOD CHARLOTTE	3,080	3,080
4 LADY GAGA	2,390	-584
5 DEMI LOVATO	2,081	212
6 JUSTIN BIEBER	1,795	-207
7 KE\$HA	1,135	54
8 EMINEM	1,038	-246
9 MIRANDA COSGROVE	941	100
10 SOULJA BOY TELL 'EM	788	-136
11 DRAKE	721	163
12 MODEST MOUSE	685	685
13 AKON	659	-256
14 JASMINE V	627	-7
15 ASHLEY TISDALE	600	107
16 CHEVELLE	577	577
17 ALICIA KEYS	485	29
18 DIO	463	442
19 LIL WAYNE	446	-118

music metric

20 SHAKIRA

Top 20 Play Pre-release chart

Pos	ARTIST	little Label
1	UVCIC	Time Flies

- 2 EMINEM Recovery Interscope
- KELE The Boxer Wichita/Polydor
- DIVINE COMEDY Bang Goes... Divine Comedy
- VARIOUS Twilight: Eclipse Ost Atlantic
- KYLIE MINOGUE Aphrodite Parlophone
- JACK JOHNSON To The Sea Brushfire/Island
- **B** CHRISTINA AGUILLERA Bionic RCA KERRY ELLIS Anthems Decca
- 10 GASLIGHT ANTHEM American... SideOneDummy
- 11 NEVERMORE The Obsidian... Century Media
- 12 THE DRUMS The Drums Moshi Moshi/Island
- 13 OZZY OSBOURNE Scream Columbia
- 14 SCISSOR SISTERS Night Work Polydon
- 15 JOE MCELDERRY Joe McElderry Syco
- 16 IRON MAIDEN The Final Frontier EMI
- 17 WE ARE SCIENTISTS Barbara Masterswan/PIAS
- 18 CROWDED HOUSE Intriguer Mercury 19 KORN Korn III... Roadrunner
- 20 SETH LAKEMAN Hearts And... Relentless/Virgin

PLAY.com

Top 20 Amazon Pre-release chart

Pos ARTIST Title Lahe

- DIVINE COMEDY Bang Goes.
- OASIS Time Flies: 1994 2009 Big Brother
- JACK JOHNSON To The Sea Brushfire/Island
- LUCINDA BELLE ORCHESTRA My Voice... kland
- KYLIE MINOGUE Aphrodite Parlophone
- VARIOUS Twilight: Eclipse Ost Atlantic
- SCISSOR SISTERS Night Work Polydor
- TEENAGE FANCUB Shadows PeMa
- CROWDED HOUSE Intriguer Mercury
- 10 CHRISTINA AGUILERA Bionic RCA
- 11 EMINEM Recovery Interscope
- 12 C KING/J TAYLOR Live At The Troubadour UMTV
- 13 BEE GEES Mythology Rhino
- 14 LISSIE Catching A Tiger Columbia
- 15 MIKE OLDFIELD Ommadawn Mercury
- 16 MIKE OLDFIELD Hergest Ridge Mercury
- 17 ROYAL AIR FORCE... In The Mood... Decca 18 SETH LAKEMAN Hearts... Relentless/Virgin
- 19 VARIOUS Disco Discharge... Harmless
- 20 VERA LYNN Unforgettable EMI

amazon.co.uk

Top 20 HMV Pre-release chart

Pos ARTIST TILLE Label

- **DASIS** Time Flies
- SCISSOR SISTERS Night Work Polydor
- KYLIE MINOGUE Aphrodite Parlophone
- **EMINEM** Recovery Interscope
- GASLIGHT ANTHEM American... SideOneDummy
- CHRISTINA AGUILERA Bionic RCA
- ABBA Voulez-Vous Deluxe Polydon
- MAGIC NUMBERS Runaway Heavenly
- DIVINE COMEDY Bang Goes... Divine Comedy
- 10 EXAMPLE Won't Go Quietly Data/Mos
- 11 THE DRUMS The Drums Island
- 12 DETROIT SOCIAL CLUB Existence Fiction
- 13 VARIOUS Twilight: Eclipse OST Atlantic
- 14 MARIAH CAREY Angels Advocate Mercury
- 15 WE ARE SCIENTISTS Barbara Masterswan/PIAS
- 16 VARIOUS Now! 76 EMI/UMTV
- 17 HAWKWIND Blood Of The Earth Eastworld
- 18 LISSIE (atching A Tiger Columbia
- 19 TEENAGE FANCUIR Shadows PeMa
- 20 CROWDED HOUSE Intriguer Mercury

hmv.com

Top 20 Last.fm Overall chart

Pos ARTIST TITLE Label

- LADY GAGA/BEYONCE Telephone Intersco
- LADY GAGA Bad Romance Interscope
- THE NATIONAL Terrible Love 4AD
- **ELLIE GOULDING** Starry Eved Polydor
- FLORENCE... Dog Days Are Over Island
- THE NATIONAL Bloodbuzz Ohio 4AD THE NATIONAL Sorrow 4AD
- THE XX Crystalised Young Turks THE NATIONAL Little Faith AAD
- 10 MUMFORD & SONS The Cave Island
- 11 THE NATIONAL Afraid Of Everyone 4AD
- 12 FLORENCE... You've Got The Love Island
- 13 MUMFORD & SONS Little Lion Man Island 14 THE TEMPER TRAP Sweet Disposition Infectious
- 15 THE NATIONAL Lemonworld 4AD
- 16 FOALS This Orient Warner Brothers
- 17 THE XX Islands Young Turks
- 18 FOALS Blue Blood Warner Brothers
- 19 LADY GAGA Poker Face Interscope 20 THE NATIONAL Runaway 4AD

lost-fm

CATALOGUE REVIEWS

STEVE WINWOOD Revolutions: The Very Best Of



spanning

Spencer Davis triumphs. Traffic was a more ambitious foray into psychedelia and is bestrepresented by Paper Sun and No Face, No Name, No Number. The short-lived supergroup Blind Faith found Winwood in the company of Eric Clapton and the track Can't Find My Way Home, a superbly understated and haunting piece which elicits a sweet falsetto from Winwood, is rightly included from the band's self-titled and only album. Winwood's solo years have seen quality triumph over quantity. and are represented by killer cuts. It is simultaneously released in a 58 song, 4 CD edition (5327586) for the more committed Winwood fan.

THREE DEGREES The Three Degrees (Big Break CDBBR 0002)

Degrees'



sophisticated Philadelphia International label debut set a new groups at a time when The

Supremes were faltering. It is a typical Philly album helmed by the estimable Kenny Gamble and Leon Huff, who also wrote the set's hits Year Of Decision. Dirty Ol' Man and When Will I See You Again. With the distinctive lead vocals of Sheila Ferguson ably supported by Fayette Pinkney and Valerie Holiday, it remains the definitive Three Degrees album and has been newly remastered for this release, which also includes as bonus tracks MFSB's TSOP and Love Is The Message - on which The Three Degrees provide vocals - and the rare eight-minute Tom Moulton mix of Dirty Ol' Man.

MIKE OLDFIELD Hergest Ridge (Mercury 5326754)/Ommadawn (5326761)



Universal's overhauling of Mike

Oldfield's

catalogue continues apace, with editions of Hergest Ridge (originally released in 1974) and Ommadawn (1975). The two albums were issued in the wake of his Tubular Bells set and were given some harsh reviews at the time. In fact, they are excellent albums. Like Tubular Bells, they consist primarily of lengthy, multi-layered instrumental pieces but Oldfield's thirst for experimentation brings different and interesting tones to Hergest Ridge and even more to Ommadawn, wherein Oldfield experiments with more worldly influences. Expanded with Oldfield's co-operation, both now include new 2010 mixes, bonus tracks, demos and a DVD.

VARIOUS



Connection (HURTCD 094)/

Deeper HURTCD 093)/

Disco Boogie (HURTCD 095)/ Pink Pounders (HURTCD 096) A year after the first four Disco Discharge albums won critical acclaim and substantial sales, disco expert Alan Jones – no relation – and the Harmless team return with another quartet of themed two-CD compilations. Diggin' Deeper concentrates its attention on mainstream disco, offering 20 full-length versions of classic tracks, some of them never issued on CD before. European Connection bundles 21 Eurostyled tracks. Last, Pink Pounders is a cleverly named selection of 21 tunes in the Hi-NRG mould, as typically played in gay clubs. The Flirts, Divine and Lime are among the acts to be found here.

CATALOGUE UDIO ALBUMS 20





THE STONE ROSES Stone Roses / Silvertone (ARV)

PAOLO NUTINI These Streets / Atlantic (CIN)

SCOUTING FOR GIRLS Scouting For Girls / Epic (ARV) JUDAS PRIEST British Steel - 30Th Anniversary Edition / columbia (ARV)

MICHAEL BUBLE Call Me Irresponsible / Reprise (CIN)

ACIDC Highway To Hell / Epic (ARV)

ELBOW The Seldom Seen Kid / Fiction (ARV)

JEFF WAYNE The War Of The Worlds / columbia (ARV)

RIHANNA Good Girl Gone Bad / Def Jam (ARV) LEONA LEWIS Spirit / Syco (ARV) 10

AMY MACDONALD This Is The Life / Vertigo (ARV) ORIGINAL BROADWAY CAST Wicked / Decca (ARV)

MICHAEL BUBLE It's Time / 143/Reprise (CIN) 13 METALLICA Metallica / Vertigo (ARV)

DUFFY Rockferry / A&M (ARV)

MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN) 15

16 17 EVA CASSIDY Songbird / Blix Street (ADA/CIN

18 ACDC For Those About To Rock We Salute You / Epic (ARV)

MGMT Oracular Spectacular / columbia (ARV) **KEANE** Hopes And Fears / Island (ARV)

Official Charts Company 2010

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29.05.10 Music Week 39 www.musicweek.com

Charts clubs

Upfront club Top 40 ARTIST Title: label ROBBIE RIVERA FEAT. FAST EDDIE Let Me Sip My Drink / New State D GUETTA & C WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin **DENNIS FERRER** Hey Hey I Defected THE TEMPER TRAP Love Lost / Infectious MR. SAM & A DUGUID FEAT. A WILSON Satisfaction Guaranteed / Magik Muzik 19 ANALOG PEOPLE... VS TIM DELUXE FEAT. SAM OBERNIK Just Won't Do / Hysterical KID SISTER Daydreaming / Asylum LOVERUSH UK! & SHELLEY HARLAND Different World / Loverush Digital 9 ROBYN Dancing On My Own / Konichiwa 10 SEAN FINN FEAT. TINKA Summer Days / White Label 11 NEW OWL CITY Umbrella Beach / Island 12 ELLIE GOULDING Guns & Horses / Polydo JOHN O'CALLAGHAN FEAT. SARAH HOWELLS Find Yourself / 3 Beat Blue 14 10 DAN BALAN Chica Bomb / AATW 15 MILK & SUGAR FEAT. AYAK Let The Love (Take Over) / Milk & Sugar 16 17 FDFI In My Red / Alma NICOLA FASANO VS UITRA NATE No Wasted Hearts / Jolly Roger 18 TIMOTHY ALLAN & MARCIE One Night Stand / Loverush Digital 19 SUZANNE PALMER Big Love / Star 69 **21** 34 STAR POWAH The Feeling / MG Recordings TOCADISCO & NADIA ALI Better Run / Superstar **22** 11 MYNC & RHYTHM MASTERS FEAT. WYNTER GORDON | Feel Love / CR2 **23** 15 24 NEW **ELLINGTON** Pump / White Label BANG BANG CLUB (hemistry / BPM 25 DIZZEE RASCAL Dirtee Disco / Dirtee Stank BLACK GOLD Shine / Red Bull 27 NOEL G FEAT. ADAM JOSEPH Can't Stop / Soltrenz/Strictly Rhythm 28 New KINKY ROLAND FEAT. ALEC SUN DRAE Confide In Me / Loverush Digital 29 30 **GRUM** Can't Shake This Feeling I Heartbeats CHRIS BEKKER Upgrade / S2G Productions 31 NEW **32** 28 DEE-LUX Hot Hot | Serious/Mercury TINIE TEMPAH FEAT. LABRYNTH Frisky / Parlophone 33 NEW AGNES On & On / 3 Beat/AATW 34 JIMMY D. ROBINSON PRESENTS CAROL JIANI Broken / J 35 36 NEW LARRAKIN Breaking Love / Hi-Bias **37** 20 SUNDAY GIRL Four Floors / Geffen 38 NEW **EX-PRESIDENTS** Africa / Spinnin CHERI MOON House Arrest / Neverdie 39 TV ROCK VS. AXWELL In The Air / Data/Axtone

Three to one: Tinie and Dizzee lead with Example



ONE OF THE LEADING LIGHTS in

grime/hip-hop moves up 3-1 on the chart this week. Which chart? Oddly enough, all of them. On the Upfront chart, it is Example who makes the decisive move with Kickstarts, while the Commercial Pop chart's new leader is Dizzee Rascal's Dirtee Disco. Urban chart honours go to Tinie Tempah with his second single Frisky also making that important two-step move from three to one.

The Urban chart, of course, is the natural environment for this type of music, and Tinie Tempah's latest - which ends the five-week reign of OMG by Usher feat. will.i.am - reaches the summit just six weeks after his breakthrough hit Pass Out ended

its six-week non-consecutive reign on the list

To appeal to the Upfront and Pop crowds, Example and Dizzee Rascal needed assistance - mixes of Example's Kickstarts come from The Wideboys, Afrojack, BAR9 and Fenech Soler, while an uncredited club mix adds more than a minute and extra beats to Dizzee's ditty.

Example topped the Upfront chart with his last hit Won't Go Quietly after reaching number two with his debut Watch The Sun Come Up last August. Dizzee Rascal's last Commercial club chart adventure ended in a number seven peak for Dirtee Cash last Autumn.

Alan Iones



Tinie victory: Frisky replaces OMG at the Urban chart summit



Disco king: Dizzee Rascal is the new

Commercial pop Top 30 Last Wks ARTIST Title/ labe DIZZEE RASCAL Dirtee LADY GAGA The Remix (Album Sampler) I Interscope 3 **EXAMPLE** Kickstarts / Data/MoS 4 D GUETTA & C WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin ROBYN Dancing On My Own / Konichiwa BOYZONE Love is A Hurricane / Polydor KID SISTER Daydreaming / Asylum DAN BALAN Chica Bomb / AATW 8 TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone 9 10 VARIOUS Clubland Smashed (Sampler) / AATW ALPHABEAT Dj / Fascination 12 18 **HEADHUNTERS** Dayz Like That I AATW BANG BANG CLUB Chemistry / BPM 13 NEW KYRAH Uh Oh / Tube 14 21 **ELLINGTON** Pump / White Label 15 22 16 25 EDEI In My Bed / Alma SOPHIE DELILA Can't Keep Loving You / White Label 17 18 NEW STACEY JACKSON | Hear A Symphony / 3Big ELIN LANTO Love Made Me Stupid / AATW 19 NEW BLACK GOLD Shine / Red Bull 20 2 ADAM LAMBERT Whataya Want From Me / 19/RCA 21 NEW PIXIE LOTT Turn It Up / Mercury 22 24 USHER FEAT. WILL.I.AM Omg / LaFace 23 17 JOHN O'CALLAGHAN FEAT. SARAH HOWELLS Find Yourself / 3 Beat Blue 24 LEE RYAN Secret Love / Geffen 25 12 PROFESSOR GREEN FEAT. ED DREWETT | Need You Tonight / Virgin 26 SCARIFTTE FEVER (heafin' Man / Starfisch 27 NEW 28 NEW T COLES Glued / Dauman KELIS Acapella / Interscope 29 DAVID JONSON Killer / Rebel Yell / White Label

Urban Top 30 ARTIST Title/ label TINIE TEMPAH FEAT. LABRINTH Frisky / USHER FEAT. WILL.I.AM Omg / LaFace TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin DIZZEE RASCAL Dirtee Disco / Dirtee Stank JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros TAIO CRUZ FEAT. KEŞHA Dirty Picture / 4th & Broadway PROFESSOR GREEN FEAT. ED DREWETT | Need You Tonight / Virgin CHRISTINA AGUILERA Not Myself Tonight / RCA 10 AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive LUDACRIS How Low / Def Jan NAS & DAMIAN 'JR GONG' MARLEY As We Enter / Universal Republic/Island 14 29 TINIE TEMPAH Pass Out / Parlophone 15 a YOUNG MONEY FEAT. LLOYD Bedrock / Cash Money **16** 13 14 N-DUBZ Say It's Over / AATW/UMTV 17 IYAZ Solo / Reprise **19** 25 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning I Bad Boy RIHANNA Rude Boy / Def Jam 20 14 JAY SEAN FEAT. SEAN PAUL AND LIL JON DO YOU Remember / Cash Money **21** 16 ALEXANDRA BURKE FEAT. PITBULL All Night Long I syco **22** 28 **23** 20 LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA GO GO GO / Search & Destroy 24 RE LADY GAGA FEAT. BEYONCE Telephone / Interscope **25** 23 B.O.B FEAT. BRUNO MARS Nothing On You / Rebei Rock Ent./Atlantic/Grand Hustle 26 NEW 1 JASON DERULO In My Head / Beluga Heights/Warner Bros 27 19 USHER FEAT. NICKI MINAJ Lil Freak / LaFace 28 NEW 1 29 S SAHLEMARIAM FEAT. BOUNTY KILLER Love This Lifetime / Sonic Dynasty/Nova

Cool Cuts Top 20

KYLIE MINOGUE All The

2 BYOB VS J MAJIK & WICKAMAN Save

3 ROBYN Dancing On My Own

BENNY BENASSI Spaceship

GOLDERAPP Alive

6 THE JAPANESE POPSTARS FEAT. JON

SPENCER Destroy

7 SKEPTA Rescue Me

SCISSOR SISTERS Invisible Light

9 JACOB PLANT Jump Up

10 FEHRPLAY Menw

11 NARI & MILANI | Got My Eye On You

12 WILEY Electric Boogaloo

13 NOISIA Split The Atom

14 THE YOUNG PUNX Sugarcandysupernova 15 CARTEL Black Billionaires EP

16 VANJEE & MARK ALSTON FEAT. MATT

BEILIS Whole Lotta Love

17 THE TEMPER TRAP Love Lost

18 ETIENNE DE CRECY Hope

19 GLOBAL DEEJSY My Friend

20 SHY CHILD Open Up The Sky



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.ministrvofsound.com/radio

DELE Every Step / BTTA Music

40 Music Week 29.05.10 www.musicweek.com

Charts analysis

Analysis Alan Jones



Stones end Exile from chart peak

CHART HONOURS was an intriguing one this week, pitching the repackaged Rolling Stones classic Exile On Main Street against Faithless's new set The Dance. The Stones took an early lead, but their advantage was whittled away and it looked as though it would be the third time in a row they would have had a midweek sales advantage overturned and end as runners-up in less than five years, replicating the fate of last studio album, 2005's A Bigger Bang and the soundtrack Shine A Light.

In the end, however, the Stones prevailed, with Exile On Main Street racking up sales of 31,287, more than 1,000 ahead of The Dance. It is the album's first appearance in the chart since 1972 when, as a double vinyl set, it reached number one in a 16week stay on the list. That is a much shorter chart run than many of the band's other albums but even before its upgrade it was by far the most popular album in the band's catalogue, outselling nearest challenger Sticky Fingers by 25% in the 16 years of the Millward new album This Is Happening, easily

Faithless topped the chart with fourth studio album No Roots in 2004 and returned to the summit the following year with Forever Faithless: The Greatest Hits, However, their subsequent album To All New Arrivals, peaked at a lowly number 30, precipitating the band's departure from Sony. But that album

Albums Price comparison chart							
ARTIST Album	Amazon	HMV	Play.com	Tesco			
ROLLING STONES Exile On Main St	£11.93	£5.99	£7.99	£8.93			
FAITHLESS The Dance	£15.99	£15.99	£19.49	£7.85			
PLAN B The Defamation Of	£7.00	£7.99	£9.99	£7.00			
THE BASEBALLS Strike!	£8.95	£8.99	£11.99	£8.95			
5 LADY GAGA The Fame	£4.99	£4.99	£6.49	£5.99			

Source: Music Week

statistics

-0.2%	-3.8% Total albums 1,620,470 1.662,959
Compilations	Total albums
277,479	1,620,470
266,709	1,662,959
+4.0%	-2.5%
	Compilations 277,479 266,709

2,589,420

2,593,679

1,342,991

1,396,250

Year to date	Singles	Artist albums		
Sales	55,971,054	31,375,065		
vs prev year	52,564,815	31,506,909		
% change	+6.4%	-0.4%		

Year to date	Compilations	Total albums		
Sales	6,940,771	38,315,836		
vs prev year	8,413,394	39,920,303		
% change	-17.5%	-4.0%		

Compiled from sales data by Music Week

beating the number 20 peak of the New York act's self-titled 2005 debut. Debuting even more strongly, German rock'n'roll revivalists The Baseballs enter at number four (18,212 sales) with their first album Strike!, which has been a hit over much of Europe. The album features tongue-in-cheek retro-style versions of contemporary hits such as Umbrella, Don't Cha and Bleeding Love.

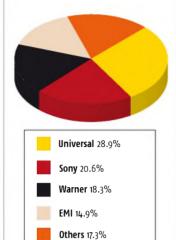
While The Foals stumble 8-52 (4,384 sales) with Total Life Forever, the equine banner is kept flying by Seattle's Band Of Horses, who capitalise on an appearance on Later...with Jools Holland to debut at number 21 (8,370 sales) with third album Infinite Arms. That is 128 places above their previous best placing of number 149, achieved by last album Cease To Begin.

Also new to the Top 40 are Brothers, the third chart album by Akron duo The Black Keys, (29 6,798 sales); Nas & Damian 'Jr Gong' Marley's Distant Relatives (30, 6,619 sales): Save Me San Francisco (number 33, 6,139 sales), the fifth album by Train; and Magical Journey: The Hits Collection (number 27 7,230 sales) a new compilation by Dutch trance DJ Tiesto. Guillemots vocalist Fyfe Dangerfield's debut solo album Fly Yellow Moon rockets 59-12 (11,479 sales) after being issued in a new edition which adds current hit She's Always A Woman and two other previously unissued songs.

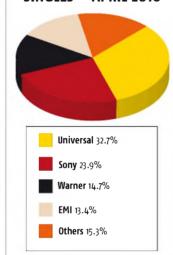
After debuting last week at number one, Keane's Night Train crashes to number six (13,934 sales).

appeal apparently undiminished by the release of The Remix, ΩLady GaGa's debut album The Fame/Fame Monster has passed the 2m sales mark. Dipping 4-5 the album sold 15,808 copies last week, lifting its 71 week career tally to 2,000,948. It is the 27th album to sell more than 2m copies in the 21st Century but only the sixth by a US

ALBUMS - APRIL 2010



SINGLES - APRIL 2010



act, following Scissor Sisters' album of the same name (2,710,395), Come Away With Me by Norah Jones (2,499,245), Only By The Night by Kings Of Leon (2,409,937), The Marshall Mathers LP by Eminem (2,285,833) and Hot Fuss by The Killers (2,004,634). Although it will have to sell more than a million further copies to get to the top of the 2000s album rankings (James Blunt's Back To Bedlam tops that list with 3,199,652 sales) it is getting close to the top of the list of albums with most weeks in the Top 10 in this century. It has spent 54 weeks in the top tier to date, the last 24 of them

consecutively. Only two albums have endured longer - and they are also by female solo artists. Dido's No Angel - which is also the secondbiggest seller, with sales of 3,055,690 spent 56 weeks in the Top 10, and Amy Winehouse's Back To Black stuck around for 54 weeks, while the deluxe edition of the same album was aloft for a further 12 weeks. The fourth longest-running Top 10 album of the century is another by a female solo artist - Duffv's Rockferry (42 weeks), while fifth place is shared by David Gray's White Ladder, Eminem's Marshall Mathers LP and The Scissor Sisters (41 weeks each). 19 more albums have spent half a year (26 weeks) or more in the Top 10.

Album sales fall 2.56% week-onweek to 1,620,470 - 15.52% below same-week 2009 sales of 1,918,225.

Three weeks after topping Billboard's US Hot 100, rapper B.o.B.'s Nothin' On You debuts at number one here. First-week sales of 85,333 are the highest for a number one single for 11 weeks. While All Night Long climbs for a seventh straight week for Alexandra Burke feat. Pitbull (8-4, 34,901 sales), Jason DeRulo manages to hang on two the number two slot with Ridin' Solo (46,550 sales).

After three weeks at number one, Roll Deep's Good Times dips to number three (37,145 sales).

Meanwhile, with the domestic season at an end and the World Cup approaching rapidly, football songs invade the chart. Leeds United won League One and a Facebook campaign has helped their single Leeds Leeds (Marching On Together) - credited to Leeds United Team & Supporters - to a number 10 debut (21,102 sales). And England anthem Three Lions, which charted in 1996, 1998 and 2002 in previous incarnations for Baddiel. Skinner & The Lightning Seeds, debuts at number 21 for The Squad (12,689 sales), with vocals by Russell Brand and Robbie Williams.

Singles sales are down 0.2% week-on-week at 2.589, 420 - 3.69% below same-week 2009 sales of

International charts coverage Alan

Mumford & Sons get their second wind internationally

RACKING UP MORE INTERNA-

TIONAL SALES than any other album for the fourth week in a row, Anglo-Australian rockers AC/DC's Iron Man 2 soundtrack/compilation continues to impress. Its legs are proving longer than expected, with the album continuing to command Top 10 places in 18 territories. Remaining at number one in Austria and Flanders, and rebounding 2-1 in Sweden, the album climbs 4-2 in

New Zealand, 4-3 in Canada and Italy and 8-4 in The US. It holds firm in Wallonia (two), Australia (four), Denmark (four) and Mexico (seven). while making belated debuts in Russia (four) and South Africa (20). It falls 1-2 in Switzerland and Ireland 2-3 in Spain, 2-4 in Germany, 5-6 in Poland, 6-8 in Portugal, 8-11 in Finland and, most spectacularly, 1-15 in Norway.

Welsh hard rockers Bullet For My Valentine's third album, Fever, which

Charts sales



© Official Charts Company 2010

Indie singles Top 20 NEW LEEDS UNITED TEAM & SUPPORTERS Leeds Leeds (Marching...) / Laserdiscs (Laserd 2 NEW KATTE MEWA The Flood / Dramatico (ADA/CIN) FUGATIVE (rush / Hardzbeat (ARV) FAITHLESS Not Going Home / Nate's Tunes (Nate's Tunes)

THE TEMPER TRAP Sweet Disposition / Infectious Music (PAS) 5 6

NEW THE KING BLUES Headbutt / Transmission (PIAS)

NEW SUB FOCUS Splash / Ram (SRD)

NEW GOALS ALOUD Bring It Home / Greengarden (Greengarden 8

SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)

10 NEW SAGE FRANCIS The Best Of Times / Anti (ADA/CIN)

11 9 DIZZEE RASCAL FEAT. ARMAND VAN HELDEN BONKERS / Dirtee Stank (PIAS)

EXAMPLE Won't Go Quietly / Data (ARV)

13 NEW BAND OF SKULLS Death By Diamonds And Pearls / You Are Here (ADA/CIN)

TV ROCK FEAT. RUDY In The Air / Data/Mos (AURA)

DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)

16 NEW LEEDS UNITED REVIE TEAM Leeds Leeds (Marching On Together) / Lasediscs (Lasediscs)

17 NEW HAZEL O'CONNER Will You / Start (RSK/Gem)

18 RE LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA GO GO GO / Search & Destroy (2AS)

DIZZEE RASCAL FEAT. CAIVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)

DJ SAMMY & YANOU FT DO Heaven / Data (ARV)

Indie albums Top 20

This Last Artist Title / Label (Distributor)

New FAITHLESS The Dance /

THE NATIONAL High Violet / LAD (PIAS)

NEW TRACEY THORN LOVE And Its Opposite / Strange Feeling (PIAS)

DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS) 4

THE XX XX / Young Turks (PIAS)

NEW JACKSON BROWNE & DAVID LINDLEY LOVE IS Strange / Inside (ADA/CIN) 6

THE TEMPER TRAP Conditions / Infectious Music (PIAS)

8 NEW LOSTBOY AKA JIM KERR Lostboy Aka Jim Kerr / Ear Music (AMD/ARV)

9 RE PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)

UNKLE Where Did The Night Fall / All Surrender (PIAS) **10** 2

THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)

12 NEW SANDI THOM Merchants And Thieves / Guardian Angel (Thomcat) 15 LOSTPROPHETS The Betrayed / Visible Noise (ADA/CIN)

14 NEW JAMIE LIDELL (ompass / Warp (PIAS)

15 10 VAMPIRE WEEKEND Contra / XL (PIAS)

16 14 FLIGHT OF THE CONCHORDS | Told You | Was Freaky / Sub Pop (PIAS)

17 NEW THE EIGHTIES MATCHBOX B-LINE DISASTER Blood & Fire / Back Records (TBC)

18 NEW THE CHARLATANS Some Friendly / Beggars Banquet (PIAS)

19 RE KATIE MELUA The Collection / Dramatico (ADA/CIN)

20 NEW MARY GAUTHIER The Foundling / Proper (Proper)

Indie albums breakers Top 10

NEW JACKSON BROWNE & DAVID LINDLEY Love Is Strange / Inside

2 NEW LOSTBOY AKA JIM KERR Lostboy Aka Jim Kerr / Ear Music (AMD/ARV)

3 NEW JAMIE LIDELL Compass / Warp (PIAS)

NEW MARY GAUTHIER The Foundling / Proper (Proper)

BAND OF SKULLS Baby Darling Doll Face Honey / YOU ARE HERE (ADA/CIN)

FLYING LOTUS (osmogramma / Warp (PIAS)

NEW ANNIHILATOR Annihilator / Earache (ADA/CIN)

PHOSPHORESCENT Here?S To Taking It Easy / Dead Decams (PIAS) R

GOTAN PROJECT Tango 3.0 / XL (PIAS

KEITH JARRETT & CHARLIE HADEN Jasmine / ECM (Proper)

Compilation chart Top 20

This Last Artist Title / Label (Distributor)

NEW VARIOUS (hilled Acoustic /

VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMIV (E)

NEW VARIOUS Dance Party 2010 / Sony Music/UMTV (ARV)

VARIOUS The Sound Of Dubstep / Ministry (ARV)

NEW VARIOUS Rewind Old Skool Classics / Universal TV (ARV)

VARIOUS Weekend Songs / Rhino (CIN) 6

VARIOUS (lubland Smashed / AATW/UMTV (ARV)

NEW VARIOUS Lipstick On Your Collar / EMITWUMTV (ARV) 8

VARIOUS Big Tunes - Back To The 80's / Dance Nation (ARV)

10 VARIOUS Dave Pearce - Trance Anthems 2010 / EMITVIMOS (E) VARIOUS Massive R&B - Spring 2010 / Rhino/Sony/UMTV (ARV) 11 10

VARIOUS Weekend Anthems / AATW/UMTV (ARV) 12

13 VARIOUS Pop Princesses 2010 / Sony Music/UMTV (ARV)

VARIOUS Mod Mania / Universal TV (ARV)

VARIOUS Addicted To Bass 2010 / Ministry (ARV) **15** 12

16 16 VARIOUS Now That's What I Call The oos / EMI TWUMTV (ARV)

VARIOUS Urban Hits / EMI TWRhino (E) **17** L3

ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 3 / EMITVISONY Music (ARV) 18 15

19 NEW VARIOUS Eurovision Song Contest Oslo 2010 / (MC (EM))

VARIOUS 100 Chillout Classics / Rhino (CIN)

Classical albums Top 10

ANDRE RIEU F

ew ANDRE RIEU Live In Concert / Decca (ARV)

ANDRE RIEU The Collection / Philips (ARV)

ENCHANTED VOICES Goodall/Pelican In The Wilderness / (Massic PM (ARV)

KATHERINE JENKINS The Ultimate Collection / Decca (ARV)

ANDRE RIEU Dreaming / Decca (ARV) 6

ONLY MEN ALOUD Band Of Brothers / Decca (ARV)

ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV) 8

9 KATHERINE JENKINS Living A Dream / uci (ARV)

ANDRE RIEU Waltzes / Philips (ARV)

Jazz/blues albums Top 10

Artist Title / Label

MICHAEL BUBLE Call Me Irresponsible / Reprise

MICHAEL BUBLE It's Time / 143/Reprise (CIN) 2

NEW SANDI THOM Merchants And Thieves / Guardian Angel (THOMCAM

MICHAEL BUBLE Michael Buble / 143/Reprise (CINR)

MICHAEL BUBLE Come Fly With Me / 143/Reprise (CINR)

SEASICK STEVE Songs For Elisabeth / Mlantic (CIN) MICHAEL BUBLE Call Me Irresponsible - Special Edition / 143/Reprise (CINR)

8 MICHAEL BUBLE Sings Totally Blond / Metro (SDU) RE

SADE The Best Of / Fric (ARV) 9

KEITH JARRETT & CHARLIE HADEN Jasmine / ECM (NN/P) 10

o 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



www.musicweek.com

lones



was in the Top 10 in eight countries a fortnight ago, now remains in the top tier only in Austria - and even there it falls 3-9. The best of its 10 other chart placings come from Finland (14-20), Australia (16-25), Germany (11-25), The US (25-29) and Canada (22-32)

Keane have built up an excellent reputation and sales base internationally but, as in the UK, their EP Night Train has had a less forceful welcome than the band's three bonafide albums. Even so, it has enough clout to debut at number nine in The Netherlands, 12 in Spain, 15 in Ireland, 19 in Canada, 23 in Switzerland, 25 in The US, 48 in Wallonia, 65

London folk act Mumford & Sons' debut album Sigh No More has been a fairly substantial hit in several territories and is on the move again, reaching new peaks in three. It reenters the US Top 200 at number 94, having previously peaked at number 127, while improving 68-52 in Canada to establish a new peak for the second week in a row, and climbs 7-6 in Flanders, taking the highest position yet of its 30-week chart career. The album is also charting in Ireland (5-4), Austria (11-12), The Netherlands (18-22), Germany (32

35), and Austria (54-66).

in Germany and 98 in Flanders.

Thirty years after taking the world's charts by storm, British heavy metal legends Judas Priest's British Steel album has been released in a special anniversary edition. It debuts in Finland (46), The Czech Republic (48), Germany (59), Switzerland (92) and The US (136). Expect even more spectacular results next week for the new improved edition of The Rolling Stones' revered Exile On Main Street, which is likely to return to chart duty at number two in the US and achieved midweek chart placings of one in Holland and Switzerland, two in Japan, and three in Germany, among others.

Music Week

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



Fax: (020) 7921 8327

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert) FEATURES EDITOR Christopher Barrett (8349/chris) NEWS EDITOR Ben Cardew (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

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DIGITAL SALES EXECUTIVE Yonas Blav Morkeh (8341/vonas) 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)

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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



New	B.O.B FEAT. BRUNO MARS Nothing On You Rebel Rock Ent/Atlantic/Grand Hustle AT0352CD (CIN)	Δ.	39 N	014	NAS & DAMIAN 'JR GONG' MARLEY AS WE Enter Universal Republic/Island (ATC)162267404 (ARV)
	The Smearingtons) Universal/EMMSug (SimmonsManslawence/Levine) JASON DERULO Ridin' Solo Warner Brothers CATCO160781716 (CIN)	HIGHEST A NEW ENTRY			(Marley) Universal/CC (MarleyUnnes/Astatge/Sublett)
\$ 10	(Rctem) Universal/Scny ATV (Desiculeau/Rctem)	SALES 1NCREASE	40 3		BIFFY CIYRO Bubbles 14th Floor 14FIR43(D (CIN) (Biffy ClyrolGG Garth) Universal/Good Soldier (Biffy ClyrolNeil)
1 4	ROLL DEEP FEAT. JODIE CONNOR GOOD TIMES Relentless/Virgin RELCD66 (E) (Dawcod & Preston) EMI/Universal/CC (Dawcod/Preston/Connor/Kelly/Cowie/Williams/Alf/Alf)		41 3	5 13	JASON DERULO In My Head Warner Brothers (AT(O15578753R (CIN) (Rotein) Universal/Sony ATVIBeluga Heights/trving/Studio Beas/Warner Tainerlane (Kelly/Rotein/Desrouleaux)
8 8	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco 88697686132 (ARV) (Biancanielici Wattersilonsin Love) Sony ATVI MIJIRC (Foray) filmipubliseakthrough (reations (LovelScheiferWattersiBiancanieli	SALES C) INCREASE	42 ?	7 2	GLEE CAST RUN JOEY RUN Epic (AICO)61593184 (ARV) (Anders/Astrom/Murphy) Music Sales (Periconer/Jance)
4 2	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Beat/AATW CXGLOBE1346 (ARV) (Marian) EMI (Maya/Jigulina)	o,	43 4	5 49	BLACK EYED PEAS Gotta Feeling Interscape (ATC0)51960369 (ARV) * (Guetta) (herry Lane/EMI/Square RivolfirRixer/Shapiro Bernstein&Co (Adamy/PinedalGome/Eerguson/Guetta/Riesterer)
3 9	USHER FEAT. WILL.I.AM OMG Laface CATC0159525250 (ARV) (Will.i.am) therry tane (Actams)		44 R	e-entry	BOYZONE Love Is A Hurricane Polydor 2740916 (ARV)
5 3	AGGRO SANTOS FEAT. KIMBERIY WYATT Candy Future CATCO:60357927 (ARV)		45 3	3 18	Welk) EMIRC (Alexander/Briseboik) YOUNG MONEY FEAT. LLOYD BEDTOCK (ash Money 2737582 (ARV)
6 8	Quizz & Larcss) UniversalifrontlineIIQUosef Svedlund/Pcp Notch (Larcssi/Rcmdhane/Hansen/Santcs) PLAN B She Said 679/Atlantic 679172CD (CIN)		46 2	8 4	(Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Cameron/Carter/Graham/Millz/Villy/Stevenson/Maraj) LADY ANTEBELLUM Need You Now Parlophone (ATCO160829397 (E)
7 3	(Drew/McEwan/Appapoulay) Pure Groove/Universal (Drew) FYFE DANGERFIELD She's Always A Woman Ceffen GBUM71006654 (ARV)		47 3	9 30	(Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Brothers (Haywood/Kelley/Scott/Kear) LADY GAGA Bad Romance Interscope 2726752 (ARV)
New	(Dangerfield/Ingram) EMI (Ucel) LEEDS UNITED TEAM & SUPPORTERS Leeds Leeds (Marching On Together) Laserdisc	s (Laserdiscs)	48 3		(RedOne) Sony ATV (Germannita/Khayat) OWL CITY Fireflies Island (AT(0)57687536 (ARV)
New	(tbc) Universal/Dick James/Barry Mason (Reed/Mason) MUSE Neutron Star Collision (Love Is Forever) Helium 3/Warner CATCD162093145 (CIN)		49 4		(Young) Universal (Young) KEANE FEAT. K'NAAN Stop For A Minute Island (ATCD160081500 (ARV)
	(Vig/Muse) Warner Chappell (Bellamy)				(Rice-Oxley/FT Smith) Universal/Gain Weight/Sony ATV (Rice-Oxley/Chapfin/Hughes/Warsame)
2 10 6	KELIS ACapella Interscope 274,0345 (ARV) (Guetta) Universal/EMI/Cherry Lane/Janice CombuVoga/Square Rivoli/Issy & Nemo Tunes (Rogers/Riddfick/Baptiste/Guetta		50 N		CHIDDY BANG Truth Regal CATCO161137002 (E) (texxxx) Sony ATVIEMICC (AnamegelBeresin/Angelakos/Selig)
3 20 6	ALICIA KEYS Try Sleeping With A Broken Heart J CATCD156023878 (ARV) (Bhasker) EMIJSONY ATV (Keys/Bhasker/Reynolds)	SALES INCREASE	51 3	6 10	INNA HOT 3 Beat/AATW (ATCO158454145 (ARV) (Barac/Bolfea/Boltezan) EMI (Barac/Bolfea/Boltezan)
4 19 5	RIHANNA TE AMO Def Jam USUM70912379 (ARV) (StarGate/Eriksen) EMUfauntleroyUUnderdog, West/Almo/Annarhi (Fauntleroy/Eriksen/Hermansen/Fenty)	SALES INCREASE	52 2	9 6	SELENA GOMEZ AND THE SCENE Naturally Hollywood-Polydor D575032 (ARV) (Armatollamevikaraogiu) Downtowni(C (BruneriSchocki/Nitetoe)
5 11 7	TAIO CRUZ FEAT. KE\$HA Dirty Picture 4th & Broadway 2739095 (ARV) ((muziff smith) EMIL(hyyalis ((ruziff smith)		53 2	6 2	FUGATIVE (rush Hardzbeat HzB4R(DS (ARV) (rugative/Younglord) C (Byart/Williams/Lecinite-Akore)
6 New	THE PRETTY RECKLESS Make Me Wanna Die Interscope (ATC0161779462 (ARV) (Khandwala) ENI (Momsen/Khandwala/Phillips)		54 R	e-entry	
7 58 2	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie Epic (ATCD159529292 (ARV)	HIGHEST (ALIMBER)	55 4	5 30	FLORENCE & THE MACHINE Dog Days Are Over Island 2736273 (ARV)
3 22 6	(Blanco) Sony ATVKobalitUniversaVC (Anderson/Bieber/Battey/Battey/Blanco/Palacins/Clark) TRAIN Hey, Soul Sister Columbia 88697692092 (ARV)	SALES INCREASE	56 N	ew	(ford/Summers) Universal/Goldzeal (Welch/Summers) GLEE CAST One Epix (AlCO161716764 (ARV)
9 16 25	(Terefe & Espinnage) Pitimon/EMI April/Istellar (tind/Bjnerklund/Monahan) LADY GAGA FEAT. BEYONCE Telephone Interscope 2734706 (ARV)	INCREASE	57 6	4 3	(Anders/Astrom/Murphy) Universal/Blue Mountain (U2) FAITHLESS NOt Going Home Nate's Tunes NATE1003CD
0 14 6	Uerkins) Sony ATVIEMI (Germanottal/Jerkins/Daniel/Franklin/Knowies) PROFESSOR GREEN FEAT. ED DREWETT I Need You Tonight Virgin VSCOTzono (E)		58 4		FAITHLESS WOLD GOTING HOTHE Nate's Junes NALHOOSLD SALES (righthess) Warner ChappellCC (Fraser/Bentovin/Armstrong) SALES (NCREASE CHERNY COLE PARACHUTE Fascination 2734193 (ARV)
New	(The ThundaCatz/Hayes) Bucks/Peermusic/So Star (Manderson/Farriss/Hutchence/Moore/Bergamy)				(Sylence) Cabin 24 Records/Songs of the Galt line (Michaelson/Altman)
	SQUAD 3 Lions 2010 Parlophone (DR6804 (E) (Horn) Chrysalis (Baddiel/Skinner/Broudie)		59 4		JOURNEY Don't Stop Believin' columbia USSM18120116 (ARV) (Elsan/Stone) (Q/Sony ATV (Cain/Perry/Schon)
2 13 3	PENDULUM WaterColour Warner Brothers WEA470CD (CIN) (SwiterMcGrillen) Chrysalis (Swite)		60 5		DRAKE OVER Island CATCO159820630 (ARV) (Boil Irla) EMISONY ATVICC (Graham/Samuels)
3 15 5	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone Jive (ATCO159337203 (ARV) (FT Smith) Universal/ChrysalikiSony ATV (Fyffe/FT Smith/Ithiik)		61 N	ew	CHRISTOPHER WILDE FEAT. STUBBY Hero Wait Disney USWD10937504 (E) (ibc) Walt Disney (Anders/Hassman/Astrom)
4 12 2	CHRISTINA AGUILERA NOt Myself Torright R(A (ATC0160342126 (ARV) (Polow Da Don) Universal/Perrymusic/CC (Innex/Dean/Perry/Curtis)		62 N	aw	GLEE CAST The Boy Is Mine Epic (ATC)161717020 (ARV) (Anders/Astronnimurphy) Sony ADVIEMICC (Norwood/Daniels/Jerkins/Jerkins III/Tejeda/Austin/Gold)
5 24 12	TINIE TEMPAH Pass Out Parlophone R6805 (E) (labinth/Da Digglar) Stellar/EMICC (labinth/Inie Tempah/Williams)		63 N	вW	PIXIE LOTT TUTN IT UP Mercury (AICO161815503 (ARV) (Jeberg/Cutlather) Sony ATV/Warner Chappell/Shapire Bernstein&Co/CC (Lott/Cunningham/Jeberg/Hansen)
5 43 4	ELLIE GOULDING Guns & Horses Polydor 2740837 (ARV)	+50% SALES INCREASE	64 R	e-entry	THE TEMPER TRAP Sweet Disposition Infectious Music INFECTIORS (PIAS)
7 23 12	(Starsmith) Global TalenuReverb (Goulding/Fortis) DAVID GUETTA FEAT. KID CUDI Memories Positiva/Virgin (ATCD159563693 (E)		65 N	ew	(Abbiss) Imagem (STITROIMANDAGE) AVENGED SEVENFOLD Nightmare Warmer Brothers (ATCO161559538 (CIN)
3 17 8	(Guetta/Riesterer) Kobalt/Lisie's Baby Boy/Square Rivoli/Present Time (Guetta/Riesterer/Mescudi) SCOUTING FOR GIRLS This Ain't A Love Song Epic 88697632852 (ARV)		66 4	6 9	(Efizondo) EMI/CC (Bakeritho) N-DUBZ Say (t's Över Aatwiumtv Catco161249176 (ARV)
9 2	(Green) EMI (Stride) GLEE CAST Total Eclipse Of The Heart Epic (AT(O)61592866 (ARV)		67 4	7 4	((contoxtaviox/Rawxon/Edwards) Sony ATV (Edwards/Contoxtaviox/Rawxon/Contoxtaviox) KEVIN RUDOLF FEAT. BIRDMAN. LIL WAYNE & JAY SEAN Made It (Cash Money Heroes) Island (ARK
21.9	(Anders/Astrom/Murphy) EMI (Steinman) TIMBALAND FEAT. JUSTIN TIMBERLAKE CATTY OUT Interscope (ATCO160878070 (ARV))		68 N		(Rudolf) Sony ATVWarner ChappellYoung Moneytlion AirelMoney MackiOrange Factory/CC (Rudolf/Carter/Williams/Kasher/Skaller/Larrow/Se KERI HILSON Like Interscope USUV70903383 (ARV)
18 5	(Timbaland/Harmon) Warner (happell/Universal/Imagen/BMG Right/CC (Mosley/Harmon/Timberlake/Beanz/Clayton) DIANA VICKERS Once RCA 88697680272 (ARV)			9 II3	(tod) the (the) CHIDDY BANG The Opposite Of Adults Regal REG156 (E)
	(Spencer) EMI/Sony ATV (White/Dennis)				(Lexxx) Universal/EMI/Chiddy Bang/XJ (Goldwasser/Vanwyngarden/Anamege/Beregin)
2 25 10	JUSTIN BIEBER FEAT. WDACRIS Baby Def Jam (AT(0):58297014 (ARV) (StewarUThe-Dream) UniversalWarner Chappell/EMI (StewarUFinres/Bieber/Nash/Bridges)		70 5		GLEE CAST Don't Stop Believin' Epic (ATC0:56352813 (ARV) (Anders/Astrom/Murphy) (Q/Sony ATV ((ain/Perty/Schon))
New	GLEE CAST Jessie's Gifl Epic CATCD161716994 (ARV) (Anders/Astrom/Murphy) Universal (Springfield)		71 4	8 6	MARINA AND THE DIAMONDS I Am Not A Robot 679 6791173(D (CIN) (Howe) Warner Chappell (Diamandik)
4 60 3	KE\$HA YOUT LOVE IS MY DTUB RCA CATCO16184,0256 (ARV) (Dr Luke/Blanco) Sony ATVIKobaliuc (Seberi/Lodenan/Sebert)	+50% SALES INCREASE	72 N	ew	THE KING BWES Head butt Transmission (ATCO162168563 (PIAS) (Miles) Notting Hillict (FraxiPaynerMiles)
5 New	KATIE MELUA The Flood Dramatico DRAMCDSoos8 (ADA/CIN) (Orbit) UniversalEMUSony ATV (Melua/Chambers/Christy)		73 R	e-entry	MICHAEL BUBLE Haven't Met You Yet 143/Reprise (ATC0153174011 (CIN) (Rock/Chang) Universal/Warner (happel) (Buble/Chang/Indxer)
5 32 22	ALICIA KEYS Empire State Of Mind Part II J CATCO157951829 (ARV)	SALES INCREASE	74 4	1 2	SUB FOCUS FEAT. COCO SUMNER Splash Ram RAMM83 (SRD
7 30 18	(Shux/Key) EMI/Global Talent/CCIQ (Key/Shux/Carter/Sewell-Dlepic/Hunte/Keye/Robinson) RIHANNA Rude Boy Def Jam (ATC0159795669 (ARV)	INCREASE	75 N	ew	(Douwma) EMI/Universal/CC (Douwma/Sumner/Poole/Etherington) BLACK EYED PEAS Imma Be Interscope (ATCO150128249 (ARV))
8 31 13	(StarGate/Swire/Riddick) EMJ/Chrysalis/Peermusic/C (Riddick/Hermansen/Dean/Swire/Fenty/Eriksen) ELLIE GOULDING Starry Eyed Polydor 2732866 (ARV)				(will.i.ami/bc) Kobali/IfMilCherry River/Catalys/JCherry Lane/Bmive Spoke And Gone/Defend/Jeepney/Tab Magnet (Adams/Ferguson/Gome/JPinedal/Ha

3 Lions 2010 21 Acapella 12 Alejandro 54 All Night Long 4 As W2 Enter 39 Baby 32 Bad Romance 47 Bedrock 45 Bubbles 40 Candy 7 Carry Out 30 Dirty Picture 15

Dog Days Are Over 55 Don't Stop Believin' 59 Don't Stop Believin' 70 Eenie Maenie 17 Empire State Of Mind Part Ii 36 Fireflies 48 Good Times 3 Guns & Horses 26 Haven't Met You Yet 73 Headbutt 72 Hero 61 Hey, Soul Sister 18

Hot 51 I Am Not A Robot 71 I Gotta Feeling 43 Like 68 I Made It (Cash Money Heroes) 67 I Need You Tonight 20 Imma Be 75
In My Head 41
Jessie's Girl 33
Leeds Leeds Leeds
(Marching On Together) Love Is A Hurricane 44 Make Me Wanna Die 16 Memories 27 Naturally 52 Need You Now 46 Neutron Star Collision (Love Is Forever) 11 Nightmare 65 Not Going Home 57 Not Myself Tonight 24 Nothing On You 1 Omg 6 Once 31

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The Flood 35
The Opposite Of Adults 69
This Ain't A Love Song 28
Total Eclipse Of The Rude Boy 37 Run Joey Run 42 Say It's Over 66 She Said 8 She's Always A Woman 9 Splash 74 Starry Eyed 38 Heart 29 Truth 50 Try Sleeping With A Broken Heart 13 Stereo Love 5

Turri It Up 63 Until You Were Gone 23 Watercolour 22 Your Love Is My Drug 34

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

As used by Radio 1

29.05.10 Music Week 43 www.musicweek.com

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



wk wk chart	Aris, Title Label / Catalogue number (Distributor) (Proc Luce)	This wk		chart	Arfist Trite label / Catalogue number (Ostributor) (Produce)	
New		NEW ENTRY	27		SCOUTING FOR GIRLS Everybody Wants To Be On TV Epic 88697634362 (ARV) ● (Green)	
2 New	FAITHLESS The Dance Nate's Tunes NATE1004(D (Rollo/Sixter Bliks)	40	54	12	JASON DERULO Jason Derulo Beluga Heights/Warner Bros 9362496702 (CIN) (Rotem)	SALES INCREASE
3 2 6	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 ((IN) ● (Diewlepworth/Appepoulay/McEwan)	41	. 31	5	PAUL WELLER Wake Up The Nation Island 2732861 (ARV) ● (mne)	
4 New	THE BASEBALLS Strike! Rhino 5186594272 (CIN) (JMC)	42	46	21	ANDRE RIEU Forever Vienna Decca 5323879 (ARV) (Rieu)	SALES INCREASE
5 4 71	LADY GAGA The Fame Interscope 1791397 (ARV) 4★★ (RedOne)	43	New		ANDRE RIEU Live In Concert Decca 2741500 (ARV) (Rieu)	
6 1 2	KEANE Night Train Island 2730877 (ARV) (Rice-DokleyFT Smith)	44	37	28	BIFFY CIYRO Only Revolutions 14th Floor 5186561452 (CIN) (GG GE ATM STIFFY CIYRO)	
7 New	LCD SOUNDSYSTEM This Is Happening DFA DFA22301 (E) (Murphy)	45	35	10	GLEE (AST Glee – The Music – Season One – Vol 2 Epic 88697617052 (ARV) ● (Andes/Astrom/Murphy)	
8 21 23	ALICIA KEYS The Element Of Freedom J 88697465712 (ARV)	SALES 1	New		(Kerious) (Verious)	
9 6 5	ACIDC Iron Man 2 OST columbia 88697609522 (ARV) (lange/Manda/Young/ACIDG/Faithairin0's fishen)		29	4	BILLY OCEAN The Very Best Of Billy Ocean Sony RCA 88697696932 (ARV)	
10 9 46	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 3*	48	48	31	(BrathwaiterEastmonC)Diamond/Lange/Findon/Golc) ALEXANDRA BURKE OVerCome Syco 88697460232 (ARV) ★ (ThePhantomBoyz/SarGate/Ne-YorRec'One)BiancaniellotWatterJons/in/Love/Element/Wilkins/Step/Bonker/Kennec'y/Quiz&lanssi	SALES C
11 10 50	(Epworth/Ford/Mackle/Hugall/White) BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV) 4★	49	17	4	SLASH Slash Roadrunner (G43203LP (ADA/CIN)) INCREASE
12 59 4	(Guetta/Harris/Board/Api.de.ap/0) Replay) FYFE DANGERFIELD Fly Yellow Moon Geffen 2727699 (ARV)	HIGHEST 50	43	79	(Vclentine/Ritchie) BEYONCE I Ām Šasha Fierce Columbia 88697194922 (ARV) 4★	
13 12 18	(Noble/Butler) JUSTIN BIEBER My World Def Jam 2725523 (ARV) ●		New		(GacifieccerThe DreamIsta: gate/stewart/Various) TRACEY THORN Love And Its Opposite Strange Feeling CDoosFEEL (PIAS)	
14 3 2	(Bieber/Coron/Stewart/Harrell/0 Miler/Dirty Swift/Waynne/Lewis/Muhammad/Hamilton/Shin/Pretti Boi Fresh/DJ Frank E/Malii LADY GAGA The Remix Interscope 2740468 (ARV)		8	2	(Pearson) FOALS Total Life Forever Warner Brothers 5186591372 (CIN)	
15 24 12	(RedOne/Deewaan/Kierszenbaum)		41		(smith) FREE & BAD COMPANY The Very Best Of Rhino/UMIV 5186582802 (ARV)	
16 26 11	(FT Smith/Starsmith/FrankMusic)	INCREASE	51		(RocherVerinus) KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★ ★	
17 18 51	(Weildlipton) PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★	INCREASE	38		(PetragliarKing) MADONNA Celebration Warner Brothers 7599399819 ((IN) *	
18 19 26	(Nutini/Jones)				(Macconne/Ahmadzai/Pettibone/Timberland/Timberlake/Danja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Orbit/Price/Auxtin/Kravitz/Luczv/Banja/Jellybean/Keminv/Rocgerv/Brzy/Leonard/Drice/Auxtin/Kravitz/Luczv/Banja/Bellybean/Keminv/Rocgerv/Brzy/Leonard/Drice/Auxtin/Kravitz/Luczv/Banja/Bellybean/Keminv/Rocgerv/Brzy/Leonard/Drice/Auxtin/Kravitz/Luczv/Banja/Bellybean/Keminv/Bellybean/Keminv/Rocgerv/Brzy/Leonard/Drice/Auxtin/Kravitz/Luczv/Banja/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Bellybean/Keminv/Rocgerv/Bellybean/Keminv/Bellybean/	a byface/Oa ke nf old
	RIHANNA Rated R Def Jam 2723990 (ARV) \star (Chase & Status/Stargate/Stewart/Riccick/Harmony/Ne-Yolkennedy/Will.). Am/Free School/Eriksen/Timberlake/Knox/Harrison)	45		OWL CITY Ocean Eyes Island 2728130 (ARV) (Young)	
19 36 31		INCREASE 💮	33		GLEE CAST The Music Of Glee: The Power Of Madonna Epic 88697676812 (ARV) (AncertAstromitMurphy)	
20 16 4	JAMES LAST Eighty Not Out UMIV UMIV ₇₅₃₂ (ARV) (Lest/Bowlen)		47		N-DUBZ Against All Odds AATW/UMTV 2725229 (ARV) ★ (FT Smithin-Dubz)	
21 New	BAND OF HORSES Infinite Arms (alumbia 88697691101 (ARV) (Band Of Horses/Elik)	59	55	26	SNOW PATROL Up To Now Fiction 2720709 (ARV) 2★ Uacknife LeeiMcClellancitlightbocyiDongan(Brennan/Watson)	
22 15 4	PORT ISAAC'S FISHERMAN'S FRIENDS Port Isaac's Fisherman's Friends Island 2736888 (ARV) (Christie)	60	56	117	PAOLO NUTINI These Streets Atlantic 094634 ((IN) 3★ (Neison)	
23 13 33	MUMFORD & SONS Sigh No More Island 2722538 (ARV) ★ (Dravs)	61	. 52	50	KASABIAN West Ryder Pauper Lunatic Asylum (olumbia 88697518311 (ARV) 2★ (PizzornoiDan the Automator)	
24 7 3	DIANA VICKERS Songs From The Tainted Cherry Tree RCA 88697653682 (ARV) (Spencer/Sigsworth/Braide/Chatterley/Pallot/Starsmith/Hynes)	62	44	17	TIMBALAND Shock Value Interscape 2727396 (ARV) (Trinbaland/Harmon)	
25 14 4	USHER Raymond Vs Raymond Laface 88697638892 (ARV)	63	49	13	MARINA AND THE DIAMONDS Family Jewels 679 2564683625 (CIN)	
26 23 36	PIXIE LOTT Turn It Up Mercury 2700146 (ARV) * (F1 Smith/Hauge/Thornalley/Kustin/Gard/Leberg/Tizzo/RedDne/Laubscher/Cutfather)	64	28	2	TONI BRAXTON Pulse Atlantic 7567893027 ((IN) (frank EMxxnolSpcnol@akMacfenser/BusbeelEmileWarren/Harmony)	
27 New	TIESTO Magikal Journey - The Hits Collection Nebula NEBCD9017 (E) (Tiesto)	65	53	15	THE STONE ROSES Stone Roses Silvertone 82876539712 (ARV) ★	
28 11 2	CELINE DION Taking Chances - World Tour Columbia 88697689969 (ARV)	66	Re-e	ntry	(teckie) MUSE The Resistance Helium 3/warner Bros 2564686625 (CIN) ★	
29 New	(Snyder) THE BLACK KEYS Brothers Cooperative MusicN2 WR737197 (ARV)	67	64	28	(Muse) JIS JIS Epic 88697564572 (ARV) 3★★	
30 New	(Black KeydNeillDanger Mouse) NAS & DAMIAN 'JR GONG' MARLEY Distant Relatives Universal Republic 2741176 (ARV)	68	39	3	(Mac/Rotem/Hector/FT Smith/Cruz/Jeberg&Cutlather/Metrophonic/Deekey/Soulshock/Kariin) MANTOVANI The Magic Of Mantovani Decca 5326904 (ARV)	
31 25 30	(Marley/Marley) CHERYL COLE 3 Words Fascination 2721459 (ARV) 2★	69	Re-e	ntry	(D'Ainato) JEFF BECK Emotion And Commotion Atco 8122798105 (CIN)	
32 5 2	(will.i.am/SyienceWilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz) THE NATIONAL High Violet (ADD CAD3XO3 (PIAS)	70	65	67	(Lipson/Horn) LITY ALLEN It's Not Me, It's You Regal 6942752 (E) 3★	
33 New	(The National/Katis) TRAIN Save Me, San Francisco (olumbia 88697077362 (ARV)		. 74		(Kuistīn) DAVID GUETTA One Love Positiva/Virgin 6064700 (E) ●	CAUSE
34 20 2	(Terefels A. M/Sluggo/Espinnage/Wattenberg) ALICIA KEYS The Platinum Collection J 88697701872 (ARV)		50		(Guette) MEAT LOAF Hang Cool Teddy Bear Mercury 2734097 (ARV)	SALES INCREASE
35 34 11	(Keyy/Ouprillburruss/McKnighd/seniirilaltino/brotherstTimbaland/WestHarrisHarry/Mayer) AMY MACDONALD A Curious Thing Mercury 2731140 (ARV)		New		FAITHLESS Insomnia – The Best Of Camden Deluxe 88697451972 (ARV)	
	(Wilkinson)			_	(Rollo)	
36 22 3	LADY ANTEBELLUM Need You Now Capitol 6336412 (E) (Worley/Shaw)		Re-e		MICHAEL BUBLE (all Me Irresponsible Reprise 9362499987 (CIN) ● 3 ★ (Foster/Gaftca)	
37 40 11	GORILLAZ Plastic Beach Parlophone 6261662 (E) ● (Gorillaz)	SALES 10 75	Ra-a	ntry	DIZZEE RASCAL Tongue N Cheek Dirtee Stank 12STANKOO7 (PIAS) ★ Nan Helden(IaCrate/Harris/Cage(Shy FX/Dizzee Rascal/Foots*er/Tiesto)	

AC/DC 9 Allen, Lily 70 Band Of Horses 21 Baseballs, The 4 Beck, Jeff 69 Beyonce 50 Bieber, Justin 13 Biffy Clyro 44 Black Eyed Peas 11, 29 Boyzone 16 Braxton, Toni 64 Buble, Michael 19, 74 Burke, Alexandra 48 Cole, Cheryl 31 Derulo, Jason 40 Dion, Celine 28 Dizzee Rascal 75 Dizze Rascal 75
Faithless 2, 73
Florence + The Machine 10
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★ Platinum (300,000)

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Albums Katie Melua: The House Katie Melua: The House (silver); Pendulum: Immersion (silver); Glee Cast: Glee – The Music – Vol 2 (gold); Scouting For Girls: Everybody Wants To Be On TV (gold); Hot Chip: One Life Stand (gold); Glee Cast: Glee - The Music Vol. 1 (platinum)

