

# MusicWeek

United Business Media



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

12.06.10 £5.15

## FEATURES

### APHRODITE'S RETURN

Kylie Minogue's reunion with the dancefloor



## PUBLISHING

### KEYS UNLOCKS WIN

EMI marks 12 months at the summit with Q1 market share victory



## NEWS

### HERE WE GO

The songs, the syncs and the ads surrounding the 2010 World Cup

AIF poll underlines financial importance of sector

# Festival survey reveals a cause for celebration

## Live

By Robert Ashton

**THE LIVE SECTOR IS PROVIDING** the Government with a timely reminder of its economic and cultural impact – as well as its green credentials – with new figures suggesting the festival market is contributing more than £1bn a year to the British economy.

A report from the Association of Independent Festivals, released this week, demonstrates festivals are the number-one entertainment choice for Britons this summer, with its 24 member festivals injecting more than £130m into the UK economy and a further £12m into local businesses near the sites (see p8).

Live experts say the UK now hosts around 400 festivals each year – many of which are much bigger than the AIF's events. This leads them to estimate the true extent of the value of the outdoor market to the Exchequer's coffers has now topped the £1bn mark.

AIF chairman and AIM CEO and chairman Alison Wenham says one of the reasons the organisation conducted the survey was to build up a reliable way of calculating the money festivals are generating and exactly what they contribute to the local communities.

"£130m from AIF events is a huge amount of money," Wenham adds. "What this survey shows us is that people want to go to all sorts of music festivals, so our events have to cater to all ages and styles of music."

The second annual AIF survey, which questioned nearly 5,000 festival attendees at 13 of its member festivals about their social and spending habits, also shows music lovers are expected to spend a whopping £346 – including ticket – on average at festivals this year.



"£130m from AIF events is a huge amount of money..."

ALISON WENHAM, AIF

Those communities worried about the environmental – noise, litter, crime – impact of a festival in their neighbourhood will also be mollified by statistics from the AIF which show the 350,000 indie festival goers attending its 24 events, including Standon Calling and Secret Garden Party, will spend on average £35 in the surrounding area.

However, one less positive statistic from the survey was the number of people who have fallen victim to the thieves that target outdoor events. Some 15% of audience members revealed they had been a victim of crime at festivals. Of these, 9% were tent thefts and 4% other robbery.

Meanwhile, the ongoing greening of the UK's festivals will be enhanced this summer with a pledge from a coalition of 10 leading events to cut their carbon footprints by as much as 10%, following a unique partnership between industry environmental group Julie's Bicycle and 10:10.

Julie's Bicycle founder and director Alison Tickell says the new partnership will implement a carbon reduction programme at 10 festivals, including Bestival, Isle of Wight, The Big Chill, Reading and Leeds, with her group lending expertise and advice on how to measure, and then manage, their environmental impact.

10:10 – launched at the end of last year to cut emissions across a swathe of businesses and organisations by 10% this year – and Julie's Bicycle will also promote alternative modes of transport to festival sites.

"These festivals are committed to reducing impacts so they will be able to better plan next year," adds Tickell, who has been working to ensure the Government takes note – and a lead – from the music industry's work to reduce carbon emissions throughout the sector. "10:10 is an ideal campaign for festivalgoers to sign up to and we hope there will be plenty more summer pledges," says Tickell.

10:10 director Eugenie Harvey adds, "British summertime wouldn't be the same without music festivals and we feel privileged to be working with some of the very best."

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



# La Roux proves global potential with US smash

## BIG LIFE CEO JAZZ SUMMERS

believes La Roux can become a worldwide pop success after breaking the US top 10 with their single Bulletproof.

The song arrived at number eight in the Billboard Hot 100 last week, almost exactly a year after the track topped the UK charts. The accompanying album climbed to 93 in the US charts last week, a new high for the eponymous release there.

La Roux are currently on tour in the US and preparing for the release of follow-up single In For The Kill, which Summers hopes will earn them a top five position in the Billboard 100 and establish the band as a worldwide act.

Summers believes it was vitally important to resist US pressure to remix Bulletproof. "Everyone starts off extremely enthusiastic about the song, but as soon as serious conversations start, there starts to be talk of making tracks accessible to American radio stations and audiences," he says.

"This basically means making a

number of remixes, which invariably end up sounding terrible – and so it is no surprise when a record fails to sell. It is essential to stick to your guns and to keep pushing for the original to be played on the radio. Eventually people will listen."

La Roux manager Tony Beard says he now wants to use the lessons he has learned with the success of La Roux to help push Klaxons, who he also manages, internationally.

"When it came to promoting La Roux in the States, it boiled down to a lot of hard work and self-belief," he explains. "We want to copy this model with the Klaxons and prove that British acts do have a place in the US music scene."

Klaxons' second album, provisionally titled Surfing the Void, is scheduled for release in August.

Meanwhile, Will Young's 2003 UK number one single Leave Right Now climbed to 81 on the Hot 100 last week after he performed the song in the penultimate American Idol of the season. It sold more than 30,000 copies last week.



# News

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

## The Playlist



### ARCADE FIRE Month Of May

Sonovox

An early taste of Arcade Fire's new album showcases a looser, wilder sound. Currently streaming online, this is urgent and immediate. (album, August 2)



### COCKBURNKID Cockburnkid

Moshi Moshi

Co-written with Gonzales and produced by Liam Howe, this track showcases the Londoner's knack for an intelligent pop hook. (free download, available now)



### MYSTERY JETS Dreaming Of Another World

Rough Trade

Another brilliant track from Mystery Jets' Chris Thomas-produced, Rough Trade debut. This is an upbeat, jangly pop song with a clever lyrical twist. (single, July 5)



### BIG BOI Shutterbug

Mercury

From his new solo album, Sir Luscious Left Foot, this has been enjoying specialist play on the back of Big Boi's promotional visit last month. (single, June 21)



### DEVLIN Brainwashed

Island

First single proper from this Island-signed artist, Brainwashed sees Devlin's razor-sharp raps give way to a big commercial hook. Album out October. (single, July 12)



### MAJOR LAZER Pon De Floor

Downtown

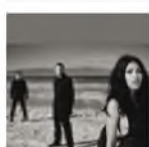
Fresh from blitzing Barcelona's Primavera, Major Lazer will be ripping up the festival circuit across Europe this summer. Refreshing summer beats. (single, tbc)



### EL GUINCHO Piratas de Sudamerica

Young Turks

The first in a series of EPs that see el Guincho rearranging old South American songs, recorded at his Barcelona home. Summer vibes. (single, July 21)



### HOW TO DESTROY ANGELS How To Destroy Angels EP

HTDA

Debut EP from this collaboration between Trent Reznor and wife Mariqueen Maandig has a contained rage which is compelling. (free download, available now)



### 30H13 My First Kiss feat. Ke\$ha

Asylum/Atlantic

Added at Capital, Galaxy and Hit Music Network, new single from 30H13 drops ahead of a busy festival season and new album. (single, July 5)



### MATISYAHU One Day

100% Records

This sold 400,000 downloads after soundbedding NBC's coverage of the Winter Olympics this year and is now set for UK release. (single, June 28)



## SIGN HERE

The Dirty Hit, a new label set up by Jamie Osborne of All On Red management, has signed **Little Comets**. The group's debut will drop later this year.

Influential group to collate independent data on big names

# Chart to determine top DJs

## Media

By Robert Ashton

**THERE SHOULD BE NO ARGUMENTS** about who are the world's top DJs next year – a group of influential artists, club owners and executives is creating what is claimed to be the definitive independent chart for spinmasters.

The idea, which grew out of the recent Ibiza International Music Summit (IMS), is now being worked on, with support already pledged from *Mixmag*, Beatport and the Official Charts Company.

Ben Turner, IMS co-founder and partner, says DJs play a massive part in running



From the Summit: Amnesia in Ibiza

the dance scene, but there is a real lack of data about the genre and those in it.

Currently, Turner and others say many of the existing charts – because they are voter or online-based – are easily riggable and not based on any real hard data.

“There is an overall lack of data and we have said it would be great to have an index

showing who are the biggest performing DJs,” he says, adding that such information could help set DJ fees.

“We want to do something that shows the scale of what DJs are about and introduce new artists.”

Already Turner has met with the OCC to discuss the chart and ensure it is workable and can be compiled independently and authoritatively each week, with a final chart at the end of each year.

He says the working group, comprising artists, managers, booking agents, club owners, record label executives, retailers and radio – representing acts across the electronic music spectrum – will establish the principles of the chart over the next four weeks in time for a proposed launch on January 1 next year.

Turner expects they will look at factors such as the capacity of clubs DJs play at, record sales and also social media facts.

He says *Mixmag* has pledged its support for the new chart, with editor Nick DeCosemo committing to a page on it in each issue, and a cover in January of every year.

Beatport, one of the main global retailers for dance music, is also on board, with Turner suggesting it will be invaluable for sales information.

He is also talking to an international radio show for support. “Everyone has thoughts on how it should look and I think it is important that the community gets something like this,” Turner says.

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



Ben Turner

# BPI link-up leads to windfall

**INDIE LABELS BASED** in the London Borough of Westminster could be in for a cash windfall after the BPI agreed a partnership with Westminster Council to help develop local creative industries.

The Council, one of the largest in the UK in terms of turnover, has allocated £800,000 for the Westminster Creative Industries scheme, which will also benefit film, TV and design outfits.

The BPI will work with the Council to financially support labels based in the area in two specific areas – international trade missions and vocational training. £1,000 per company will be available to support international trade missions and around £500 per company for vocational training.

The BPI has already arranged financial support through the scheme for five of the delegate

companies on its 2010 Sync Licensing Mission to Los Angeles, which has been rescheduled for today (Monday) after falling victim to the Icelandic ash cloud.

One business to benefit will be rights management and marketing company Rightsman, whose creative director, Dick Miller, explains the support will allow his company to develop its services in artist representation and management in the wider marketplace.

The BPI also plans to use the funding to help companies attending its two other trade missions, to Japan in August and Scandinavia in September.

For vocational training, the BPI is working with Generator and Amplifi Academy to run courses specifically designed to assist small and medium enterprises in the creative industries.

Both companies have submit-

ted detailed course proposals to Westminster Council and the BPI, with more details to be announced shortly. These courses will be open to all, although only companies based in Westminster will be able to benefit from the Council funding.

BPI director of member services and international events Julian Wall says Westminster Council has “shown the way for others” with the initiative. “The BPI is particularly gratified that it can offer this assistance and help to music companies looking to develop their business expertise and reach,” he adds.

Westminster Council strategic director of built environment Rosemarie MacQueen notes, “We hope our support programme will strengthen the competitive advantage of small creative businesses in Westminster.”



## GIG OF THE WEEK

**Who:** The Drums  
**When:** Monday, June 7

**Where:** The Garage, London  
**Why:** With support from Summercamp, this gig coincides with the release of their debut album in the UK. It is going to be a special night.



High-level meeting scheduled to help Brussels understand music industry issues

# Impala urges EU to act on piracy

## Organisations

By Robert Ashton

**IMPALA IS TO PRESS** key Belgian and European Commission officials to take a lead on measures designed to combat piracy, among other issues.

In preparation for the change in EU presidency next month, the association has set a meeting for tomorrow (Tuesday) at the Musées Royaux des Beaux Arts de Belgique.

Impala's co-presidents – Naïve's Patrick Zelnik, PIAS' Michel Lambot and k7's Horst Weidenmueller – and 20-strong board will meet with five European Commissioners, four ministerial-level Belgian officials and various key MEPs to discuss issues such as finance, the Commission's view on mergers, the future of collecting societies and the digital market.

Meeting Beggars Group's Martin Mills, AIM's chairman and CEO Alison Wenham and Cooking



Patrick Zelnik

Vinyl's Martin Goldschmidt, will be President of the European Commission José Manuel Barroso, Commissioner for Competition Joaquín Almunia, Commissioner for the Digital Agenda Neelie Kroes and Commissioner for Culture Androulla Vassiliou.

The Secretary General of the French speaking community, Frederic Delcor, will represent the incoming Belgian presidency of the EU, which starts on July 1 and runs until December. The Secretary of State in charge of the Belgian Presidency, Olivier Chastel, and the two Ministers for Culture, Joke Schauvliege and Fadila Laanan, who recently launched a national level music industry support plan, will also attend.

Impala executive chair Helen

Smith says the top-level discussions are designed to keep a dialogue going with those people "making decisions in Brussels."

"The idea is to introduce new people in the European Parliament and Commission to the board so they understand how the music sector is operating today," adds Smith, who reveals there will be a packed agenda to plough through at the Independent Music Summit.

"The EC has put a lot of weight on cultural SMEs [Small and Medium Enterprises] and this will help these people understand what it means in practice to operate as one of these highly cherished organisations."

Smith and her team want to make several concrete proposals. After months of consultations with members it has produced its own code of conduct for collecting societies (see box), which it hopes will be adopted at the meeting and can be fed into the EC's ongoing review of collecting societies.

Smith and her team also want to persuade the EC and the officials they meet next week to take a lead on measures directed at ISPs to combat piracy.

"This piecemeal approach from member states that we have had so far takes too long. We need a clear EC-wide steer from the Commission," she adds.

Similarly, Smith anticipates with all the speculation surrounding EMI and EMI Publishing there may be

another major music merger at some point in the future. She adds, "We need to make sure there is an understanding of what our position is with mergers and that if EMI and Warner are going to merge then there are some real remedies."

Impala will also draw attention to the lack of finance available to music SMEs in the UK and across Europe and point to the soccer-style transfer fee proposal it made earlier this year.

That plan, partly inspired by the experiences of big and small football clubs, calls for a 5% compensation fee on all future revenues of artists developed at a smaller label and later signed by a major.

It also recommends a revenue-sharing system, where a percentage of revenues is re-allocated within the sector to fund new music and help SMEs compete.

Belgium is taking over the presidency of the EC from the Spanish on July 1, which once again throws up the challenge of whether copyright term can be pushed through during the remainder of this session.

Extension was voted through the European Parliament last year, with the backing of the Spanish and British Governments, but it has got bogged down in the Council and will require the presidency to push for it.

However, Belgium was one of a dozen member states which did not support the move.

robert@musicweek.com

## Impala code of conduct for collecting societies

Impala is basically asking for three things with its code for collecting societies:

- To get rid of processes which discriminate against smaller labels in practice (for example, membership rules and dealing with unclaimed monies)

- To make sure money spent on anti-piracy benefits all members (and not for individual profit or market leverage)

- To set aside a minimum of 5% of society revenues to distribute on a "solidarity" or "diversity" basis (for example, for new talent)

# BBC 2's countrywide summer of live music

**RADIO 2 IS TAKING** its In Concert series to Scotland, as Paolo Nutini returns to his hometown of Paisley to perform a one-off gig as part of the station's summer of live music.

In addition to Nutini's appearance in August, the BBC station has a raft of live music planned over the summer including:

- Cambridge Folk Festival. A three-hour special will be broadcast within an extended Mike Harding show on August 4, presenting highlights from the festival, with performances aired throughout the day.

- Maryport Festival in Cumbria. Paul Jones will host a Radio 2 Blues night on July 26, with interviews and performances from the festival.

- Radio 2 In Concert, the station's regular Thursday night live music show, has gigs from artists including Jack Johnson and Scissor Sisters coming up. On August 19 Paolo Nutini performs a hometown gig at the University of West Scotland in Paisley for In Concert.

- Weekend Wogan has live performances from Paloma Faith, Sandi Thom, Rick Astley and Nerina Pallot.

- The Radcliffe & Maconie show will feature performances from artists including Suzanne Vega (tonight (Monday)), Lucky Soul and Cherry Ghost.

- Dermot O'Leary's Saturday show has sessions from artists including Phoenix and Grizzly Bear.

The station will also be sharing live content with other BBC stations over the summer, including running live Glastonbury performances captured for 6Music on its In Concert strand.

Radio 2 and 6 Music head of music Jeff Smith says he is particularly excited about covering live events outside of London.

"I love the idea we are getting outside of London with Radio 2 Live," he says. "I often get people saying they wish they could hear In Concert around the UK. I am also



Hometown gig: Paolo Nutini

pleased we are making a big thing of the specialist programmes we have."

Radio 2 is also looking to live events to promote its online offering, with Paolo Nutini's performance available to watch for seven

days on [bbc.co.uk/radio2](http://bbc.co.uk/radio2).

"We have done a lot of [cross-platform activity] already and we are looking to do more," says Smith. "We are trying to drive media literacy within our audience."

## IN THIS ISSUE



### NEWS

#### RECORD COMPANIES FACE OWN-GOAL WITH TV ADS 5

Football viewers unresponsive to music TV ads, says research

### MEDIA NEWS

#### CELEBRATION FOR A DECADE OF DROWNED 6

Music website launches birthday festivities

### LIVE NEWS

#### CASH TILLS RING AT INDIE FESTIVALS 8

Alf research reveals how much revenue is generated for economy

### DIGITAL NEWS

#### LOCKER SERVICE UNDER TEST 9

7digital plans new service to be as accessible as email

### PUBLISHING NEWS

#### KEYS HELPS EMI SECURE VICTORY 10

Q1 success for Guy Moot's company

### UNEARTHED

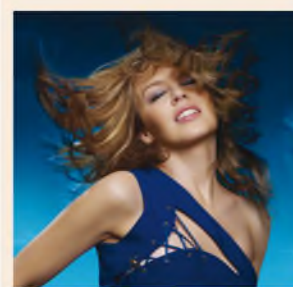
#### LENA MEYER-LANDRUT 12

Eurovision winner makes her assault on the continent's charts

### FEATURES

#### IS THIS TABLET A CURE ALL? 13

Can the iPad make the music industry better?



#### THE DIVINE MISS M 14

Kylie Minogue returns to her dance-pop best with Aphrodite

#### DELIVERING THE GOODS 17

Digital distribution has evolved into a multi-tiered support network



# News World Cup 2010

## Editorial Robert Ashton



## Football and music go together like weak lager and a fetid kebab

Nessun Dorma. That World Cup also brought together the mighty John Barnes and Bernard Sumner for England's World In Motion. Both tunes did football and the industry proud and demonstrated that not everything Chrissie Waddle touched flew wide of its target.

But since then the releases have been as disappointing as England's (non) progress at the finals. Only Three Lions, the Broudie/Baddiel/Skinner song timed for England's hosting – and decent showing – at the Euro 1996 finals proved two comedians and a Lightning Seed could function in a Christmas tree formation.

This is a real missed opportunity for the industry: music and football don't have to be as naff as a Wag's choice of interior design and, with the biggest football tournament in the world attracting a cumulative TV audience of 30bn, it must be an opportunity for some big-selling tunes.

Maybe, with the World Cup being played away from home, our songwriters and artists weren't inspired like in 1996. But in just two years' time another global sporting event, the Olympic Games, is being staged in England and the music industry needs a place on the starting blocks.

There may be no natural rappers among the British decathlon team, but a quick glance at *The Guardian's* What's Rocking Sport column confirms that athletes view music as an essential component of their training regime and life. Again, the Olympics is going to capture a TV audience of billions, so there is a major opportunity for the music industry to get involved in and become a memorable and, hopefully, profitable part of it.

However, there are worrying signs. The new Government is already talking big cuts in culture and some voices within the industry have voiced concern the London Organising Committee of the Olympic Games (Locog) is underestimating the world's love of British music.

And the Cultural Olympiad, supposedly up and running in the UK since the end of the Beijing Games, seems to have been a damp squib in terms of music involvement. Even the announcement earlier this year of a 12-week Festival 2012 during the Olympics, with a series of concerts featuring "acts from around the world" has failed to quell the doubters, who want more acts, bigger names and more expert involvement from the industry.

Universal's recent deal with Locog to provide music and advice is encouraging stuff; if it isn't only Universal acts who profit. But, according to insiders, with major acts requiring many months, even years, to rethink their schedules, few concrete decisions, or even long-term planning, have yet been put in place.

The industry is on its marks to deliver. Let's hope Locog and the new Culture Secretary don't forget to fire the starting gun.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will American Idol continue to be a success after Simon Cowell's departure?

YES 15% NO 85%

### THIS WEEK WE ASK:

Has the industry let down the England football squad by not producing a rousing World Cup anthem?

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

Campaign takes on footie fans and 'disenfranchised'

## HMV targets dual audience

### Retail

By Ben Cardew

**HMV IS STAGING** a two-pronged advertising strategy around the World Cup with a campaign designed to appeal simultaneously to football fans and customers who feel disenfranchised by the event.

The generic campaign, under the banner Match Fit, will feature in-store to highlight relevant titles in music, film and games. It will also appear in press ads.

At the same time, the retailer will be running a "football-free zone-style promotion for partners looking for an alternative offer at this time", according to HMV advertising manager Duncan Grant.

This will include a tie-in with the new *Sex And The City* film, using the strapline "... there are other ways to score".

Grant says events such as the World Cup present both a challenge and an opportunity for retailers.

"On the one hand they can occupy the nation's gaze for a prolonged spell, which means customers may be less inclined to hit the high

street with their usual frequency, especially if this is accompanied by a spell of hot weather.

"It's the ultimate double-whammy – not helped by the fact that suppliers tend to hold off releasing key titles at this time and going on TV to advertise them," he says.

"However, there's also a great deal of excitement to try to tap into if the team is proving successful. On the other side of the fence there's a substantial disenfranchised minority that will view shopping as a welcome distraction.

"There's also Father's Day (June 20), which will overlap nicely this year and we will have the festival season underway, which creates other merchandise opportunities. So there are quite a few elements to build on."

Entertainment Retailers Association director general Kim Bayley says music retailers face a

difficult choice at the World Cup: they can either "go with the flow" and try to appeal to the football audience or ignore the event.

"For high street-type retailers it is not too good during the World Cup. People prefer to spend their time watching TV and drinking beer.

"And this applies to entertainment retailers," she adds.

"But there are plenty of non-football fans out there – the tactic is to try to appeal to them."

As well as the advertising campaign, HMV will be running several deals on boxed sets and there is likely to be a strong overlap with Father's Day marketing activity and in-store and online merchandising.

"Our goal is to connect with these various potential audiences, and we are running a campaign in-store and in the press with the umbrella theme Match Fit to highlight a range of relevant titles across music, film and games for the duration of the tournament," says Grant.

In addition, HMV is staging HD quality, big-screen, free broadcasts of England's matches at its HMV Apollo venue in Hammersmith.

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

## K'Naan waves flag for Coca-Cola



**IN THE ABSENCE** of an official England song to stir the nation – and with Shakira's official World Cup song, Waka Waka (This Time For Africa), released next month – the mantle of World Cup anthem has fallen to Somali artist K'Naan.

His track Wavin' Flag is being used by Coca-Cola for its global ad campaign around the World Cup, resulting in Top 10 hits in 11 countries around the world – including number ones in China, Mexico, Germany, Austria, Switzerland and Luxembourg.

In the UK the A&M-released track made the top 20 and

was added to the A-list at Radio 2 and the C-list at Radio 1.

The track, a remix of a 2009 album track with reworked lyrics, is being used in some 160 countries for Coca-Cola's marketing campaign in support of its World Cup sponsorship.

K'Naan has also performed the song live in more than 20 appearances as part of the FIFA World Cup Trophy Tour, including concerts in London, Paris and Tokyo, and its five-note chorus will be heard in stadiums before each game, with fans encouraged to join the chant.

To appeal to different audiences around the world, K'Naan has recorded multiple versions of the song with local artists, including an English/Spanish version with David Bisbal, a bilingual English/Chinese version with Jacky Cheung and Jane Zhang and an

English/Thai version with Tattoo Colour.

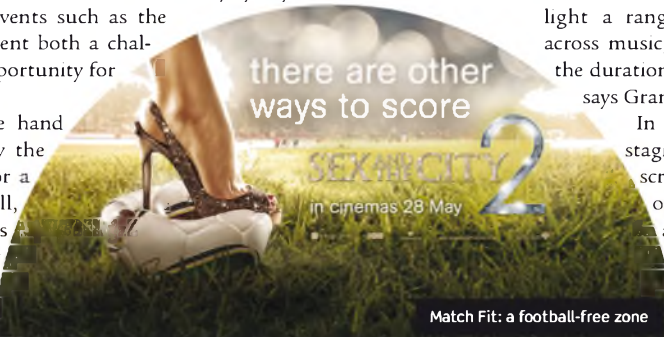
The track is also part of the soundtrack for the official EA Sports 2010 FIFA World Cup video game.

"Our intention was to create a song to amplify our campaign for the World Cup with Coca-Cola," says Coca-Cola director of global entertainment marketing Joe Belliotti. "By default, if the song resonates as a football anthem that is no bad thing."

"We've collaborated with K'Naan to create a song that expresses the celebration and optimism that connects everyone during the FIFA World Cup," adds Coca-Cola group director, worldwide sports and entertainment marketing, Emmanuel Seuge. "We believe it will be one of this summer's biggest hits."

Meanwhile, Sony is set to release the "official" World Cup version (the KMix) of Shakira's Waka Waka (This Time For Africa) on July 11 – the day of the World Cup final – following the release of an alternative mix last month.

Shakira's Waka Waka is the official World Cup song



Match Fit: a football-free zone



## ON THE WEB

www.musicweek.com

- **Notting Hill** profits from Street Dance craze
- **Sync of the Week:** Gnarl Barkley's Going On with Puma
- **Viewpoint:** Warner sync SVP explains why online is best

Football viewers unresponsive to music television ads, says research

# Record companies face own-goal risk with World Cup TV advertising

## Advertising

By Ben Cardew

**RECORD COMPANIES ARE WASTING MONEY** by advertising albums on television during World Cup matches, according to a company that tracks the effectiveness of TV advertising for the music industry.

ESP Marketing, whose clients include Rhino, found record companies spent strongly on advertising albums during the 2006 tournament but experienced little or no evidence of corresponding sales uplifts.

Of the total amount of money spent by record companies on TV advertising during 2006, 8% was spent on ads during the World Cup month of June, a total of £8m.

This compares with 6.6% of total annual spend in June 2007 and 5.2% in June 2008, suggesting that record companies were attracted by the idea of advertising during the World Cup.

However, music sales traditionally fall during the World Cup as consumers are distracted by the football.

June 2006, for example, accounted for 7.9% of annual



music sales that year, while the average for June over the past five years is 8.2%.

What is more, while male viewing for ITV increased by 13% in June 2006 – a pattern that is likely to be repeated this year – there was no big spike in sales of male-oriented albums, according to ESP director Steve Chapman.

Indeed, of the top 20 albums in June 2006 only one was football related: England – The Album, while in June 2002 The Ultimate Chick Flick Soundtrack outsold Jumpers 4 Goalposts.

“We have yet to see a spend on football have a positive effect on an album campaign,” says Chapman, whose company exam-

ines the immediate effect advertising has on sales.

“Our research has shown football audiences are among the most unresponsive to record marketing. There are undoubtedly music buyers watching football but, for some reason, the advertising never converts to sales at a reasonable level.”

Conversely, though, the World Cup does offer certain opportunities for advertisers – albeit away from the actual football: channels not running World Cup coverage tend to offer bargain ad slots, which canny labels can exploit.

“Undoubtedly music buyers watch football but, for some reason, the advertising never converts to sales at a reasonable level”

**STEVE CHAPMAN,**  
ESP DIRECTOR

“Cost differentials between stations mean there are some real bargains to be had outside of the football arena,” says Chapman. “The best marketing opportunities available during the tournament are to women avoiding the football.”

“There is a rush to get football albums away during the World Cup,” Chapman adds. “But most men don’t buy football albums for themselves or their mates. It is your girlfriend’s mum buying it for you.”

Perversely, he believes record companies releasing football albums in the run-up to the World Cup would actually be better served by avoiding the channels showing football.

“A lot of people see football and stick their advertising on male programming, which is a mistake,” says Chapman.

What is more, with a national 30-second ad slot for England’s World Cup qualifiers said to cost £250,000 and a 30-second slot for England’s warm-up game against Japan last Friday costing £75,000, it could be a very expensive mistake to make.

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

## World Cup releases include...

ARTIST	TITLE	LABEL
Chico	It's England Time	Chico Enterprises Ltd
Shuttleworth	England's Heartbeat	Minder Records / Yip-Yop Records
Young Stanley	Sing it For England	Young Stanley Ltd
Fabio	England World Cup Song 2010	<a href="http://www.fabiosong.com">www.fabiosong.com</a>
Port Isaac's Fisherman's Friends	Back Of The Net	Island
Rik Mayall	Noble England	Motivation Records
Black Lace feat. DJ Neil Philips	We Are The England Fans	Now Music
The Squad	3 Lions 2010	EMI
Denise Johnson	Come On England	TBC
GDSP	Come On England Score a Goal	Great Dover Street Productions
Shakira feat. Freshly Ground	Waka Waka (Let's Hear It For Africa)	Sony
Shout For England	Shout	Sony
The Clear Champions	Bring It Back To Blighty	CCL
Terry Venables	If I Can Dream	Sony
World Cup Albums: Various Artists	Pretty England	Cherry Red Records
London Symphony Orchestra	England World Cup Anthems 2010	Past Classics



## News in brief

● Business Secretary **Vince Cable** has installed a new action plan to cut down on excessive regulation his Government believes is stifling business growth. As part of this, he is creating a new Cabinet ‘star chamber’, which will lead the Government’s drive to reduce regulation.

● **EMI Music Publishing** is to cut a number of senior executive positions across Europe in a bid to improve the company’s efficiency. It is thought around six managing director jobs will be lost during the restructuring, including that of EMI Publishing deputy managing director William Booth.

● The court case against former Vivendi boss **Jean-Marie Messier** opened last week with the lawyer representing Warner Music Group CEO Edgar Bronfman Jr asking the Paris court to drop insider trading charges against his client.

● Publisher **Bug Music** is being put on the market through financial services firm JPMorgan Chase, with an asking price of \$300m (£204m).

● Property consultant Edward Symmons is looking for buyers for London club **Fabric**, which has gone into administration. David Chubb and Colin Haig of PricewaterhouseCoopers have been appointed as joint administrators, while Symmons has been instructed to find a buyer for the venue.



● German singer **Lena** won the Eurovision Song Contest, scoring 246 points for her country. Turkey’s MaNga were runners-up in second place, with Romania third and Denmark fourth, while the UK’s Josh Dubovie came last, scoring just 10 points with a song penned by Pete Waterman.

● **Notting Hill Publishing** has secured a worldwide deal to administer the soundtrack for the number one box office film *Street Dance 3D*.

● **Dominique Leguern** is to step down as director of Midem following its 2011 edition in Cannes. Parent company Reed Midem has begun the search for her replacement, with Leguern assisting.

● The **MMF’s** reinvention continues with a new board to succeed the interim structure put in place after last year’s revamp. Joining long-standing CEO Jon Webster and CFO Charlie Carne on the board are Paul Burger, Tim Clark, Carol Crabtree, Ian McAndrew, Gary McLarnan, Brian Message, Erik Nielsen, Scott Rodger and Adam Tudhope.

## World Cup TV ads currently airing

BRAND/PRODUCT	SONG TITLE	COMPOSER	PUBLISHER	ARTIST	RECORD CO	AD AGENCY	MUSIC SUPERVISION
Carlsberg - Team Talk	Underdog	Pizzorno	EMI	Kasabian	Sony	Saatchi & Saatchi	N/A
Mars - Three Lions	World In Motion	Hook/Morris/Sumner/Gilbert/Allen	Warner	England	Warner	AMV BBDO	Soundlounge
Nestlé Kit Kat - Cross Your Fingers	We'll Live and Die in These Towns	Clarke	EMI	The Enemy	Warners	JWT	Jeff Wayne
Sky HD - World Cup Do It Justice	Sweet Disposition	Mandagi/Sillitto	Imagem	The Temper	Infectious Records	WCRC	Tonic Music
Sony Bravia - Football At Home	Geraldine	Allan	Universal	Trap	Glasvegas	HS & P	N/A



# News media

ON THE WEB

www.musicweek.com

- **Classic Rock Presents:** Prog editor Jerry Ewing on the resurgent prog scene
- Kylie and Lena for **Radio 2**
- Record of the week

## TV Airplay chart Top 40

nielsen  
Music Control

Dizzee Rascal



This Wk	Last	Artist Title Label	Plays
1	3	<b>DIZZEE RASCAL</b> Dirtee Disco / Dirtee Stank	531
2	5	<b>B.O.B FEAT. BRUNO MARS</b> Nothin' On You / Rebel Rock Ent./Atlantic/Grand Hustle	470
3	1	<b>ROLL DEEP FEAT. JODIE CONNOR</b> Good Times / Relentless/Virgin	457
4	2	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long / Syco	457
5	4	<b>JASON DERULO</b> Ridin' Solo / Warner Brothers	446
6	9	<b>TINIE TEMPAAH FEAT. LABRINTH</b> Frisky / Parlaphone	422
7	6	<b>USHER FEAT. WILL.I.AM</b> OMG / LaFace	385
8	13	<b>SEAN KINGSTON AND JUSTIN BIEBER</b> Eenie Meenie / RCA	353
9	17	<b>IYAZ</b> Solo / Reprise	344
10	11	<b>AGGRO SANTOS FEAT. KIMBERLY WYATT</b> Candy / Future	317
11	7	<b>KELIS</b> Acapella / Interscope	297
12	10	<b>AICIA KEYS</b> Try Sleeping With A Broken Heart / J	287
13	15	<b>DAVID GUETTA &amp; C WILLYS FEAT. FERGIE &amp; LMFAO</b> Gettin Over You / Positiva/Virgin	286
14	8	<b>TAIO CRUZ FEAT. KE\$HA</b> Dirty Picture / 4th & Broadway	285
15	15	<b>K'NAAN</b> Wavin' Flag / A&M	281
16	14	<b>EDWARD MAYA FEAT. VIKI JIGULINA</b> Stereo Love / 3 Beat/AATW	278
17	27	<b>EXAMPLE</b> Kickstarts / Data	275
18	24	<b>N-DUBZ FEAT. BODYROX</b> We Dance On / AATW/UJMTV	269
19	21	<b>PENDULUM</b> Watercolour / Warner Brothers	263
20	31	<b>KE\$HA</b> Your Love Is My Drug / RCA	255
21	12	<b>PLAN B</b> She Said / 679/Atlantic	254
22	19	<b>LADY GAGA FEAT. BEYONCE</b> Telephone / Interscope	244
23	29	<b>SKEPTA</b> Rescue Me / Boy Beta Know	232
24	22	<b>RIHANNA</b> Rude Boy / Def Jam	218
25	NEW	<b>ROBYN</b> Dancing On My Own / Konichiwa	209
26	NEW	<b>KERI HILSON</b> I Like / Interscope	207
27	30	<b>PROFESSOR GREEN FEAT. LIYI ALLEN</b> Just Be Good To Green / Virgin	205
28	37	<b>DAN BALAN</b> Chica Bomb / AATW	202
29	35	<b>ENRIQUE IGLESIAS</b> I Like It / Interscope	199
30	18	<b>CHRISTINA AGUILERA</b> Not Myself Tonight / RCA	197
31	25	<b>ELLIE GOULDING</b> Guns & Horses / Polydor	189
32	20	<b>PROFESSOR GREEN FEAT. ED DREWETT</b> I Need You Tonight / Virgin	185
33	32	<b>PIXIE LOTT</b> Turn It Up / Mercury	183
34	NEW	<b>JLS</b> The Club Is Alive / Epic	176
35	23	<b>TINIE TEMPAAH</b> Pass Out / Parlaphone	176
36	23	<b>CHIPMUNK FEAT. ESMEE DENTERS</b> Until You Were Gone / Jive	172
37	34	<b>THE PRETTY RECKLESS</b> Make Me Wanna Die / Interscope	171
38	39	<b>MCCLEAN</b> Finally In Love / Asylum	162
39	NEW	<b>DENNIS FERRER</b> Hey Hey / Defected	162
40	26	<b>TIMBALAND FEAT. JUSTIN TIMBERLAKE</b> Carry Out / Interscope	160

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancenationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

...always listening

nielsen  
Music Control

Global  
airplay  
tracking

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

Influential music website launches birthday festivities

# A decade of Drowned sparks wave of activity

## Online

By Ben Cardew

**MUSIC WEBSITE DROWNED IN SOUND** celebrates its 10th anniversary later this year with festivities that include everything from a site relaunch to the creation of 10 limited-edition T-shirts.

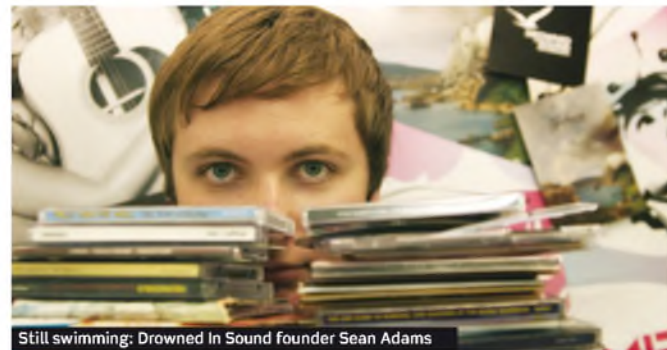
Celebrations for the site, which started as an email fanzine in 1998 and was relaunched by founder Sean Adams as Drowned In Sound in 2000, kick off on August 2 with a feature running over 10 weeks, in which 50 people, including DJs Steve Lamacq and Erol Alkan, music industry executives, artists and DIS journalists past and present write about their favourite album of the decade.

The intention, according to Adams, is to get away from the typical albums that come up in the best of decade lists and to "plunder people's specialist knowledge". Adams says, "We are trying to get people not to do the most obvious album."

The site will also run highlights from a decade of Drowned In Sound, featuring classic spats – including run-ins with Brian May and Ryan Adams – tips for stardom that came good and other features, while the site itself is set for a relaunch in October.

"When we started there was no launch marketing campaign," says Adams. "We have never really done anything to consolidate the different things we have done. We see websites now that are getting loads of press that have only existed for one month. We thought we would consolidate."

The celebrations also have a notable live edge, starting on



Still swimming: Drowned In Sound founder Sean Adams

Sunday August 15 with DIS curating the second stage at the Summer Sundae festival in Leicester. Bands appearing include Futureheads, Frightened Rabbit, Errors, Besnard Lakes and Los Campesinos, who formed on the DIS message boards.

More gigs will be announced in the UK in the near future, including a number of special events in London. Adams says he is still confirming what to do in the capital but the intention is to stage different gigs for different age groups.

"We want to do something higher brow for older people who might not know us and events for the people on our message boards, full of bands we love," he says.

In addition, DIS is looking into the possibility of staging a series of open discussions on the past 10 years of the music industry, featuring key producers, designers, artists and label employees, with the intention of showing how the music industry – and music itself – has changed over the last 10 years.

Finally, DIS is designing 10 bespoke birthday T-shirts, which are intended to reflect the past decade in a way that is not too nostalgia-fuelled.

Adams also reveals that he is thinking of relaunching the Drowned In Sound label, which has released music by artists including Bat For Lashes, Kaiser Chiefs, Martha Wainwright (who remains under contract), Metric and Brett Anderson, but which has been inactive for years.

However, it will not be in the standard record label format.

"We're trying to relaunch it at the end of this year," Adams says. "But I have not found a band I have fallen in love with to risk potential bankruptcy."

"I see CDs as carcasses. I don't believe people will be buying them five to 10 years down the line."

Adams explains he is looking for the right partner with which to relaunch the label. "I am looking for the right way to do it," he adds. "I am looking much more at the way that the art world works with patronage. But I haven't found my *Medici* family."

Drowned In Sound currently has around 500,000 unique users a month, making it one of the biggest music websites in the UK. The site is 50% owned by artist management company Silentway.

ben@musicweek.com

## Media news in brief

● MTV UK & Ireland is launching a music show on its entertainment TV channel Viva, based on the battle to top the Sunday singles chart. **Suck My Pop** is a weekly Friday night show based around the Official Chart Update, with each one-hour show featuring interviews with the acts competing for the number one spot, a complete countdown of the Top 10 chart and a review of all the week's major chart movers, as well as two live performances from chart acts. The 10-part series will premiere on Viva on July 23.



● **Katie Melua** (pictured), **The Saturdays** and up-and-coming boy band **The Wanted** are set to appear at the 2010 Arqiva Commercial Radio

Awards. The event, which celebrates the best in commercial radio, takes place on June 17 at the Westminster Bridge Park Plaza Hotel in London. An audience of more than 600 is expected.

● Channel 4 has commissioned Whizz Kid Entertainment to produce **Being... N-Dubz**, a six-part series that follows the band as they go about their everyday lives. The series, sponsored by Adidas Originals, uses HD POV cameras fixed at the three band members' eye levels to offer "unique access" to their lives.



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

## Airplay analysis Alan Jones

# Burke and Pitbull see off Plan B



After wafer-thin wins at the top of the radio airplay chart for four weeks in a row, Plan B's She Said finally loses its grip, tumbling to number four.

It is replaced at the summit by Alexandra Burke's All Night Long. Although its audience of 45.65m is barely bigger than new runner-up Fyfe Dangerfield's She's Always A Woman (44.50m) and third-placed B.o.B.'s Nothin' On You (44.16m), All Night Long's tally of 3,439 plays on the Nielsen Music Control panel are exactly 200 more than closest rival She Said and 978 plays more than the third-most aired song, Scouting For Girls' This Ain't A Love Song. Perhaps the most remarkable thing about All Night Long's play tally is that it was achieved with no support from Radio 2 and just two spins from Radio 1. Its biggest supporters were The Hits (90 plays), Leicester Sound and 95.8 Capital FM (both 59 plays). Capital's contribution also provided 10.38% of the track's audience - more than any other station.

Making a dramatic 51-6 leap, Alejandro is the latest smash from Lady GaGa. Securing the biggest

increase in audience of any track week-on-week, its surge is partly due to nine plays on Radio 2 (its first) which generate 41.26% of its overall audience of 40.13m. The track was also aired seven times on Radio 1 for a smaller but still useful 13.83% contribution to its overall listenership but it was most-aired by Leicester Sound (46 plays), 95.8 Capital FM (45) and Red Dragon (44 plays).

K'naan's Wavin' Flag is the official Coca Cola song for the World Cup and jumps 119-18 on the radio airplay chart, making it the highest climber. Is this an indication that its infectious rhythms are getting a belated thumbs up from radio? Not really - it was aired just 55 times on the Music Control panel last week. Admittedly that is well up on the 16 plays it secured in the previous frame but it is still pretty poor for a Top 20 sales hit.

Jumping 3-1 on the TV airplay chart, the promotional clip for Dizzee Rascal's Dirtee Disco was aired 531 times last week, 61 times more than B.o.B.'s Nothin' On You, which climbs 5-2.

Alan Jones

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %wk +n-
1	3	17	17	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	3439	3.74	45.65	12.97
2	6	4	20	FYFE DANGERFIELD She's Always A Woman Geffen	2447	12.97	44.5	23.37
3	2	8	2	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent./Atlantic/Grand Hustle	2032	10.62	44.16	7.68
4	1	10	19	PLAN B She Said 69/Atlantic	3239	-3.97	43.99	-1.87
5	11	3		KATY PERRY California Gurls Virgin	1443	33	40.59	32.09
6	NEW	1	28	LADY GAGA Alejandro Interscope	1149	0	40.13	0
7	5	5	7	ALICIA KEYS Try Sleeping With A Broken Heart J	2369	15.79	39.99	4.66
8	12	3		KYLIE MINOGUE All The Lovers Parlophone	2213	15.92	39.39	30
9	7	4	3	JASON DERULO Ridin' Solo Warner Brothers	1571	19.2	36.74	7.36
10	8	14	37	SCOUTING FOR GIRLS This Ain't A Love Song Epic	2461	0.65	36.31	10.4
11	27	7	4	DIZZEE RASCAL Dirtee Disco Ditee Stank	1015	40.58	33.55	59.38
12	13	5	18	RIHANNA Te Amo Def Jam	2008	7.61	33.4	11.15
13	15	10	11	USHER FEAT. WILL.I.AM OMG LaFace	1372	-8.53	29.96	1.11
14	22	2		SCISSOR SISTERS Fire With Fire Polydor	913	47.97	29.99	36.7
15	14	18	22	LADY GAGA FEAT. BEYONCE Telephone Interscope	2201	-5.41	28.37	-4.32
16	32	2	15	KE\$HA Your Love Is My Drug RCA	1279	30.64	28.15	40.68
17	4	8	14	ROLL DEEP FEAT. JODIE CONNOR Good Times Relentless/Virgin	1329	0.23	27.9	28.61
18	NEW	1	16	K'NAAN Wavin' Flag A&M	55	0	24.7	0
19	19	3		RICK ASTLEY Lights Out Cruz	300	65.75	24.36	5.14
20	10	6		BOYZONE Love Is A Hurricane Polydor	933	-5.09	24.35	-22.87
21	17	6		MICHAEL BUBLE Crazy Love 143/Reprise	1256	10.08	23.33	-9.29
22	9	9	21	TRAIN HEY, Soul Sister Columbia	2057	4.1	22.96	-27.46
23	37	11	45	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone Jive	1140	-1.47	22.03	21.71
24	18	17	42	RIHANNA Rude Boy Def Jam	1404	-14.49	21.64	-8.19
25	NEW	1		TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone	318	0	20.59	0
26	23	33	44	LADY GAGA Bad Romance Interscope	1343	-2.11	20.99	-5.9
27	25	18	49	JASON DERULO In My Head Warner Brothers	1385	0.73	20.09	-6.17
28	24	1		DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin Over You PositiveMargin	333	0	19.91	0
29	16	23	29	ALICIA KEYS Empire State Of Mind Part II J	1632	-5.39	19.81	-23.31
30	34	19	51	ELLIE GOULDING Starry Eyed Polydor	1214	4.66	19.47	3.45
31	42	4		CRAIG DAVID All Alone Tonight (Stop, Look, Listen) UMTV	328	2.5	19.39	16.46
32	26	4		JLS The Club Is Alive Epic	955	3.92	19.34	-8.99
33	30	38	86	CHERYL COLE Fight For This Love fascination	1221	-14.2	18.84	-9.2
34	48	2		MUMFORD & SONS Roll Away Your Stone Island	155	0	18.79	18.03
35	NEW	1		JACK JOHNSON You & Your Heart Brushfire/Island	362	0	18.75	0
36	NEW	1		VAMPIRE WEEKEND Holiday XL	175	0	18.65	0
37	35	9	43	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	861	-2.05	18.41	-0.81
38	NEW	1	10	IYAZ Solo Reprise	820	0	18.36	0
39	NEW	1	25	PIXIE LOTT Turn It Up Mercury	635	0	18.07	0
40	29	10	32	KELIS Acapella Interscope	1006	-20.85	17.99	-13.43
41	38	15	69	CHERYL COLE Parachute Fascination	1726	-13.22	17.65	-1.94
42	NEW	1		ROBYN Dancing On My Own Konichiwa	781	0	17.64	0
43	39	37	65	MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1328	14.98	17.36	-2.64
44	NEW	1	9	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA	859	0	17.29	0
45	NEW	1		LISSIE When I'm Alone Columbia	381	0	16.96	0
46	NEW	1		EXAMPLE Kickstarts Data	178	0	16.71	0
47	21	12	48	DIANA VICKERS Once RCA	1330	-23.17	16.68	-25.5
48	RE			KINGS OF LEON Use Somebody Hand Me Down	1115	0	16.61	0
49	RE			BIFFY CIYRO Bubbles 14th Floor	289	0	16.55	0
50	44	2		GABRIELLA CILMI Hearts Don't Lie Island	404	17.1	16.4	-1.2

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102 4 Wish FM, 103 4 The Beach, 105 4 Real Radio, 106 3 Bridge FM, 107 6 Juice FM, 107 7 Brunel FM, 108 FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96 2 The Revolution, 96 3 Are FM, 96 3 Rock Radio, 96 4 iFM The Wave, 96 9 Viking FM, 99 9 Radio Now1, Absolute Radio, Absolute Radio, Atlantic FM, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, BBC Radio 138, BBC Radio 139, BBC Radio 140, BBC Radio 141, BBC Radio 142, BBC Radio 143, BBC Radio 144, BBC Radio 145, BBC Radio 146, BBC Radio 147, BBC Radio 148, BBC Radio 149, BBC Radio 150, BBC Radio 151, BBC Radio 152, BBC Radio 153, BBC Radio 154, BBC Radio 155, BBC Radio 156, BBC Radio 157, BBC Radio 158, BBC Radio 159, BBC Radio 160, BBC Radio 161, BBC Radio 162, BBC Radio 163, BBC Radio 164, BBC Radio 165, BBC Radio 166, BBC Radio 167, BBC Radio 168, BBC Radio 169, BBC Radio 170, BBC Radio 171, BBC Radio 172, BBC Radio 173, BBC Radio 174, BBC Radio 175, BBC Radio 176, BBC Radio 177, BBC Radio 178, BBC Radio 179, BBC Radio 180, BBC Radio 181, BBC Radio 182, BBC Radio 183, BBC Radio 184, BBC Radio 185, BBC Radio 186, BBC Radio 187, BBC Radio 188, BBC Radio 189, BBC Radio 190, BBC Radio 191, BBC Radio 192, BBC Radio 193, BBC Radio 194, BBC Radio 195, BBC Radio 196, BBC Radio 197, BBC Radio 198, BBC Radio 199, BBC Radio 200, BBC Radio 201, BBC Radio 202, BBC Radio 203, BBC Radio 204, BBC Radio 205, BBC Radio 206, BBC Radio 207, BBC Radio 208, BBC Radio 209, BBC Radio 210, BBC Radio 211, BBC Radio 212, BBC Radio 213, BBC Radio 214, BBC Radio 215, BBC Radio 216, BBC Radio 217, BBC Radio 218, BBC Radio 219, BBC Radio 220, BBC Radio 221, BBC Radio 222, BBC Radio 223, BBC Radio 224, BBC Radio 225, BBC Radio 226, BBC Radio 227, BBC Radio 228, BBC Radio 229, BBC Radio 230, BBC Radio 231, BBC Radio 232, BBC Radio 233, BBC Radio 234, BBC Radio 235, BBC Radio 236, BBC Radio 237, BBC Radio 238, BBC Radio 239, BBC Radio 240, BBC Radio 241, BBC Radio 242, BBC Radio 243, BBC Radio 244, BBC Radio 245, BBC Radio 246, BBC Radio 247, BBC Radio 248, BBC Radio 249, BBC Radio 250, BBC Radio 251, BBC Radio 252, BBC Radio 253, BBC Radio 254, BBC Radio 255, BBC Radio 256, BBC Radio 257, BBC Radio 258, BBC Radio 259, BBC Radio 260, BBC Radio 261, BBC Radio 262, BBC Radio 263, BBC Radio 264, BBC Radio 265, BBC Radio 266, BBC Radio 267, BBC Radio 268, BBC Radio 269, BBC Radio 270, BBC Radio 271, BBC Radio 272, BBC Radio 273, BBC Radio 274, BBC Radio 275, BBC Radio 276, BBC Radio 277, BBC Radio 278, BBC Radio 279, BBC Radio 280, BBC Radio 281, BBC Radio 282, BBC Radio 283, BBC Radio 284, BBC Radio 285, BBC Radio 286, BBC Radio 287, BBC Radio 288, BBC Radio 289, BBC Radio 290, BBC Radio 291, BBC Radio 292, BBC Radio 293, BBC Radio 294, BBC Radio 295, BBC Radio 296, BBC Radio 297, BBC Radio 298, BBC Radio 299, BBC Radio 300, BBC Radio 301, BBC Radio 302, BBC Radio 303, BBC Radio 304, BBC Radio 305, BBC Radio 306, BBC Radio 307, BBC Radio 308, BBC Radio 309, BBC Radio 310, BBC Radio 311, BBC Radio 312, BBC Radio 313, BBC Radio 314, BBC Radio 315, BBC Radio 316, BBC Radio 317, BBC Radio 318, BBC Radio 319, BBC Radio 320, BBC Radio 321, BBC Radio 322, BBC Radio 323, BBC Radio 324, BBC Radio 325, BBC Radio 326, BBC Radio 327, BBC Radio 328, BBC Radio 329, BBC Radio 330, BBC Radio 331, BBC Radio 332, BBC Radio 333, BBC Radio 334, BBC Radio 335, BBC Radio 336, BBC Radio 337, BBC Radio 338, BBC Radio 339, BBC Radio 340, BBC Radio 341, BBC Radio 342, BBC Radio 343, BBC Radio 344, BBC Radio 345, BBC Radio 346, BBC Radio 347, BBC Radio 348, BBC Radio 349, BBC Radio 350, BBC Radio 351, BBC Radio 352, BBC Radio 353, BBC Radio 354, BBC Radio 355, BBC Radio 356, BBC Radio 357, BBC Radio 358, BBC Radio 359, BBC Radio 360, BBC Radio 361, BBC Radio 362, BBC Radio 363, BBC Radio 364, BBC Radio 365, BBC Radio 366, BBC Radio 367, BBC Radio 368, BBC Radio 369, BBC Radio 370, BBC Radio 371, BBC Radio 372, BBC Radio 373, BBC Radio 374, BBC Radio 375, BBC Radio 376, BBC Radio 377, BBC Radio 378, BBC Radio 379, BBC Radio 380, BBC Radio 381, BBC Radio 382, BBC Radio 383, BBC Radio 384, BBC Radio 385, BBC Radio 386, BBC Radio 387, BBC Radio 388, BBC Radio 389, BBC Radio 390, BBC Radio 391, BBC Radio 392, BBC Radio 393, BBC Radio 394, BBC Radio 395, BBC Radio 396, BBC Radio 397, BBC Radio 398, BBC Radio 399, BBC Radio 400, BBC Radio 401, BBC Radio 402, BBC Radio 403, BBC Radio 404, BBC Radio 405, BBC Radio 406, BBC Radio 407, BBC Radio 408, BBC Radio 409, BBC Radio 410, BBC Radio 411, BBC Radio 412, BBC Radio 413, BBC Radio 414, BBC Radio 415, BBC Radio 416, BBC Radio 417, BBC Radio 418, BBC Radio 419, BBC Radio 420, BBC Radio 421, BBC Radio 422, BBC Radio 423, BBC Radio 424, BBC Radio 425, BBC Radio 426, BBC Radio 427, BBC Radio 428, BBC Radio 429, BBC Radio 430, BBC Radio 431, BBC Radio 432, BBC Radio 433, BBC Radio 434, BBC Radio 435, BBC Radio 436, BBC Radio 437, BBC Radio 438, BBC Radio 439, BBC Radio 440, BBC Radio 441, BBC Radio 442, BBC Radio 443, BBC Radio 444, BBC Radio 445, BBC Radio 446, BBC Radio 447, BBC Radio 448, BBC Radio 449, BBC Radio 450, BBC Radio 451, BBC Radio 452, BBC Radio 453, BBC Radio 454, BBC Radio 455, BBC Radio 456, BBC Radio 457, BBC Radio 458, BBC Radio 459, BBC Radio 460, BBC Radio 461, BBC Radio 462, BBC Radio 463, BBC Radio 464, BBC Radio 465, BBC Radio 466, BBC Radio 467, BBC Radio 468, BBC Radio 469, BBC Radio 470, BBC Radio 471, BBC Radio 472, BBC Radio 473, BBC Radio 474, BBC Radio 475, BBC Radio 476, BBC Radio 477, BBC Radio 478, BBC Radio 479, BBC Radio 480, BBC Radio 481, BBC Radio 482, BBC Radio 483, BBC Radio 484, BBC Radio 485, BBC Radio 486, BBC Radio 487, BBC Radio 488, BBC Radio 489, BBC Radio 490, BBC Radio 491, BBC Radio 492, BBC Radio 493, BBC Radio 494, BBC Radio 495, BBC Radio 496, BBC Radio 497, BBC Radio 498, BBC Radio 499, BBC Radio 500, BBC Radio 501, BBC Radio 502, BBC Radio 503, BBC Radio 504, BBC Radio 505, BBC Radio 506, BBC Radio 507, BBC Radio 508, BBC Radio 509, BBC Radio 510, BBC Radio 511, BBC Radio 512, BBC Radio 513, BBC Radio 514, BBC Radio 515, BBC Radio 516, BBC Radio 517, BBC Radio 518, BBC Radio 519, BBC Radio 520, BBC Radio 521, BBC Radio 522, BBC Radio 523, BBC Radio 524, BBC Radio 525, BBC Radio 526, BBC Radio 527, BBC Radio 528, BBC Radio 529, BBC Radio 530, BBC Radio 531, BBC Radio 532, BBC Radio 533, BBC Radio 534, BBC Radio 535, BBC Radio 536, BBC Radio 537, BBC Radio 538, BBC Radio 539, BBC Radio 540, BBC Radio 541, BBC Radio 542, BBC Radio 543, BBC Radio 544, BBC Radio 545, BBC Radio 546, BBC Radio 547, BBC Radio 548, BBC Radio 549, BBC Radio 550, BBC Radio 551, BBC Radio 552, BBC Radio 553, BBC Radio 554, BBC Radio 555, BBC Radio 556, BBC Radio 557, BBC Radio 558, BBC Radio 559, BBC Radio 560, BBC Radio 561, BBC Radio 562, BBC Radio 563, BBC Radio 564, BBC Radio 565, BBC Radio 566, BBC Radio 567, BBC Radio 568, BBC Radio 569, BBC Radio 570, BBC Radio 571, BBC Radio 572, BBC Radio 573, BBC Radio 574, BBC Radio 575, BBC Radio 576, BBC Radio 577, BBC Radio 578, BBC Radio 579, BBC Radio 580, BBC Radio 581, BBC Radio 582, BBC Radio 583, BBC Radio 584, BBC Radio 585, BBC Radio 586, BBC Radio 587, BBC Radio 588, BBC Radio 589, BBC Radio 590, BBC Radio 591, BBC Radio 592, BBC Radio 593, BBC Radio 594, BBC Radio 595, BBC Radio 596, BBC Radio 597, BBC Radio 598, BBC Radio 599, BBC Radio 600, BBC Radio 601, BBC Radio 602, BBC Radio 603, BBC Radio 604, BBC Radio 605, BBC Radio 606, BBC Radio 607, BBC Radio 608, BBC Radio 609, BBC Radio 610, BBC Radio 611, BBC Radio 612, BBC Radio 613, BBC Radio 614, BBC Radio 615, BBC Radio 616, BBC Radio 617, BBC Radio 618, BBC Radio 619, BBC Radio 620, BBC Radio 621, BBC Radio 622, BBC Radio 623, BBC Radio 624, BBC Radio 625, BBC Radio 626, BBC Radio 627, BBC Radio 628, BBC Radio 629, BBC Radio 630, BBC Radio 631, BBC Radio 632, BBC Radio 633, BBC Radio 634, BBC Radio 635, BBC Radio 636, BBC Radio 637, BBC Radio 638, BBC Radio 639, BBC Radio 640, BBC Radio 641, BBC Radio 642, BBC Radio 643, BBC Radio 644, BBC Radio 645, BBC Radio 646, BBC Radio 647, BBC Radio 648, BBC Radio 649, BBC Radio 650, BBC Radio 651, BBC Radio 652, BBC Radio 653, BBC Radio 654, BBC Radio 655, BBC Radio 656, BBC Radio 657, BBC Radio 658, BBC Radio 659, BBC Radio 660, BBC Radio 661, BBC Radio 662, BBC Radio 663, BBC Radio 664, BBC Radio 665, BBC Radio 666, BBC Radio 667, BBC Radio 668, BBC Radio 669, BBC Radio 670, BBC Radio 671, BBC Radio 672, BBC Radio 673, BBC Radio 674, BBC Radio 675, BBC Radio 676, BBC Radio 677, BBC Radio 678, BBC Radio 679, BBC Radio 680, BBC Radio 681, BBC Radio 682, BBC Radio 683, BBC Radio 684, BBC Radio 685, BBC Radio 686, BBC Radio 687, BBC Radio 688, BBC Radio 689, BBC Radio 690, BBC Radio 691, BBC Radio 692, BBC Radio 693, BBC Radio 694, BBC Radio 695, BBC Radio 696, BBC Radio 697, BBC Radio 698, BBC Radio 699, BBC Radio 700, BBC Radio 701, BBC Radio 702, BBC Radio 703, BBC Radio 704, BBC Radio 705, BBC Radio 706, BBC Radio 707, BBC Radio 708, BBC Radio 709, BBC Radio 710, BBC Radio 711, BBC Radio 712, BBC Radio 713, BBC Radio 714, BBC Radio 715, BBC Radio 716, BBC Radio 717, BBC Radio 718, BBC Radio 719, BBC Radio 720, BBC Radio 721, BBC Radio 722, BBC Radio 723, BBC Radio 724, BBC Radio 725, BBC Radio 726, BBC Radio 727, BBC Radio 728, BBC Radio 729, BBC Radio 730, BBC Radio 731, BBC Radio 732, BBC Radio 733, BBC Radio 734, BBC Radio 735, BBC Radio 736, BBC Radio 737, BBC Radio 738, BBC Radio 739, BBC Radio 740, BBC Radio 741, BBC Radio 742, BBC Radio 743, BBC Radio 744, BBC Radio 745, BBC Radio 746, BBC Radio 747, BBC Radio 748, BBC Radio 749, BBC Radio 750, BBC Radio 751, BBC Radio 752, BBC Radio 753, BBC Radio 754, BBC Radio 755, BBC Radio 756, BBC Radio 757, BBC Radio 758, BBC Radio 759, BBC Radio 760, BBC Radio 761, BBC Radio 762, BBC Radio 763, BBC Radio 764, BBC Radio 765, BBC Radio 766, BBC Radio 767, BBC Radio 768, BBC Radio 769, BBC Radio 770, BBC Radio 771, BBC Radio 772, BBC Radio 773, BBC Radio 774, BBC Radio 775, BBC Radio 776, BBC Radio 777, BBC Radio 778, BBC Radio 779, BBC Radio 780, BBC Radio 781, BBC Radio 782, BBC Radio 783, BBC Radio 784, BBC Radio 785, BBC Radio 786, BBC Radio 787, BBC Radio 788, BBC Radio 789, BBC Radio 790, BBC Radio 791, BBC Radio 792, BBC Radio 793, BBC Radio 794, BBC Radio 795, BBC Radio 796, BBC Radio 797, BBC Radio 798, BBC Radio 799, BBC Radio 800, BBC Radio 801, BBC Radio 802, BBC Radio 803, BBC Radio 804, BBC Radio 805, BBC Radio 806, BBC Radio 807, BBC Radio 808, BBC Radio 809, BBC Radio 810, BBC Radio 811, BBC Radio 812, BBC Radio 813, BBC Radio 814, BBC Radio 815, BBC Radio 816, BBC Radio 817, BBC Radio 818, BBC Radio 819, BBC Radio 820, BBC Radio 821, BBC Radio 822, BBC Radio 823, BBC Radio 824, BBC Radio 825, BBC Radio 826, BBC Radio 827, BBC Radio 828, BBC Radio 829, BBC Radio 830, BBC Radio 831, BBC Radio 832, BBC Radio 833, BBC Radio 834, BBC Radio 835, BBC Radio 836, BBC Radio 837, BBC Radio 838, BBC Radio 839, BBC Radio 840, BBC Radio 841, BBC Radio 842, BBC Radio 843, BBC Radio 844, BBC Radio 845, BBC Radio 846, BBC Radio 847, BBC Radio 848, BBC Radio 849, BBC Radio 850, BBC Radio 851, BBC Radio 852, BBC Radio 853, BBC Radio 854, BBC Radio 855, BBC Radio 856, BBC Radio 857, BBC Radio 858, BBC Radio 859, BBC Radio 860, BBC Radio 861, BBC Radio 862, BBC Radio 863, BBC Radio 864, BBC Radio 865, BBC Radio 866, BBC Radio 867, BBC Radio 868, BBC Radio 869, BBC Radio 870, BBC Radio 871, BBC Radio 872, BBC Radio 873, BBC Radio 874, BBC Radio 875, BBC Radio 876, BBC Radio 877, BBC Radio 878, BBC Radio 879, BBC Radio 880, BBC Radio 881, BBC Radio 882, BBC Radio 883, BBC Radio 884, BBC Radio 885, BBC Radio 886, BBC Radio 887, BBC Radio 888, BBC Radio 889, BBC Radio 890, BBC Radio 891, BBC Radio 892, BBC Radio 893, BBC Radio 894, BBC Radio 895, BBC Radio 896, BBC Radio 897, BBC Radio 898, BBC Radio 899, BBC Radio 900, BBC Radio 901,



# News live

ON THE WEB

www.musicweek.com

- Fabric to be sold
- Mike Griffiths launches Art & Industry agency

AIF research reveals the substantial amount of revenue generated for the economy

# Cash tills ring at UK's indie festivals

## Festivals

By Gordon Masson

**THE UK ECONOMY WILL BENEFIT** to the tune of £130m thanks to the two dozen indie festivals being staged throughout this year.

The new survey from the Association of Independent Festivals also demonstrates that the perceived value for money in music festivals is helping promoters outperform the rest of the entertainment industry.

While 44.4% of those surveyed by the AIF said the recession has affected how much they spend on festivals, this compares favourably to the 59.4% who say the recession has affected how much they spend on all other types of entertainment.

That has prompted the AIF to estimate about 350,000 people will

attend its members' festivals this year, up from 340,000 in 2009.

In all, those events will inject more than £130m into the UK economy, with over £12m directly funnelled to local businesses.

AIF general manager Claire O'Neill says, "It is good to see that for another year - and despite an overall economic downturn - independent festivals continue to make a great contribution both nationally and locally.

"Of course, this survey further cements the knowledge that festivals offer many entertainments and attractions aside from music, and that is the experience as a whole that so many people love."

According to the survey, which questioned nearly 5,000 festival-goers, more than 69% of those attending festivals this summer will spend three or more days in the local area of the festival, up from 60% last

year. Those attending Womad will stay the longest, with 48.8% prepared to spend four or more days in the local area.

The total spend of a festival goer in 2010 is likely to top £346 including ticket, with those attending Camp Bestival the biggest spenders with an average of £532 per person.

AIF says the survey demonstrates that festivals are much more than just a big outside gig, with over 50% of those questioned stating that it is the "general atmosphere and overall vibe, quality and character of the event" which is the main draw.

AIF chairman Alison Wenham says, "People's choice of festivals is not just down to the music - festivals are about so much more than that and fans expect more. Festivals are often held in the most beautiful locations, which can help with the ambiance and general feel of the event and that seems to be more important to a lot of people than the big name acts that some festivals rely on."

Nearly 30% cited "music generally" as the second deciding factor in picking a festival, whilst the choice of headliners only polled 11.9%.

Once at a festival, 43% of respondents will spend 60-79% of their time watching music. Reflecting the wide range of entertainment on offer, those attending Secret Garden Party and Camp Bestival spend the least time watching bands: 73.8% and 67.2% of those audiences respectively spent less than half their time on live acts.

The survey also looked at how green festivals are by examining the modes of transport most festival goers use to travel to sites.

Car remains the most popular choice: 44.5% travel by car with three or more people; 21.1% by car with two or less people; 5.3% of the audience walk; just 4.1% travel by coach; and 3% fly.

The poll also reveals that 30.1% of respondents travelled from South East England to the 13 AIF events which participated in the questionnaire.

Importantly for those looking to reduce the festival market's carbon footprint, 50.1% said a discount on public transport would encourage them to travel this way.

When asked whether cost is an important factor in choice of transport, nearly 10% replied that it was although more than 30% do not rate this highly in their decision.

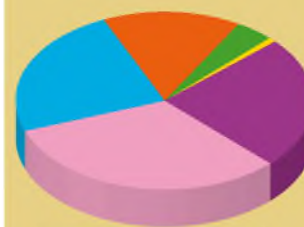
The second most popular (26.7%) incentive for travelling by public transport was vouchers that could be redeemed at the festival for items such as meals or T-shirts. A mere 6.1% selected car parking



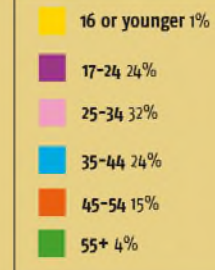
Waving the flag for indies: Camp Bestival

PHOTO: GIBSON/PICTURE

### AGE GROUP



### HOW DO YOU TRAVEL TO FESTIVALS?



Source: AIF

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,564,813	X FACTOR LIVE Manchester Evening News Arena	56,560	3A Entertainment
639,656	X FACTOR LIVE Sheffield Arena	23,040	3A Entertainment
490,423	X FACTOR LIVE SECC, Glasgow	17,846	3A Entertainment
291,515	RONAN KEATING Royal Albert Hall, London	9,609	3A Entertainment
259,463	X FACTOR LIVE Metro Radio Arena, Newcastle	9,420	3A Entertainment
205,218	DAVE MATTHEWS BAND The O2 Dublin	4,193	MCD
187,473	IYNYRD SKYNYRD The O2 Dublin	4,386	MCD
127,680	RONAN KEATING Manchester Apollo	4,464	3A Entertainment
124,393	IYNYRD SKYNYRD Manchester Apollo	3,231	Live Nation
124,393	IYNYRD SKYNYRD Manchester Apollo	3,231	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 7 - 13, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Hitwise

### Primary ticketing chart

pos	prev	event
1	1	MICHAEL BUBLE
2	1	T4 ON THE BEACH
3	NEW	PARAMORE
4	NEW	EVOLUTION FESTIVAL
5	8	DOWNLOAD FESTIVAL
6	10	THE HOP FARM
7	4	BLACK EYED PEAS
8	NEW	BULLET FOR MY VALENTINE
9	15	MUSE
10	6	ROD STEWART
11	11	LADY GAGA
12	19	BON JOVI
13	9	WESTLIFE
14	NEW	WAKESTOCK
15	NEW	T IN THE PARK
16	NEW	PAOLO NUTINI
17	16	FLORENCE + THE MACHINE
18	NEW	SLAYER
19	NEW	PENDULUM
20	7	PINK

## Hitwise

### Secondary ticketing chart

pos	prev	event
1	1	MICHAEL BUBLE
2	2	T4 ON THE BEACH
3	3	LADY GAGA
4	4	BLACK EYED PEAS
5	NEW	PARAMORE
6	11	JLS
7	5	ROD STEWART
8	12	BESTIVAL
9	14	BON JOVI
10	16	T IN THE PARK
11	7	WESTLIFE
12	8	CROWDED HOUSE
13	17	V FESTIVAL
14	NEW	MARK KNOPFLER
15	NEW	STEVIE WONDER
16	6	LATITUDE FESTIVAL
17	NEW	PAOLO NUTINI
18	NEW	SIMPLY RED
19	NEW	BIFFY CIVRO
20	10	ALICIA KEYS



charges as an incentive to leave the car at home.

Among the suggestions for festivals and their travel partners to investigate was a suggestion from respondents that a "queue jump" for people using coaches would be a good incentive.

O'Neill concedes it is a shame that most people are still driving to festivals, however, she adds it was interesting to read many suggestions that a "fast track" queue for coach ticket holders would be an incentive to leave the car at home.

When it comes to accommodation, 70.2% of audiences camp on-site in tents. This was highest for the Glade festival where almost 100% of the audience stay on site either in a tent or camper van.

Dorset's August festival Endorse It had by far the highest number of campervan campers with 24.2%, compared with a 6.5% average.

Overall 14.5% stay at home and 6.5% stay in campervans on-site. City-based festivals Big Session and

Field Day obviously attract those after a comfy bed with the highest number of hotel visitors at 11.6% and 11% respectively.

Among other findings was the revelation that average spend on market stalls at summer festivals is £32 per head. Once again, Womad's audience proved most supportive, being the biggest market stall spenders with an average £56 each.

Outside of the official sites, the survey reveals festival-goers spend an average of £35 in the local area, meaning shops and businesses in communities that host AIF member festivals should benefit to the tune of £12.25m this year.

The questionnaire can also be used as a tool by organisers' marketing and promo teams about where best to target their budgets. According to the respondents 64.5% find out about festivals via the official website, 52.6% by word of mouth and 48.5% via festival community websites.

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



# News digital

## ON THE WEB

- **AccuStream Research** projects US online and mobile music listening will grow 15% to 8.3bn hours this year
- **App usage** in US dominated by games, social networks and music says Nielsen
- **Canada** drafts new copyright laws for the digital age

www.musicweek.com

7digital plans new service that promises to be as accessible as email

## Locker service under test

### Downloads

By Eamonn Forde

**7DIGITAL COULD STEAL A MARCH** on several of its giant competitors after testing a digital locker service.

Operating under the codename Locker Plus, the new 7digital service is currently being beta tested ahead of similar plans by Apple and Google to move into streaming and the cloud.

There is no confirmed launch date or price model, but 7digital CEO Ben Drury suggests it could be offered free as a value-add to customers.

"We believe if you buy something you should be able to access it on all your devices and you shouldn't have to pay anything for that privilege," Drury says.

7digital already offers a locker service where users can re-download anything they have bought multiple times. The proposed Locker Plus will build on this to allow streaming to connected devices.

Drury believes such lockers will play an important part in the ongoing battle against piracy. "My model for this for a long time has been email," he says. "I should be able to access my music in the same way I



access my email. I have one email account that happens to be hosted by Google and I can access it on my BlackBerry, my iPad, my laptop, my home PC and my work PC. This is now the norm for email and it is going to happen to music and other media content."

He explains the digital market has matured and developed in the past two years, as boundaries between ownership and access have been blurred by services such as we7, Spotify and Rhapsody's app-based premium offerings.

"Consumers' expectations have changed as they use more and different connected devices," argues Drury. "A few years ago, they would use one computer. Now they have several connected devices."



Drury believes adding this extra functionality into legal services gives the music business a new weapon to combat digital piracy.

"You can still get music for free relatively easily on MP3, but you can't get this kind of a service. We're trying to give people who buy music loads of extra value so they get access on different devices as an added value that you just wouldn't get on a pirate site. There is also a strong anti-piracy message with this," he says.

7digital's move comes as both Apple and Google plan extending their reach into streaming and the cloud. Both have bought in expertise - Apple bought Lala in 2009 and closed it last month, while Google recently confirmed its acquisition of Simplify Media - and they clearly have big plans in this area.

However, 7digital, which in September 2008 became the first download store in Europe to offer MP3s from all the major labels, could secure another major coup by beating them both to market.

"In 2008, before we went DRM-free, we were selling something infe-

rior to what you could get free [on P2Ps]," suggests Drury. "That was an unsustainable position to be in. We have got a level playing field now where we are selling something that is as good as, if not better, than what you can get for free. We still believe you have to take that extra step to put clear blue water between the illegal services and the legal services."

This, naturally, opens the question of licensing rights and if copyright holders will regard streaming from lockers as a "value add" or a monetisation opportunity.

If users can upload all their music content to this proposed locker and stream or download to any device, will royalties apply?

"We don't think so," says Drury. "Personal back-up services already exist where you have your own personal storage area for your content and you pull it down as you want. This will become the norm and the idea you can charge extra for it is crazy. It will become a necessity for fighting piracy."

He suggests labels "have seen this coming" and are "pretty relaxed" because contextual recommendations based on a user's habits can add in the upsell element.

eamonn.forde@me.com

## Online music opening up to apps

**MUSIC SERVICES** opening up their application programming interfaces (APIs) to independent developers are crucial to the evolution of music-based apps, claims a leading digital expert.

The Echo Nest CEO Jim Lucchese says his company, which mines and collates music data online, has opened its API to help small developers clear licensing hurdles that have prevented them from building music into their apps.

This comes as The Echo Nest teams up with interactive mobile and web music streaming company Play.me to collectively extend

their reach in the market and spur on innovation.

"From our inception we have taken a very open API approach," says Lucchese.

"We have built up a pretty loyal community of a few thousand developers who build music apps on the platform for non-commercial use.

"Going into the developer community was a way of showing the breadth of what can be built without actually having to build everything ourselves."

He sees events such as Music Hack Day, held in London, Stockholm, Amsterdam and San Francisco, as critical to the health of the music-based app sector and how music operates on mobiles.

These open events are important networking spaces for developers and music companies, he says, and have an obligation to an API approach that nurtures innovation.

"The idea is to create a way for developers to commercialise their apps by connecting them with our other partners," Lucchese explains. "It struck us there was an enor-

mous untapped resource with all the talented app developers who are unable to commercialise what they do in music, largely because of the licensing issues.

"The partners benefit from having access to a vibrant developer community which can be used to attract and retain customers."

Smartphones such as the iPhone, whose store has 200,000 apps, and Android (50,000 apps) have been important for pushing apps into the mainstream.

There are now 69.6m app users in the US and 81.9m app users across the five largest European markets, according to new comScore figures.

Concurrent research from Nielsen in the US supports the user trends showing games, maps and social networking are the most popular apps, although music-based

apps are also important. Nielsen found 46% of respondents used a music app in the previous month, while the Pandora app was in the top five most used apps across leading mobile OS platforms iPhone, Android and BlackBerry.

"A year ago, everything was web," says Lucchese. "But in the past three months, the percentage of developers thinking mobile first and web second has almost completely flipped.

"There is a reorientation in the mobile developer community towards mobile music experiences."

He claims there is a willingness for music companies to experiment, but also accepts there are issues and concerns among content owners about how everyone in the chain benefits financially.

### Categories of apps used in past 30 days

	GAMES	MUSIC	SOCIAL NETWORKING
Smartphone	65%	46%	54%
Feature phone	59%	45%	36%

Source: Nielsen (June 2010)

### Average number of apps on phone (US consumers)

iPhone	37
Android	22
Palm	14
Windows Mobile	13
BlackBerry	10

Source: Nielsen (June 2010)

### Digital news in brief



• Apple has sold 2m iPads in the first 60 days of being on sale.

• The **Irish Recorded Music Association** has filed plenary summonses against 3 and O2 to force them to take a tougher stance on piracy on their mobile broadband.

• **Pandora** has raised an undisclosed figure in a fifth round of VC financing.

• The Green Day edition of **Rock Band**, following last year's Beatles Rock Band, launches this week.

• IDC Research says **online piracy** cost Spanish music business €5m (£4.2m) in the second half of 2009.

• **TorrentFreak** reports debt collectors have seized only \$30k (£20k) of the \$6m (£4.1m) in fines the founders of The Pirate Bay were ordered to pay to the entertainment industries.

• Thumbplay has signed a deal with nTelos Wireless to have its **streaming music service** preloaded on selected nTelos BlackBerry and Android-enabled handsets in the US.

• Sirius XM has launched its **Android** app in the US but selected shows are not available due to licensing issues.

• MTV's new **Posted** channels across MTV.com, VH1.com and CMT.com will focus on one artist for one month, aggregating their social media feeds alongside their videos.

• Distimo reports **free entertainment-based apps** stay in the top 100 on the Apple App Store for an average of 43 days compared to 38 days for paid apps.

• The **Pepsi Loot** iPhone app rewards consumers who check into three different Pop Spots with a free music download.

### New services

• **SongHi** is a music-making tool combining social gaming and karaoke. Users access a virtual studio, create their own avatar, download their recording as an MP3 and share it across their social networks.

• **Rdio's streaming subscription service** is currently US-only but comes from the developers of Kazaa, Skype and Joost. It has 5m tracks and costs \$5 (£3.39) a month for PC-only streaming access or \$10 (£6.79) for mobile access. It has apps for iPhone and BlackBerry with an Android app due soon.

### Apps round-up

• **ShareMyPlaylist (iPhone - free)** The Spotify-based playlist aggregator moves on to mobile and works in conjunction with the Spotify app, neatly replicating its online incarnation.

• **doubleTwist (Android - free)** Described as "iTunes for Android", this media player supports both audio and video, allowing users to sync content with the desktop version.



# News publishing

Further success for Guy Moot's company, but the gap narrows at publishing's business end

## Keys helps EMI secure victory

### Quarterly analysis

By Paul Williams

**GUY MOOT IS MARKING HIS FIFTH ANNIVERSARY** as EMI Music Publishing's UK head in style after leading his team to an uninterrupted 12 months as top publisher.

Five years ago last week his predecessor Peter Reichardt exited the post of chairman and CEO after 16 years, leaving Moot to take the reins of the company.

In that time he has had to cope with a bigger and expanded Universal, following its merger with BMG Music Publishing in 2006, an increasingly-ambitious Sony/ATV and the not-inconsiderable distraction of EMI Group's continuing financial uncertainties.

But the publishing company under him is now on something of a run, a point illustrated by the market share results for quarter one when, for the first time in nearly three years, EMI stretched its position as number one publisher to a full year.

The narrowness of this latest victory, however, was another reminder of the ever-present danger of Universal. EMI's lead over its fiercest rival on the combined table covering singles and albums performance fell to just 0.9 percentage points, despite EMI increasing its own market share to 19.9%.

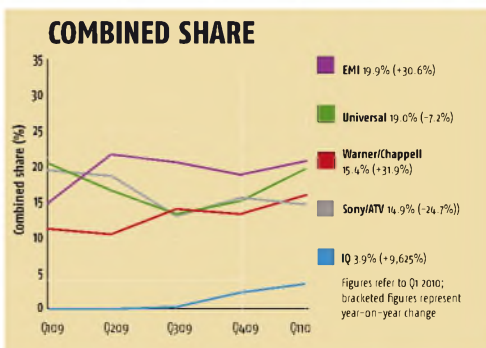
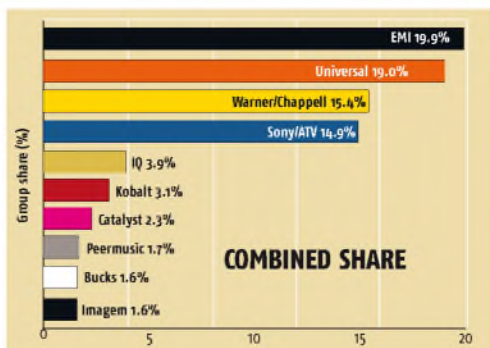
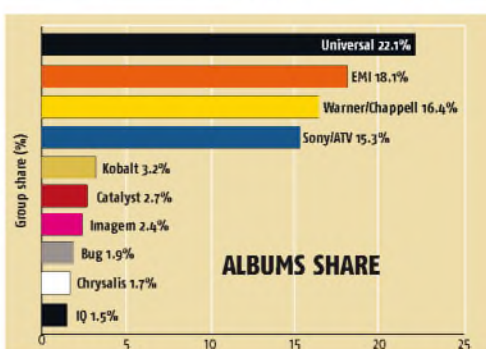
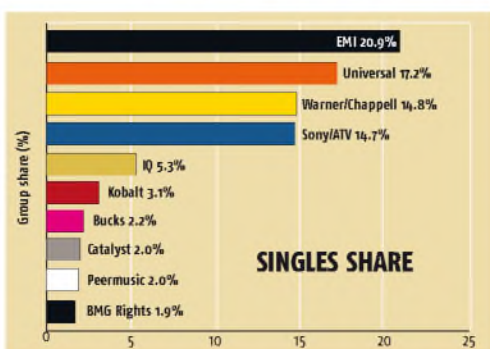
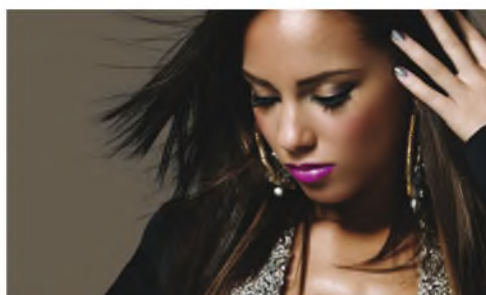
On albums EMI actually found itself behind Paul Connolly's company, but Universal's superiority here was cancelled out on singles where it had 17.2% of the market compared to Moot's team's 20.9%.

In a quarter when Alicia Keys claimed her first number one album in the UK, the R&B star delivered strongly for EMI across both singles and albums. Her publisher claimed more than 58% of the album *The Element Of Freedom* and half of the single *Empire State Of Mind (Part II)*, which both finished in fourth place in their respective markets for the quarter.

EMI also had 100% control of two of the period's Top 10 singles: 30H13 feat. Katy Perry's *Starstruck*



Universal-signed Owl City broke big in Q1, while Alicia Keys' singles and albums chart performances helped EMI remain at the top



in sixth place and Tinie Tempah's debut *Pass Out* in 10th, the latest chart-topping example of EMI's extensive success with new UK urban talent.

On albums the publisher controlled the majority of one of the quarter's biggest new releases, Gorillaz' *Plastic Beach*, which was the period's 19th top seller, and around 25% of the eighth-placed Glee Cast album. But it was otherwise largely reliant on 2009-issued albums by the likes of JLS, Rihanna and Beyoncé to make up its 18.1% albums market share.

For Universal, which finished 3.9 percentage points ahead of EMI on albums on 22.1%, several of its signings' 2009 releases hit new peaks in the opening three months of the year.

These included its 100%-controlled Mumford & Sons album *Sigh No More*, which sold a respectable 151,973 units last year but saw its sales more than double in quarter one to become the period's ninth top seller.

Meanwhile, Florence + The Machine's *Lungs*, around two-thirds controlled by Universal, added more than 420,000 sales to its half-a-million 2009 tally as it topped the chart for the first time and finished as the quarter's third favourite album.

*Lungs* was one of 16 of the quarter's 20 biggest albums containing some interest for Universal, which also claimed the leading shares in titles by Andre Rieu, Pixie Lott, Justin Bieber and Rihanna. On singles, meanwhile, its Island signing Owl City's *Fireflies* sold more than 500,000 units to finish as the quarter's second-biggest single.

Warner/Chappell upped its game in both singles and albums to move above Sony/ATV on the combined table in third spot, with its highest market share since the second quarter of 2008.

On singles its interest in the market rose over the three months from 10.8% to 14.8%, heavily aided by its exclusive control of Helping Haiti's cover of REM's *Everybody*

Q1 2010 Top 10 singles	
TITLE / ARTIST / WRITER / PUBLISHER	
1 <b>EVERYBODY HURTS</b> Helping Haiti Buck, Stupe, Berry, Mills Warner/Chappell 100%	
2 <b>FIREFLIES</b> Owl City Young Universal 100%	
3 <b>REPLAY</b> Iyaz Rotem, Anderson, Jones, Desrouleaux, Thomas, Thomas Sony/ATV 60%, Universal 30%, Bug 10%	
4 <b>EMPIRE STATE OF MIND (PART II)</b> Alicia Keys Keys, Shux, Carter, Sewell-Ulepik, Hunte, Keys, Robinson EMI 50%, IQ 40%, Global 10%	
5 <b>RUDE BOY</b> Rihanna Riddick, Hermansen, Dean, Swire, Fenty, Eriksen EMI 45%, Peermusic 30%, Chrysalis 25%	
6 <b>STARSTRUKK</b> 30H13 feat. Katy Perry Motte, Foreman, James EMI 100%	
7 <b>RIVERSIDE (LET'S GO)</b> Sidney Samson feat. Wizard Sleeve Samson, Bailey, Barnett, Calciano, Cruz, Cullen, Newitt, Wallace Universal 50%, Bucks 50%	
8 <b>DON'T STOP BELIEVIN'</b> Glee Cast Cain, Perry, Schon IQ 75%, Sony/ATV 25%	
9 <b>IF WE EVER MEET AGAIN</b> Timbaland feat. Katy Perry Mosley, Busbee, Beanz BMG RM 80%, Warner/Chappell 20%	
10 <b>PASS OUT</b> Tinie Tempah Labyrinth, Tinie Tempah, Williams EMI 100%	

Q1 2010 Top 5 albums	
TITLE / ARTIST / PUBLISHER	
1 <b>THE FAME</b> Lady GaGa Sony/ATV 82.5%, Universal 11.3%, others 6.1% (8.3% of this album is in dispute)	
2 <b>SUNNY SIDE UP</b> Paolo Nutini Warner/Chappell 88.3%, EMI 11.7%	
3 <b>LUNGS</b> Florence + The Machine Universal 67.4%, Sony/ATV 11.5%, EMI 8.8%, Warner/Chappell 3.9%, others 8.4%	
4 <b>THE ELEMENT OF FREEDOM</b> Alicia Keys EMI 58.1%, Sony/ATV 21.2%, Catalyst 7.7%, Universal 5.8%, IQ 3.1%, others 4.1%	
5 <b>FOREVER VIENNA</b> Andre Rieu Universal 58.8%, Warner/Chappell 13.7%, Chelsea 5.9%, Imagem 5.2%, others 16.4%	

**EMI**  
19.9% (+30.6%)  
EMI completes an uninterrupted year as top publisher with highlights including Alicia Keys, Glee Cast, Gorillaz and Tinie Tempah

**UNIVERSAL**  
19.0% (-7.2%)  
Less than a percentage point behind EMI on combined table, Universal leads on albums thanks to likes of Florence and Mumford & Sons

**WARNER/CHAPPELL**  
15.4% (+31.9%)  
Paolo Nutini, Michael Buble and Helping Haiti's REM cover assist Warner/Chappell to highest market share since Q2 2008

**SONY/ATV**  
14.9% (-24.7%)  
Drops below Warner/Chappell on combined table, although albums share lifts as Lady GaGa's finishes as quarter's biggest seller

**IQ**  
3.9% (+9,625%)  
IQ is top indie for first time after hit-packed Q1 included two versions of both Empire State Of Mind and Don't Stop Believin' in the period's Top 40

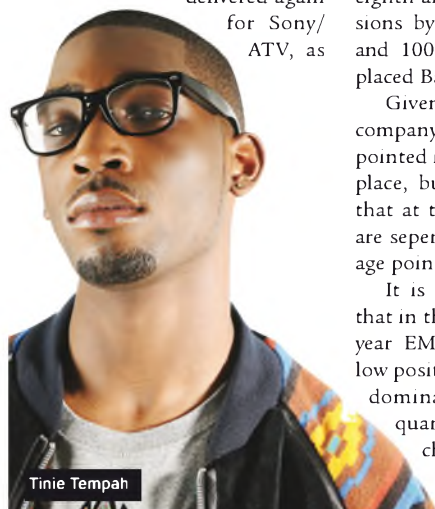
Figures represent first-quarter combined share (year-on-year change). Source: MW research



Hurts, which was the period's biggest seller, while only Lady GaGa stood in the way of Paolo Nutini securing the company the top albums seller as well.

Named album of the year at May's Ivor Novello Awards, the Scottish singer-songwriter's second album *Sunny Side Up* had already been a substantial success last year, topping the chart and selling more than 810,000 copies. However, in January it returned to number one as it added another 423,000 sales across the quarter to help lift Warner/Chappell's albums share from 15.1% to 16.4%.

On its way to its two-millionth UK sale, Lady GaGa's *The Fame* delivered again for Sony/ATV, as



Tinie Tempah

the publisher enjoyed its biggest share of the albums market in nine months, although it found itself in dispute with Warner/Chappell over conflicting claims for two tracks on the album's deluxe version, *The Fame Monster*.

However, Sony/ATV's albums gain was more than cancelled out by a three percentage points decline on singles, resulting in it dropping from first to fourth place in the market. But there were still some highlights, including its 60% control of the Iyaz hit *Replay*, ranked third for the quarter, 25% of Don't Stop Believin' which was both the period's eighth and 11th top single in versions by Glee Cast and Journey, and 100% of Lady GaGa's 12th-placed *Bad Romance*.

Given the ambitions of the company, Sony/ATV will be disappointed it starts the year in fourth place, but it will be encouraged that at this stage all four majors are separated by just five percentage points.

It is also worth remembering that in the opening quarter of last year EMI slumped to a historic low position of third, only then to dominate the following three quarters and be crowned 2009 champion.

paul@musicweek.com

## Indie focus Combination of Rage and Glee helps IQ storm to top spot

IQ experienced an amazing Christmas 2009 when *Rage Against The Machine* unexpectedly topped the UK singles chart. It got even better in quarter one as the company finished as top indie publisher for the first time.

Building on the success of RATM's *Killing In The Name*, IQ opened its 2010 account in style by claiming shares of two versions of both *Don't Stop Believin'* and *Empire State Of Mind* among the period's 40 biggest singles.

Some 28 years after it became a minor hit in the UK, Journey's 75% IQ-controlled *Don't Stop Believin'* finally cracked the Top 10 and finished in 11th place overall for the quarter, while a cover by Glee Cast did even better as the period's eighth biggest seller.

Meanwhile, Alicia Keys' *Empire State Of Mind (Part II)*, which is 40% controlled by IQ, was the period's fourth top seller, while Keys' version of the same song with Jay-Z turned up in 24th place.

IQ's 12.6% indie market share across singles and albums was a comfortable 2.4 percentage points ahead of second-placed Kobalt, whose own highlights included 25% of Boyzone's *Brother* album, the quarter's seventh best seller.

Will.i.am and the Black Eyed Peas continued to fuel Catalyst in third place, while fourth-ranked Peermusic's interests included nearly 20% of Susan Boyle's *I Dreamed A Dream* album and 30% of the Rihanna hit *Rude Boy*. The cut from her *Rated R* album was the period's fifth biggest seller and also included a 25% share for Chrysalis, which finished 10th in the indie publishing chart.

Bucks' fifth place on the table took in a 50% stake in the Sidney Samson/Wizard Sleeve hit *Riverside*



(*Let's Go*), the period's seventh most-popular single, while Imagem in sixth claimed interests in five of the quarter's Top 20 albums and Bug made it to seventh spot partially thanks to a 10% stake in the Iyaz hit *Replay*, the third biggest single of the quarter.

### Independent Q1 combined share

#### PUBLISHER / SHARE

1	IQ	12.6%
2	KOBALT	10.2%
3	CATALYST	7.4%
4	PEERMUSIC	5.6%
5	BUCKS	5.4%
6	IMAGEM	5.3%
7	BUG	4.8%
8	GLOBAL TALENT	4.5%
9	BMG RIGHTS	4.2%
10	CHRYSLIS	4.1%

Management company's unique strategy with continental publishers pays dividends

# Go to Europe for big deals, says KRMB

## International

By Charlotte Otter

**KRMB MANAGEMENT IS PURSUING** a new strategy to develop writer talent by turning its back on UK publishers in favour of using their continental cousins to crack the European market.

The company currently represents a number of artists with European publishing deals including composer Shereen Shabana and singer/songwriter Caroline Harrison, who was offered a publishing deal with Peermusic Germany last year.

However that agreement, which will see Harrison developed in Germany and the US, has sparked interest from Peermusic's UK offices, while KRMB CEO Kevin Reynolds says he is also trying to negotiate a British contract for the talent.

Reynolds explains Harrison's success in Europe is due to the rising demand for English-sung pop on the continent. "When I first approached German publishers with Harrison they were amazed, it was such a rare thing to do," he says. "The majority of big hits in Europe, irrespective of the country, are sung in English and



A song for Europe: KRMB clients Caroline Harrison and (inset) Shereen Shadana

the huge-selling albums – the ones selling more than 1m copies – are all in English as well. This means European publishers are hungry for English-speaking talent, which makes the deals generally a lot better for the artist."

Reynolds adds a number of the

artists he represents now look abroad for a publishing deal to build up their portfolio before returning to the UK. He explains, "As London is the centre of the music industry in Europe, the stakes are much higher. As a result publishers and record companies take fewer risks with the



"It is important for the UK music business to look abroad...a lot of people don't view Europe in the bigger sense..."

**KEVIN REYNOLDS, KRMB (LEFT)**

artists they sign, meaning that a number of brilliant writers get overlooked. But, as in Harrison's case, it is clear there is obviously a demand for the kind of music she makes all around the world, not just in Europe."

KRMB also represents Scarborough-based songwriter Ashley Hicklin, who signed a worldwide deal with EMI Publishing Germany in 2008. The 23-year-old has already written a number of European hits including number one single Emma-Lee for Swedish Idol contestant Johan Palm.

Hicklin also penned Belgium's Eurovision entry *Me & My Guitar* with Tom Dice and Jeroen Swinnen, which scored a top 10 hit for the writer in eight countries across the continent.

Reynolds says he took Hicklin to Germany and adds that British publishers have yet to properly exploit the European market. "Some UK publishers are wary of having a writer on their roster who has written a Eurovision hit as it's not particularly cool. However, when the numbers come in, it's a whole different story," he says.

"It is important for the UK music business to be looking abroad as a lot of people don't view Europe in the bigger sense and don't reach out to it.

"We have worked really hard over the years to head into Europe and it needs to be recognised as the next area where publishers can really make inroads in terms of song writing talent."

charlotte@musicweek.com



# News diary

## ON THE WEB THIS WEEK

### UK FINISHES LAST IN EUROVISION

**Dave:** "I am sorry, but we deserved to lose. The song was so forgettable that I had forgotten it before it had finished."

**William:** "There must be 1,000s of good songwriters (including myself) who could have penned a better entry given the opportunity. The organisers need to get up to date with this contest with more dynamic and visual performances if we are to do any good in the next one."

**David Stark:** "The BBC has a lot to answer for in taking a huge step backwards with the selection process, which is now totally ridiculous, ie choosing an act to fit the song instead of vice versa."  
**Ian:** "I think it is quite obvious by now, it is not the song or the singer. It is our country. We are out on a limb and have no 'friendly neighbours'."

**Sir Harry Cowell:** "This song was nothing but crap. For the last few years the BBC has done nothing but ruin our chances in this show. When it comes to the UK I have given up dealing with the BBC who just waste my time and money."

# Satellite streaks into orbit

## UNEARTHED

**ISLAND IS OFF TO A STRONG START** with the debut album from Lena Meyer-Landrut, the winning artist in the 2010 Eurovision Song Contest.

The Hanover native, who is currently in the middle of her high school exams, was chosen to represent Germany via *Our Star For Oslo*, a TV show created to select the country's entry for the contest.

Over the course of the series she performed, among others, covers of *My Same* by Adele, *Foundations* by Kate Nash, *New Shoes* by Paolo Nutini and *Neopolitan Dreams* by Lisa Mitchell.

She later set a German chart record, after the three original songs she performed in the final of the show reached the singles top five.

Directly after the Eurovision, Meyer-Landrut's debut single *Satellites* rose to the top of the German iTunes chart and followed suit across Europe, with 11 number ones in total, including Ireland.

In the UK, the song is currently at 16 on the iTunes singles chart



and the accompanying video has attracted almost 11m YouTube views.

Now a worldwide priority for Universal, Island is mobilising its efforts in the UK.

Product manager Olivia Nunn says, "Satellite is taking off like a rocket and obviously we want to take advantage of this. The track is infectious; Lena's a quirky, extremely talented artist who has a lot to offer bar this one track."

"We aim to have Lena in the market from next week and already have a lot of interest from radio and daytime TV, which is great."

*Satellite* is available now and her debut album *My Cassette Player* will follow later this year.

### Cast list

#### Press

Seb Burford,  
Island Records

#### National radio

Steve Pitron,  
Charley Byrnes,  
Island Records

#### Regional radio

Phil Witts, Charity  
Baker, Island  
Records.

#### Online

Monique Wallace,  
Island Records.

#### Product manager

Olivia Nunn, Island  
Records.

#### TV

Andrea  
Edmondson,  
Island Records.

## Dooley's Diary



### England plays the same old song

**IT MAY NOT HAVE KICKED OFF YET** in South Africa, but we're already knee-deep in World Cup fever at the *Music Week* offices. But, despite our love for the beautiful game, we've not been massively inspired by the various attempts at England World Cup anthems. The best of the bunch, we reckon, is Shuttleworth's Mark E Smith-aided effort,

**England's Heartbeat**, which, though curiously downbeat for an England stomper, wins by virtue of being a new tune rather than an adaptation. "From what we can see, all the other World Cup songs are rehashes, whereas Mark has newly written this track," boasts Minder Music's John Fogarty, whose company owns the rights. "Maybe we will rehash Ooh Aah Peter Crouch (Ouch!). **You joke, John** – but have you heard *Come On England?*... Meanwhile, after **Simon Cowell** came up with the idea of having James Corden

and Dizzee Rascal duet on a cover of Tears For Fears' *Shout* to produce their own **unofficial World Cup anthem**, *Shout For England*, Dizzee's manager, Nick Detnon, was pulling all-nighters last week mixing it and sampling *Shout* and Blackstreet's *No Diggity*. When he spoke to Dooley on Wednesday morning he was still nervous about the sample clearance. "It's been on and off. It's a very, very, very big sample which has never been used and wouldn't have been used if the **Dark Overlord hadn't used his powers**." Now who could he be referring to?..

**Lily Allen** has been having quite a time of things of late, what with writing the score for a musical based on **Bridget Jones's Diary** – apparently – and browsing a cook book while watching the cricket (thank you, the tabloids, for that). More importantly, she picked up **three Ivors** alongside songwriting partner Greg Kurstin, celebrated her

birthday and notched up triple platinum sales of her second album, *It's Not Me, It's You*, in the UK. Oh and 2m sales worldwide. To celebrate, EMI and Parlophone hosted a **dinner** at swanky country retreat Stoke Place. Pictured with Lily and discs are manager Todd



Interland, Parlophone president Miles Leonard, EMI Music UK chief Andria Vidler, EMI A&R president Nick Gatfield and the rest of EMI's "team Lily"... We are proud to announce we comprehensively outbid both Hello! and OK! for the right to print **wedding pics** from the golden couple of independent music – aka Beggars stalwarts Rich Walker and Sarah Wilson – who returned from their swanky honeymoon last week. Here we see the **glamorous couple** cutting the cake – and don't they look lovely? *One Music Week* hack who sat on the Beggars table for the occasion claims to have been too drunk on the "hospitality" to remember all the **gossip** he doubtless overheard. Brilliant... Island Records chose an old church in Mayfair to launch the **album by Tom Jones** last week. This year's MITs recipient has delivered one of his best albums yet in *Praise And Blame* and the city setting served as a perfect location for an early airing. But Jones showed **even legends make mis-**

**takes**, forgetting some of the words at one point, though after a quick reminder from the side of the stage, he was back on track... **Elton John** recently had a PRS plaque unveiled at the first place he tickled the ivories in public – the lounge of the Northwood Hills, north London. **Sir Elt couldn't make the unveiling**, but that didn't stop the Mayoress and Mayor of Hillingdon, pictured below with George Hill (holding the wine), original owner of the venue and the chap who booked Elton, PRS writer director Simon Darlow and current venue owner Yoga Mogantas from turning up to lend a hand... Ever the **man-about-town**, Dooley was admiring the premises of advertising firm Wieden & Kennedy at a showcase event in conjunction with music licensing specialists Ricall. As if the rooftop bar wasn't enough, the funky Shoreditch offices make sure garage bands feel right at home, with no fewer than **three garages**. With entertainment by Hook and the Twin, Teenagers in Tokyo, the excellent Jack Butler and Ali Love, Dooley emerged from the event believing **advertising is the new rock'n'roll**...





# Features music :) ally

## CAN THIS TABLET MAKE OUR INDUSTRY BETTER?

With the iPad now launched internationally, can the music business expect Apple's new device to generate the same ripples iTunes and the iPod created, or is this a game-changer for other industries?

### Devices

**IN SOME WAYS THE IPAD'S UK LAUNCH** felt like a bit of an anticlimax, coming as it did weeks after the device went on sale in the US. Many of the early adopters who would usually queue round the block for a new Apple device had already got theirs early from the States, while the device and its apps had been covered exhaustively in the media first time round.

Even so, that should not detract from the fact that the iPad is an important device, not just on its own merits, but for the implications of the wider category of media tablets. If Apple is successful in finding an untapped demand for a device that sits between laptops and smartphones, the flow of rivals will rapidly increase.

Analysts certainly think the iPad will do well. Forrester has been the most conservative with its estimate that Apple will sell 3m of them in 2010, while Morgan Stanley is the most bullish with a prediction of 8-10m iPad sales this year. iSuppli even forecast that, by 2012, Apple will sell 20.1m iPads. These numbers may have been plucked out of the air, but they represent a widespread belief in the analyst community that Apple is not selling a pup.

So what does that mean for music? Unusually for a new Apple device, music has been barely discussed in the hoopla surrounding the iPad's launch. Discussion has focused instead on its implications for other entertainment and media industries: TV, films, games, newspapers, magazines and e-books.

Music? Well, it syncs with users' iTunes libraries and can access the iTunes Store. Nice, but not game-changing. A survey by comScore before the device launched in the US found that 38% of people who were planning to get an iPad said they would be likely to listen to music on it. That is only slightly higher than the percentage of people who were planning to watch TV and films or read e-books.

Contrary to expectations, it does not go one better than iPhone and iPod touch and let people access the interactive elements bundled with iTunes LP albums, despite being tailor-made for such a use. That may come in time, though.

Even on the apps side, music has not been to the fore. In the US, Pandora and Shazam both had native iPad apps available at launch, with the main benefit being more screen space to present information around music (or tagged music in Shazam's case). In the UK, streaming services such as Spotify and we7 have not rushed to launch iPad versions of their existing iPhone apps, indicating caution, if not outright ambivalence.

Meanwhile, there is as yet no explosion in branded artist apps for iPad to match the iPhone, although iPad's backwards compatibility ensures that all those iPhone apps will run on the device.

DIY platforms such as Mobile Roadie and Kyte are adding iPad support soon, with the latter showing off a demo application how artist iPad apps are likely to make video an even more prominent feature, while also bringing social features to the fore: the larger screen allows both elements to sit side-by-side.

For now, the iPad's main music focus for apps is in playful, interactive applications designed to create or manipulate music. RjDj Voyager and Smule's Magic Piano are excellent examples, while music game developer



Tapulous has launched an iPad spin-off from its Tap Tap Revenge series called Tap Tap Radiation.

In short, at launch there are few compelling reasons for a label or music marketer to be throwing money at the iPad, although there is some sense to treating it as an extension of existing iPhone campaigns. Another sensible approach is to consider how artist websites look when viewed on the iPad: now may be time for that "So what IS HTML5?" conversation with your web team which you have been putting off in case they scowl at you.

Interestingly, there may be new opportunities for artists in other kinds of iPad apps, especially those from magazines and newspapers who are looking to make the most of the new device with audio and video content. For example, US technology magazine *Wired* has invested heavily in its iPad application, which made its debut last week with an interactive version of the magazine's June issue.

It includes a feature about Nine Inch Nails' frontman Trent Reznor's new band, describing him at work in the studio. Alongside the text, there are audio samples for every step of the recording process. It is likely that other publications' iPad apps will look to include music or music videos too, building on partnerships forged through their physical covermounts or online campaigns. *The Guardian* recently streamed the new Gorillaz album before its release: it is quite conceivable that such a partnership would extend to its (as yet unreleased) iPad app in the future.

However, the real relevance of iPad is as the first breakthrough for a new category of gadget: the media tablet. This is a good time to bring those futuregazing analysts back in: IDC has just published a report predicting that the media tablet category will account for 7.6m shipments this year, rising to more than 46m in 2014.

Besides iPads, that includes tablets running Google's Android operating system such as the just-announced Dell Streak, as well as forthcoming models from Archos. In fact, the technology press is currently predicting forthcoming tablets from just about anyone in the mobile handset industry, including most recently Nokia and BlackBerry.

In that sense, the question for the music industry is what these media tablets mean – if anything – for music. While Apple's iTunes ecosystem is simply being extended to the iPad, for many other devices there will be new stores launching and thus a new wave of device manufacturers looking to sign licensing deals with music rightsholders. That is if downloads remain the key music format for

tablets, of course: in some cases, they may be focused more on streaming and cloud-based services.

Apple's bet with iPad is that it can be seen to create a new category of consumer device, much as it "created" the MP3 player category – we choose our words carefully there, since there were MP3 players around before the iPod, just as there have been tablet devices before the iPad. Apple's new gadget is not a game-changer for the music industry, but it is an important new element in the technological landscape within which music is experienced and consumed.

Finally, iPad will afford old hands in the music industry the chance to raise eyebrows at the strategies adopted by other media and entertainment sectors. A few years ago, iTunes and iPod seemed like potential saviours to the music industry, yet nowadays it is not hard to find industry execs querying the wisdom of having given up so much control to Apple all those years ago over pricing in particular.

In 2010, the newspaper, magazine and book publishing industries are in search-for-a-saviour mode, with iPad seemingly fulfilling the role that the iPod did for music. Much of the entertainment from the iPad may come from seeing whether, two or three years down the line, those industries will also be engaged in their own power struggles with Apple over how their content is sold digitally.

● **Music Ally is a leading business information and music strategy company specialising in digital media. For more information see [www.musically.com](http://www.musically.com)**

### PICTURED

Big changes or placebo effect? Apple's iPad (below); Smule's Magic Piano (left) is one of the first music-based apps to be developed for the tablet





# Features

# THE DIVINE MISS

Her upcoming album, *Aphrodite*, has seen Kylie Minogue return to her uplifting dance-pop best with the help of Tim Shears, Tim Rice-Oxley and producer Stuart Price. Music Week caught up with the pop princess to discuss the new album.

**RIGHT**  
Goddess of the dance: the campaign to promote *Aphrodite* is causing quite a buzz ahead of first single *All The Lovers*, released digitally on June 13

## Talent

By Christopher Barrett

**INTERVIEWING KYLIE MINOGUE STIRS UP** a strange sensation. Sitting in a sun-drenched converted church in west London with the diminutive pop star, it feels like catching up with an old friend.

During a career that spans 22 years and 10 studio albums, Miss Minogue's media presence has rarely been far from ubiquitous – there can be few better-known faces in music and even fewer personalities so disarmingly unaffected and likeable.

Bristling with vitality and clearly enthused by the impending release of her 11th studio album, *Aphrodite*, via Parlophone on July 5, Kylie is bang in the middle of promotional duties. It's a task she embraces with surprising enthusiasm.

"Luckily I like people, I like having a chat and flitting around doing the butterfly thing," she says, before admitting she is still recovering from an evening that started with a flight from Germany and ended with her dancing in a nightclub into the early hours, accompanied by a host of retail, media and label reps. Naturally a track from *Aphrodite* made it on to the decks.

"We just thought it kicked off," she smiles.

Despite the well reported troubles that have dogged EMI and Kylie only having one album left in her contract, she says she has no plans to leave her long-time label. And, so far, Parlophone's campaign for *Aphrodite* is shaping up nicely ahead of the digital delivery of first single *All The Lovers* on June 13 and its physical arrival on June 28.

While the red tops have preferred to concentrate on tales about Kylie's love life or her choice of skin cream, the team at Parlophone have been working hard on a promotional campaign focused very much on the music. The results would suggest their efforts are paying dividends.

Discussing the campaign just nine days after *All The Lovers* made its radio debut, Parlophone vice president of promotions Kevin McCabe enthuses: "We have had the perfect start, it couldn't be going better."

Indeed, *All The Lovers* has been making strong weekly climbs on the airplay chart, having been C-listed at Radio 1, made Radio 2 single of the week and A-listed at Capital FM. Meanwhile, more than four hours of radio interviews have generated widespread PR, Twitter and Kylie.com have been buzzing with activity, the single's risqué video has been making waves and there is a planned appearance on the Jonathan Ross show this month. All of this is helping the campaign to build momentum.

It's a campaign Parlophone vice president of marketing Mandy Plumb says could roll on for 18 months with the release of up to five singles, including *Get Out Of My Way* in September.

"We are spoilt for singles choices; it is just a question of making sure we get them in the right order," says Plumb.

Commencing with the line "Dance, dance, that's all I want to..." the first single and album opening track *All The Lovers* sets the tone for *Aphrodite*, which is packed tight with dance-fuelled pop gems. But at the outset, back in April 2009, when plans for *Aphrodite* were first being laid, Parlophone president Miles Leonard says



PHOTO: WILLIAM BAKER

## The albums

ALBUM	RELEASE DATE	BPI CERT	CHART PEAK
<i>Kylie</i>	July 4 1988	7 x Platinum	1
<i>Enjoy Yourself</i>	October 9 1989	4 x Platinum	1
<i>Rhythm Of Love</i>	November 12 1990	Platinum	9
<i>Let's Get To It</i>	October 14 1991	Silver	15
<i>Kylie Minogue</i>	October 1 1994	Silver	4
<i>Kylie Minogue</i>	March 23 1998	Silver	10
<i>Light Years</i>	September 25 2000	Platinum	2
<i>Fever</i>	October 1 2001	5 x Platinum	1
<i>Body Language</i>	November 17 2003	Platinum	6
<i>X</i>	November 21 2007	Platinum	4



PHOTO: GRUNWY

that the emphasis was much less on uplifting electronic sounds and more focused on live instrumentation.

"It started with Kylie working with Nerina Pallot," says Leonard. "Nerina had a song called *Better Than Today*, which is an incredible song that marries electronic programmed sounds with live instrumentation – if you can imagine Fleetwood Mac and Scissor Sisters collaborating, it has that sort of feel.

Leonard adds *Better Than Today* was the starting point and benchmark. "We absolutely fell in love with that song and felt it would lead the direction the album would take – it would have more of a live, organic feel to it but not turn completely away from dance beats," he continues.

Kylie recalls that, after former Parlophone head of A&R Jamie Nelson had tracked Pallot down, she took some persuading to give up the track, despite being a huge Kylie fan. "She is a real pop fan and apparently knows every chord of every song I have done," says Kylie. "But the song was supposed to be on her album and [Jamie] did whatever he had to do – there was definitely some wrangling, she took some convincing that it would be worthwhile giving it up."

Kylie not only went on to record *Better Than Today* with Pallot and Andy Chatterley, but also the song *Aphrodite*, with Pallot suggesting it as the album title. "In her mind she wanted to say 'she's back and she's



# SS M

help of such luminaries as Jake  
ss the project and her live plans



doing what we love her doing," says Kylie.

Better Than Today was showcased on Kylie's 2009 US tour, but slowly and surely as the album came together, both the song and the album's feel evolved to become more electronic and club friendly.

"I was terribly confused at the beginning," Kylie admits. "I will listen to people and you don't know unless you try, but I did reach a point where I thought 'where are the dance songs?'"

With Aphrodite including production and writing contributions from a wealth of top talent, including Keane's Tim Rice-Oxley, Scissor Sisters' Jake Shears, Calvin Harris, Fraser T Smith and Kylie herself, the job of providing continuity was handed to executive producer Stuart Price, whose long CV includes work with Madonna, Scissor Sisters and The Killers, the latter inspiring Leonard to drop him a line.

"It was more his work with The Killers than Madonna, but Stuart's work across both those artists was something of huge interest for us," says Leonard. "One of the benchmark tracks we had in our minds initially when we approached this album was Human, by The Killers - the sound of the record, stylistically, it is a song that Kylie could sing and make her own. It's a great pop record; it has elements of programmed electronic sounds as well as live sounds and real depth lyrically as well," explains Leonard.

When asked to reflect on working with Price, Kylie's face lights up and she admits to calling him a wizard. "The whole point was to have him put the songs together and create that harmony and cohesive nature to the album and I am beyond thrilled that he did it. I know he had his heart in the record and you can't pay someone for that. It couldn't have been better."

Price first encountered Kylie when he made one of his first seven-inch vinyl single purchases, a copy of her 1988 number one hit I Should Be So Lucky. He recalls being struck by the sound of PWL's production and Kylie's "naive and distinctive" vocals, which he says has stuck with him ever since.

In September 2009, Kylie and Price met for the first time at Downtown Studios in New York, the singer with a handful of tracks including Better Than Today, Aphrodite and Everything Is Beautiful, the producer with an open mind.

"At the beginning of a record you are standing at the edge of the abyss and you have nothing, you can't say 'here's the idea for the album now let's go and make it'. You have to start stabbing in the dark and see which things feel right," says Price.

"We had talked a lot about the album before we met for the first time in the studio. There is a great blind date quality to that, a lot of anxiety and nerves, but luckily our first song was Looking For An Angel and not only did we feel comfortable and have fun doing it but this idea of angels started floating around, it suggested euphoria and an uplifting feel and that's the direction we took," continues Price.

**"I had moments where I was aware that 'this is so cool, all the experiences I have ever had all led to this moment and it has paid off'"**

#### KYLIE MINOGUE

"It is way more exciting when an album is allowed to start evolving rather than sticking to a plan. One of the great skills with a record is the ability to abort all plans at any point and follow a new lead, and that is what happened."

Having penned Looking For An Angel and the album track Closer in New York, Price and Kylie moved to his own studio in Acton, west London, where different levels of work were needed on the other tracks to create a feeling of continuity.

"[Everything Is] Beautiful felt so right with everything else that was going on with the record that I didn't touch a thing - it is 100% Fraser T Smith and Tim Rice-Oxley's work," says Price.

"But Even Better Than Today, which started off more acoustic and organic, became filtered more into this dancefloor world and songs like Aphrodite and Can't Beat The Feeling were good ideas but didn't initially fit in with the record, they didn't sound like the real Kylie, so we re-vocaled them."

Working out of the west London studio Price and Kylie formed something of a bond as they went on to record new vocal tracks for 80% of the album, with the producer encouraging the singer to turn her back on vocal booths and perform using whatever equipment was at hand.

"Once I got there with Stuart it was the most inspired and relaxed I have felt in a studio," says Kylie. "I had moments where I was aware that 'this is so cool, all the experiences I have ever had all led to this moment and it has paid off - I know what to do vocally, I know how to get that effect'. It was just easy, it was so easy, and I think that comes through on the album. It wasn't forced, it wasn't like trying to put a square peg in a round hole."

Kylie even enthuses about Price's \$80 mic, which she claims enabled her to be more "connected" to what was happening.



Price laughs at the mention of one of pop music's most successful artists using his old Shure SM58.

"The big thing about using the Shure was that instead of Kylie being in a vocal booth she could grab the nearest microphone and start singing. For me a performance will always trump any technical considerations. We would be standing next to each other, doing a disco-shuffle and smiling. I can hear that smile on the record and that's so important, that's what I respond to."

With Kylie admitting she is considering the possibility of playing one or more UK festivals this summer, she will be hoping it is also something her wider audience will respond to and both Kylie and Price admit to thinking about how the material would work in a live environment when they were recording it.

"I did think about it a lot when I was making the record because there are times when you have no control, your hands just go up. Perhaps it is the emotion in the dance music that makes it feel it can reach out more, that it can reach beyond the arena shows I normally do," says Kylie.

"Whenever we started making music that made us want to put our hands in the air we moved toward it," agrees Price. "We were considering the live show and what she could do onstage to the music and that influenced the songwriting because instead of working in the vacuum of a studio you are thinking 'if you had a field of 80,000 people, what would be the best way to make everyone go nuts at this point?'"

One market that has proved relatively slow in going nuts for Kylie is the US, but having thoroughly enjoyed an excursion there last year, she is intent on making a return journey and is already planning a worldwide tour next year. "I'd better limber up," she laughs. "I bring it upon myself because I want to go everywhere I have been and also go to new places. It will be so exciting to have new material to play and the last shows I did in North America were really rewarding and inspiring."

"I'm certainly going to return to the places I went on that US micro tour, it was very small, we were just testing the waters, it was really a tour born out of love," adds Kylie. "Terry [Blamey, her manager] was probably having sleepless nights because we might as well have been burning money. But I wanted to do it properly and invest in it - the fans had been waiting 20 years, I couldn't go over and do my first US shows and not go with all bells and whistles."

Whether it be promotional activity, making records or taking a loss in order to reward die-hard fans, it seems Kylie does very little without those bells and whistles - an admirable quality that not only makes her one of the most enduring figures in popular music but also one of the most endearing.

chris@musicweek.com

#### ABOVE

In the name of love: Kylie says the emotion in her new music makes it feel 'that it can reach beyond the arena shows I normally do'



# Now available on your iPad!

Download at the app store



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

Used by  
over 70,000  
media and music  
professionals  
worldwide



music promotion software

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

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

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

Over 150 iPool customers, including:



Get a 5% discount on your first three months! Just enter promotion code **W4RXC7** when ordering at <http://iPool.info/pricing/en>

**Contact us to learn more:**

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



# Features

# DIGITAL DISTRIBUTION: DELIVERING THE GOODS

Growing in tandem with digital music's meteoric rise over recent years, digital distribution has evolved into a multi-tiered support network for labels. Music Week takes a look at the sector's development into a vital element of music retail's fastest-growing sector

## Digital

By Eamonn Forde

**IN 2004, THE VALUE OF THE DIGITAL MUSIC MARKET** in the UK was £2.7m according to BPI. Last year internet delivery alone was worth £154m. Add to that mobile (£12.7m), subscriptions (£11.8m), ad-supported services (£8.2m) and other digital income (£2.1m) and it becomes very apparent how vitally important digital delivery has become for labels and artists.

Recent years have seen the rise of an array of consumer-facing digital music services, while in the background a whole new breed of digital service and support companies have sprung up as the business of music distribution continues to change.

"It's a highly competitive marketplace and there are a lot of companies operating in this area, all of whom try to offer something slightly different," says Finetunes UK manager David Balfour.

Amid the competition, the manner in which the companies involved describe themselves emphasises just how diverse the area has become in recent years.

INGrooves VP and managing director of international Alex Branson says, "We consider ourselves a digital distribution company rather than an aggregation company. We offer label services so we go beyond the straight courier service of moving content from the label to the retailer."

Meanwhile Consolidated Independent director Paul Hitchman states that digital distribution is made up of three key elements: digital rights management/licensing, marketing and fulfillment.

"CI is not an aggregator," he explains. "We do not license or own any content. We are a service provider and a number of our clients are aggregators and distributors."

Because of this, CI focuses on the fulfillment part, charging a fee to its aggregator and distributor clients. "Many of our clients operate in the first two areas and we don't want to compete with our clients," he says. Hitchman adds CI is strictly a digital media platform that connects music businesses with the digital marketplace and also a digital supply chain provider.

Believe  
Digital

has just set up its own UK office, coming into a busy market after establishing itself in France in 2005.

Believe UK MD Stephen King explains his company's modus operandi: "We want to dismantle the model of the major record companies seemingly being the only ones with the power to break bands. We believe with our digital marketing initiatives we can break bands on a worldwide basis."

It is this levelling of the playing field in distribution and aggregation that has had the greatest impact for the independent sector. In January, XL Recordings saw its act Vampire Weekend's album *Contra* go straight to number one in the US charts. More than 60% of its

"We want to dismantle the model of the major record companies being the only ones with the power to break bands... with our digital marketing initiatives we can break bands on a worldwide basis"

### STEPHEN KING, BELIEVE

124,000 opening week sales were downloads, illustrating how the power balance between the indies and the majors is tilting as the digital market matures.

"Our challenge is to maintain a level playing field with the major players," says Hitchman. "We see our role as giving independent labels the same access to market as major labels. Things such as DDEX [the Digital Data Exchange] become very important as it's an industry standard that puts us on the same footing as the major labels."

Launched with the aim of establishing a single standard for XML data sent from labels to retailers, DDEX streamlined a distribution process potentially muddled by competing proprietary data formats.

As the industry moves towards the possibility of a single data standard, there is a simultaneous – and no less significant – move away from having oversized catalogues.

This is partly a way for distributors and aggregators to emerge as specialist but mainly because the economics of running a business on scale do not add up.

"There was a thing a few years ago about having the biggest catalogue as it helped companies to be taken seri-

ously, but this had some negative effects," says Balfour.

"For some companies, their business model was based around delivery fees and they were churning per track or per release to the retailers, which became crippling for some retailers. If you are delivering thousands of tracks every week and forcing retailers to pay for it... it helped drive certain services out of business."

A report into the digital market by PRS for Music chief economist Will Page suggested the much-vaunted long tail was still not working for digital: in 2007, of the 13m licensed tracks available online, a mere 3m had been purchased at least once. At the end of last year, Page co-published a study with *Music Week* that found 1.5m of the available 4.5m tracks on Spotify in the first half of 2009 were never played.

Digitising and hosting catalogues that do not sell or are never streamed is an expensive business. So it is no surprise that aggregators and distributors are working to lower the risk factor by focusing on being specialists rather than taking the spread bet of being a generalist.

"There was a catalogue race, but it's useless having catalogue that doesn't sell," says King.

Companies working a tightly defined catalogue will shape how this sector evolves. One company told us that, while 50% of its revenues come from the top 200 albums it handles, of the 16,500 albums on its books, 2,000 have not earned anything yet. In the retreat from having the biggest catalogue, this provides a template for the future.

This specialist knowledge across both catalogue and retail partners is how services and their performances will be judged by client labels and acts. INGrooves states that in a given week it sees between 300 and 500 feature placements for its 10 priority releases across all the different retailers it supplies content to. As a result, it has a consumer retention rate of 97.5%.

"It's not just about relationships," says Branson. "It's about understanding what's available in the different stores. When we speak to the retailers, we are not pitching blind. We make suggestions about what content might work on the different sections of their site."

Speed is of the essence here and distributors will be judged increasingly on how quickly and transparently they deliver sales data to their clients.



**ABOVE**  
Sector starting to bite: more than 60% of the total sales for Vampire Weekend's US number one *Contra* were downloads



# Features

**PICTURED**  
A wealth of consumer-facing digital distribution services have sprung up in recent years



## Digital watch: the options available for online distribution

### FLAT FEE

Aimed at small labels or unsigned artists looking to get a foot on the ladder, companies such as ReverbNation and TuneCore work on a flat fee basis. For a one-off set payment, generally based around a given number of tracks or albums, these services will deliver music to the main digital stores and platforms such as iTunes, eMusic, Spotify, Napster, Nokia Music Store and Amazon MP3.

ReverbNation, for example, charges an entry-point flat fee of \$34.95 (£24.11) that will deliver content to 29 of the main digital stores. Meanwhile, their Pro account costs \$59.95 (£41.35) and will deliver content to 39 stores. Acts get paid 100% of all due royalties and can use the built-in marketing tools offered within the package.

TuneCore, on the other hand, works slightly differently and its fees are based on catalogue size. It charges \$0.99 (£0.68) for a track delivered to all its affiliate retailers for a year while ringtone delivery costs \$9.99 (£6.89) a year. It costs \$46.99 (£32.41) a year for an album (classed as any bundle with two or more songs) with a discounted rate if the act or label continues with TuneCore for another year.

### LOW MARGIN AGGREGATOR

More suited to labels and acts with profile and a sales track record, the services working in this space will generally operate on a percentage of sales basis.

There is no set rate card here, but fees typically work out at between 6% and 15% of revenue collected from the different digital services they deliver to. This can be slightly higher if marketing services are bundled in.

As a sign of how diverse this market has become, the business models will shift and adapt depending on the client and the position within a campaign cycle that a release is in.

### PREMIUM DISTRIBUTOR

This is the point where top-tier services can start to be bundled into the offering, typically including retail marketing services and strategic marketing.

The rates for retail marketing would be a higher rate, possibly 18%. This figure will, however, include the basic distribution offering and then see marketing initiatives to get releases featured on site's homepage or weekly promotional email.

The strategic marketing tier is another step in the percentage-based fee, typically around 25%, but it will add in distribution and retail marketing. This will include PR, plugging, brand partnerships and even sync deals.

These top-tier services will only suit certain acts, as the premium fees charged illustrate, and companies are judged on their performance here.

"In the old model, distributors were maybe only reporting once every two or three months," says Balfour. "In the digital world, that doesn't make sense. The technological solutions are there and we do live sales reporting for stores such as iTunes. Our ambition is to have near-live reporting for all our stores."

With the liberating power of digital, certain labels, particularly the independents, are increasingly signing deals with retailers direct and looking to companies such as CI to fill the gaps by offering a direct-to-market service. As CI's Hitchman says, "If you are a label with in-house business affairs and marketing teams, you may find that you are better off controlling your own digital distribution."

Balfour believes that we are only just at the start of what digital can achieve here in terms of sales and catalogue exploitation. "We have barely scratched the digital market," he says. "I don't believe for a minute that predictions of a flattening out are right. There are so many emerging models and revenues streams that are not yet tapped."

Hitchman agrees that the market is only beginning to warm up. The number of licensed tracks could grow, he believes, from around 13m today to 30m in the coming years as more catalogue gets digitised and is made available. Plus all that fresh catalogue will need deft and effective aggregators and distributors.

"It's an evolving market and it's still a growing market," he concludes. "There is scope for new players and new models to emerge. You have to be a pro in this market now. You have got to know what you're doing and be able to deliver scalable and robust technology. The bar has been raised."

[eamonn.forde@me.com](mailto:eamonn.forde@me.com)

**Believe Digital is the leading digital distributor and services provider for independent artists & labels in Europe.**

We provide bespoke digital solutions starting with distribution and incorporating promotion, marketing, strong analytics and sales data that allows labels to react to market intelligence.

**To find out how we can help you, contact:**

**For business affairs:** [stephen.king@believedigital.com](mailto:stephen.king@believedigital.com)

**Artists & labels, contact:** [victor.conradsson@believedigital.com](mailto:victor.conradsson@believedigital.com) or [ian.pither@believedigital.com](mailto:ian.pither@believedigital.com)

**Or call us 020 7036 8720**

**Join our ranks of prestigious clients**

**Labels:** Tigersushi, Analog Africa, Kill the DJ, Fargo, Buda Music, Cadenza, EPM, Active Entertainment, StudioCanal, Versatile, Milan, Scarpia, Unique Records, DJ Center, Comet Records, Makasound...

**Artists:** Gatan Project, The Futureheads, Lowkey, Feia Kuti, Femi Kuti, Tony Allen, Luciano, Gonzales, DJ Cam, MC Solaar, Soko, Bob Sinclair, Minitel Rose, The Brute Chorus, Ravi Shankar, Tinariwen, Cesaria Evora, Gloria Gaynor, Barbara Hendrick, Alecia Diane, Gabby Young & Other Animals, Chew Lips, Laura Vane & The Vipertones, The Sweet Vandaals, Travis Blaque, Diesel, VNV Nation, Mulatu Astatke, Chinese Man, Guru, Jazz Liberatorz, Birdy Nam Nam, Victor Dème...



# MW JOBS

## MusicWeek 4 Jobs

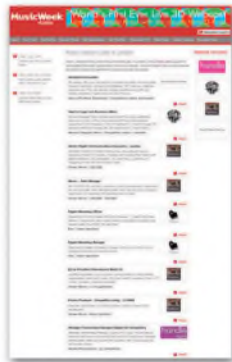
Find the best professionals in the Music Industry today.

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

### Welcome to the future of music recruitment.

With over 63,000\* visitors to www.musicweek.com every month, make sure your roles are the first to be seen by the best in the business. Free to access for jobseekers, you can upload a job in minutes with our brand new jobs site www.musicweek4jobs.com, with new features such as advanced search, recruiter browsing, featured jobs and much more.

For a demonstration please contact Martin today on 020 7921 8315 or email martin@musicweek.com.



\*63,904 ABCe Oct 08 – Oct 09

# MW SERVICES

## YOUR OFFICES CLEANED (London/Home Counties)

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

We only employ Bona-Fide staff.

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

## Portman MUSIC SERVICES

Royalty Accounting & Copyright Administration Services

Find out how outsourcing your royalty requirements can help your business

Please contact Maria Comiskey tel: 01962 732033  
email: maria@portmanmusicservices.net  
www.portmanmusicservices.co.uk

## Office Space For Rental in Clapham North Art Centre

We are looking for small companies /solo freelancers (sync, supervisors, pluggers, pr, management, agents, indie labels, graphics, legal) to come and share our office space on 3 floors and join a vibrant and creative music cooperative. 2 mins walk from Clapham North tube or Clapham High St overland, with direct links to Victoria and London Bridge  
Rates from £180 per desk (incl of broadband).  
Available from July 1st.  
Please contact ed@district6.co.uk

## DESK SPACE AVAILABLE IN THE HEART OF SOHO

We are currently offering a limited number of desks to rent in our main offices in Soho from £550 per calendar month, all inclusive (excluding phone line). This includes access to our fibre-optic 100meg broadband network (upload and download speed) and the sharing of our office facilities and services.

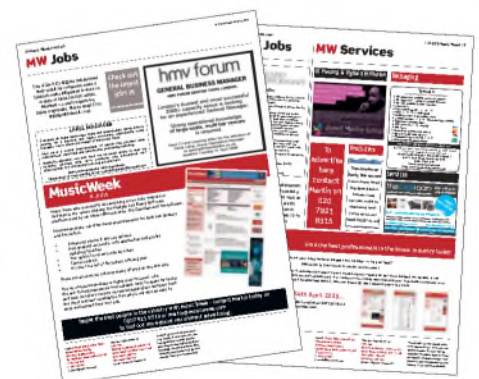
Media Junction is the UK's leading arts and entertainment marketing agency, and our Soho offices contain our own in-house Green Screen Studio for TV and photographic shoots, including full online & offline post production facilities.

Rental terms can be taken on flexible agreements, although we do ask for a minimum of 3 months. If you would like to discuss in more detail and make an appointment to view desk space...

PLEASE CONTACT SOPHIE OR CHARLOTTE...  
020 7434 9919 / MAILBOX@MEDIAJUNCTION.CO.UK  
2 ARCHER ST, SOHO, LONDON W1D 7AW WWW.DESKSPACESOHO.COM WWW.MEDIAJUNCTION.CO.UK



## DIGITAL CLASSIFIED PAGES ONLINE



For the latest jobs visit **MusicWeek.com**

**MusicWeek.com**

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

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

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



# Key releases

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

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

## Out this week

### Singles

- **Chico** It's England Time (Chico Enterprises)  
Previous single (chart peak): Curvy Cola Bottle Body Baby (45)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown)  
Previous single: Honey (did not chart)
- **Gabriella Cilmi** Hearts Don't Lie (Island)  
Previous single: On a Mission (9)
- **Delphic** Counterpoint (Polydor)  
Previous single: Halcyon (did not chart)
- **Tom Jones** Burning Hell/What Good Am I (Island)  
Previous single: Islands in the Stream (with Rob Brydon, Ruth Jones and Robin Gibb) (1)
- **LMFAO** Yes (Interscope)  
Previous single: Let The Bass Kick In Miami Girl/Beach/Bitch (9)
- **Pixie Lott** Turn It Up (Mercury)  
Previous single: Gravity (20)
- **Mumford & Sons** Roll Away Your Stone (Island)  
Previous single: The Cave (31)
- **Muse** Neutron Star Collision (Love Is Forever) (Helium 3/Warner)  
Previous single: Resistance (38)
- **Sade** Babyfather (RCA)  
Previous single: Soldier of Love (did not chart)
- **Tinie Tempah feat. Labrinth** Frisky (Parlophone)  
Previous single: Pass Out (1)
- **Paul Weller** Find The Torch Burn The Plans (Island)  
Previous single: Wake Up the Nation/No Tears to Cry (26)

### Albums

- **Christina Aguilera** Bionic (RCA)  
Previous album (first-week sales/total sales): Back to Basics (84,304/522,696)
- **Rick Astley** Lights Out (Cruz)  
Previous album: Portrait (9,930/30,587)
- **The Drums** The Drums (Island/Moshi Moshi)  
Debut album
- **David Gray** Draw The Line (Polydor)  
Previous album: Life in Slow Motion (114,285/749,641)
- **Iyaz** Replay (Beluga Heights/Reprise)  
Debut album
- **Morcheeba** Blood Like Lemonade (PIAS)  
Previous album: Dive Deep (4,302/14,970)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)



- Previous album: Holly (1,330/9,037)
- **ROX** Memoirs (Rough Trade)  
Debut album
- **Various** Twilight: Eclipse OST (Atlantic)  
Previous album: Twilight Saga - New Moon OST (25,562/152,183)

## Out next week

### Singles

- **Athlete** The Getaway (Fiction)
- **Blackchords** Pretty Little Thing (Dust Devil)
- **Blonde Louis** Sleep On The Floor (tbc)
- **Paul Carrack** If I Didn't Love You (Carrack UK)
- **Adam Deacon & Bashy feat. Paloma Faith** Keep Moving (RCA)
- **Devo** Fresh (Warner Bros)
- **Diddy Dirty Money**: Hello Good Morning (Polydor)
- **Chris Difford** Like I Did (SMMC)
- **Disturbed** Another Way To Die (143/Reprise)
- **Eminem** Not Afraid (Interscope)
- **Evermore** Hey Boys And Girls (Warner Music)
- **Everything Everything** Schoolin' (Geffen)
- **Example** Kickstarts (Data)
- **Fatboy Slim** Machines Can Do The Work (Skint)

Norman Cook has teamed up with house music giant Hervé on this taster single for his summer festival tour. The track is a beautifully crafted slice of acid house wizardry guaranteed to send clubbers' pulses racing with its pounding beats, electro bleeps and a ridiculously catchy robotic mantra. The single is split in two parts, with the collaboration featuring remixes by Jans Voorn, Reset and Ado. Prepare for ubiquity over the coming months."

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

- **Feeder** All Out (Big Teeth)
- **Melanie Fiona** It Kills Me (Island)
- **Funeral Party** New York City Moves To The Sound Of La (Sony)
- **Goldhawks** Everytime I See You Cry (Mercury)
- **Macy Gray** Lately (Concord/Island)
- **Erik Hassle** Isn't It Obvious (Island)
- **Kaki King** Close To Me (Cooking Vinyl)
- **Kele Tendaroni** (Wichita/Polydor)
- **Limozine** Mutiny Girl / She Rocka Rolla (Open Plan)
- **McLean** Finally In Love (Asylum)
- **Mimi Soya** I Can't Stand Pop Bands (Lab)
- **Katy Perry** California Gurls (Virgin)
- **Tom Petty & The Heartbreakers** I Should Have Known It (Warner Bros)
- **Semi Precious Weapons** Semi Precious Weapons (Polydor)
- **The Temper Trap** Love Lost (Infectious)
- **Tracey Thorn** Why Does The Wind? (Strange Feeling)

### Albums

- **Paul Carrack** I Know That Name (Carrack UK)
- **The Chemical Brothers** Further (Freestyle Dust/Parlophone)
- **Crowded House** Intriguer (Mercury)
- **Delta Spirit** History From Below (Decca)
- **Devo** Something For Everybody (Warner Bros)
- **Drake** Thank Me Later (Island)
- **Field Music** The Week That Was/School Of Language (Memphis Industries)
- **The Gaslight Anthem** American Slang (Sideonedummy)
- **Green Day** American Idiot Cast Recording (143/Reprise)
- **Ed Harcourt** Lustre (Heavenly)
- **The Herbaliser** Herbal Tonic (Best Of) (Ninja 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)
- **Oasis** Time Flies: 1994 - 2009 (Big Brother)
- **Ozzy Osbourne** Scream (Columbia)
- **Tom Petty & The Heartbreakers** Mojo (Warner Brothers)



- **Punch Brothers** Antifogmatic (Nonesuch)
- **Robyn** Body Talk Pt 1 (Konichiwa)
- **Siphiwo** Hope (Sony)
- **The Steve Miller Band** Bingo! (Roadrunner)
- **We Are Scientists** Barbara (Masterswan/PIAS)
- **Zero T** Fabriclive52: Zero T (Fabric 591)

## June 21

### Singles

- **The Bamboos feat. King Merc** You Ain't No Good (Tru Thoughts)
- **Big Boi** Shutterbugg (Def Jam)
- **Crowded House** Saturday Sun (Mercury)
- **Cypress Hill** Armada Latina (Parlophone)
- **Elan Lea** Right Anyway (Universal)
- **Scissor Sisters** Fire With Fire (Polydor)
- **Tegan And Sara** Alligator (Sire)
- **Visitor** Los Feeling (Vulture)

### Albums

- **Mike Batt** Caravan (Dramatic)

- **Miley Cyrus** Can't Be Tamed (Hollywood)
- **The Dream** Love King (Def Jam)
- **Eminem** Recovery (Interscope)
- **Example** Won't Go Quietly (Data/MoS)
- **Goldhawks** Trick Of Light (Mercury)
- **Macy Gray** The Sellout (Concord/Island)
- **Kele** The Boxer (Wichita/Polydor)
- **Lissie** Catching A Tiger (Columbia)
- **Sarah McLachlan** Laws Of Illusion (Sony)
- **Tiffany Page** Walk Away Slow (Mercury)
- **The Roots** How I Got Over (Def Jam)
- **Semi Precious Weapons** You Love You (Polydor)
- **Stac** Turn That Light Out (Wah Wah 45)
- **Various** Wild Target OST (Sony)

## June 28

### Singles

- **Matt Abbott** I Love This City (Mercury)
- **Sarah Blasko** I Never Knew (Dramatic)
- **Bon Jovi** When We Were Beautiful (Mercury)
- **The Boy Who Trapped The Sun** Katy (Geffen)
- **Broken Bells** The Ghost Inside (Columbia)
- **The Chakras** Build Me A Swan (Flock Music)
- **The Dead Weather** Blue Blood Blues (Third Man/Warner Bros)
- **Dee-Lux** Hot Hot Hot (Serious/Mercury)
- **The Futureheads** I Can Do That (Nul)
- **I Blame Coco** Self Machine (Island)
- **Enrique Iglesias** I Like It (Interscope)
- **Norah Jones** Young Blood (Blue Note)
- **Sean Kingston and Justin Bieber** Eenie Meenie (RCA)
- **Lady GaGa** Alejandro (Interscope)
- **Leddra Chapman** Summer Song (ALT Music)
- **Marina And The Diamonds** Shampain (679)
- **MIA** Born Free (XL)
- **Kylie Minogue** All The Lovers (Parlophone)
- **Kate Nash** Kiss That Grrrl (Fiction)
- **The National** Anyone's Ghost (4AD)

- **Noisettes** Ever Fallen In Love (Vertigo)
- **Princess Nyah** Butterflies (My Ish)

### Albums

- **Laurie Anderson** Homeland (Warner)
- **Diddy Dirty Money**: Last Train To Paris (Polydor)
- **Evermore** Evermore (Warner Music)
- **K'naan** Troubadour (Polydor)
- **The Lucinda Belle Orchestra** My Voice & 45 Strings (Island)
- **Rick Ross** Teflon Don (Mercury)
- **Scissor Sisters** Night Work (Polydor)



- **Zero 7 Record** (Atlantic)

## July 5

### Singles

- **30h:3 feat. Ke\$ha** My First Kiss (Asylum/Photo Finish/Atlantic)
- **Ciara** Ride (LaFace)
- **Crocodiles** Sleep Forever (Fat Possum)
- **Eliza Doolittle** Pack Up (Parlophone)
- **Florence + The Machine** Cosmic Love (Island)
- **Foals** Miami (Transgressive)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc Nation)
- **Kelis** 4th July (Fireworks) (Interscope)  
This big summer tune from Kelis's Flesh Tone album is the follow-up to the top five single Acapella and comes ahead of festival dates at Glastonbury and The Big Chill. Polydor will release the single as a digital bundle featuring a Calvin Harris remix of the single. Kelis was in the UK for a run of promotion recently that included live performances at The Coronet and G-A-Y.
- **Kid Adrift** Oxytocin EP (Island)

## THE PANEL

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



**FAYE LEWIS (ROCK SOUND)**  
**Xcerts: Slackerpop (Xtra Mile)**  
Xcerts tick all the right boxes with Slackerpop. A catchy pop-start chorus channelling some Nineties-sounding Britpop era cries with enough complexities thrown in to impress the most critical of ears. Shifting from loud to quiet throughout this is packed with great hooks and shows Xcerts at their best.



**KATYA MAIYSHEVA (AUDIOTUBE.COM)**  
**Blackchords: Pretty Little Thing (Dust Devil Music)**  
Here's another smashing single from Blackchords' self-titled album. This track is a total gem with intuitively produced vocals and a catchy rock-pop hook. It really does capture the heart of summer and remains a solid single-level song from their impressive debut.



**EMMA JOHNSTON (CLASSIC ROCK)**  
**Little Fish: Am I Crazy? (Custard/Island Records)**  
Oxford's Little Fish have struck gold with front-woman Julia, possessed of the kind of voice that made the likes of Patti Smith and PJ Harvey so enthralling. That she appears the right level of barmy can't hurt. A gloomy but visceral post-punk thunderstorm.



**JOHN KENNEDY (IFPI)**  
**Othello Woolf: Water/Doorstep**  
**Young & Lost Club Records**  
Doorstep is another languorous gem from Woolf. He creates this pearl in his home studio playing everything himself, but live he has taken inspiration from Sly Stone to assemble a band of girls and boys who look as cool and play as well as he does.



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

- **Miike Snow** The Rabbit (Columbia)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy)
- **Natty** Things I've Done (Atlantic)
- **Alan Pownall** Colourful Day (Mercury)
- **Professor Green feat. Lily Allen** Just Be Good To Green (Virgin)
- **Joshua Radin** Brand New Day (14th Floor)
- **Lee Ryan** Who I Am (Geffen)
- **Sia** Clap Your Hands (Monkey Puzzle/RCA)

**Albums**

- **Big Boi** Sir Luscious Left Foot (Def Jam)
- **The Boy Who Trapped The Sun** Fireplace (Geffen)
- **Cherry Ghost** Beneath This Burning Shoreline (Heavenly)
- **Feeder** Renegades (Big Teeth)
- **The Game** R.E.D. (Geffen)



- **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)
- **Sarahav Soul** Cultura Impura (Tru Thoughts)

**July 12**

**Singles**

- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Basshunter** Saturday (Hardbeat)
- **Biffy Clyro** God & Satan (14th Floor)
- **Esmee Denters feat. Justin Timberlake** Love Dealer (Polydor)

- **Fanfarlo** Fire Escape (Canvasback/Atlantic)
- **Jamie Foxx feat. Justin Timberlake & T.I** Winner (RCA)
- **Paul Harris V Eurythmics** I Want You (r2/Sony)
- **I Am Arrows** Green Grass (Mercury)
- **LCD Soundsystem** I Can Change (DFA/Parlophone)
- **Paramore** Careful (Fueled By Ramen)
- **Pendulum** Witchcraft (Warner Brothers)
- **Robyn** Dancing On My Own (Konichiwa)
- **Mark Ronson** Bang Bang Bang (Columbia)
- **Scouting For Girls** Famous (Epic)
- **Diana Vickers** The Boy Who Murdered Love (RCA)

**Albums**

- **Bombay Bicycle Club** Flaws (Island)
- **Eliza Doolittle** Eliza Doolittle (Parlophone)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy)
- **Alan Pownall** True Love Stories (Mercury)
- **Sia** We Are Born (Monkey Puzzle/RCA)
- **Emilie Simon** The Big Machine (Wrasse)
- **Tired Pony** The Place We Ran From (Polydor)

**July 19**

**Singles**

- **Circa Survive** Get Out (Atlantic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Goldhawks** Keep The Fire (Mercury)
- **I Am Arrows** Sun Comes Up Again (Mercury)
- **Adam Lambert** Whataya Want From Me (19/RCA)
- **Swedish House Mafia** One (Postiva/Virgin)

**Albums**

- **30h13** Streets Of Gold (Asylum/Photo Finish)
- **Sheryl Crow** 100 Miles From Memphis (A&M)
- **Department Of Eagles** Archive 2003 - 2006 (Bella Union)
- **Quantic Presents Flowering Inferno** Dog With A Rope (Tru Thoughts)

- **United Nations Of Sound** The United Nation Of Sound (Parlophone)

**July 26**

**Singles**

- **Crystal Castles** Baptism (Fiction)
- **Tone Damle** Butterflies (Mercury)
- **Tom Jones** tbc (Island)
- **Marina And The Diamonds** Oh No! (679/Atlantic)
- **Nickelback** This Afternoon (Roadrunner)
- **Night Bus** I Wanna Be You (Island)
- **Grace Potter And The Nocturnals** Paris (Ooh La La) (Island)
- **Preeya feat. Mumzy** Shimmy (Mercury)
- **Roll Deep** Now Or Never (Virgin)
- **The Saturdays** Missing You (Fascination/Geffen)
- **The Wanted** All Time Low (Geffen)

**Albums**

- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Circa Survive** Blue Sky Noise (Atlantic)



- **Tom Jones** Praise And Blame (Island)

**August 2 and beyond**

**Singles**

- **Aggro Santos** Saint Or Sinner (Mercury) (2/8)
- **Toni Braxton** Make My Heart (Atlantic) (2/8)
- **Fan Death** Veronica's Veil (Mercury) (2/8)
- **The Hoosiers** Choices (RCA) (2/8)
- **T.I feat. Keri Hilson** Got Your Back (Atlantic) (2/8)

**Albums**

- **Arcade Fire** The Suburbs (Sonovox) (9/8)
- **Matthew Dear** Black City (Ghastly International) (16/8)

“Matthew Dear is nothing if not versatile: under an impressive four pseudonyms he peddles everything from jaw-splitting techno to future pop, the latter putting in a notable appearance on his 2007 album *Asa Breed*. *Black City* is a follow-up of sorts to that release: as with *Asa* it features Dear's own vocals and a relative pop sensibility compared to the minimal techno of his work as *Audion*. But whereas *Asa Breed* was a lighthearted work, *Black City* is altogether a stranger, darker, more psychedelic beast. It might not be exactly what everyone expects of Matthew Dear, nor is it an album that welcomes easy categorisation. But as a demonstration of Dear's peerless production skills and burgeoning prowess as a songwriter, not to mention an update on the scope of electronic music in 2010, it is nigh on essential.”

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

- **Fan Death** Womb Of Dreams (Mercury) (9/8)
- **James** The Morning After (Mercury) (2/8)
- **Robert Plant** Band Of Joy (Decca)

*Band Of Joy* was introduced to media by the man himself last week at an invite-only event hosted at Il Bottaccio in London. *Band Of Joy* is Plant's first new work since 2007's *Raising Sand* album in collaboration with Allison Krauss, which won album of the year at the 2009 Grammy Awards, and peaked at number two in the albums chart on both sides of the Atlantic.

- **Grace Potter And The Nocturnals** Grace Potter And The Nocturnals (Island) (2/8)
- **Robyn** Body Talk Pt 2 (Konichiwa) (2/8)
- **Caitlin Rose** Own Side Now (Names) (9/8)

*Own Side Now* has already earned the Nashville-born singer high praise from the likes of *Uncut*, *Guardian Guide*, *Q* and the *Independent on Sunday*. The album arrives on a strong foundation of radio activity in the UK, with sessions recorded with Lauren Laverne, Steve Lamacq and Robert Elms. Produced by Mark Nevers (Lambchop, Will Oldham, Andrew Bird) at the Beech House in Nashville, *Own Side Now* slyly slides between country pop numbers such

as *Spare Me* to the pedal steel-fuelled absorption of *Things Change*. Having played across the US with the likes of Phosphorescent, Bill Callahan, J. Tillman, Akron Family and Courtney Tidwell, Caitlin Rose played a string of UK shows last month and will return to play both *Green Man* and *End of the Road* festivals, as well as her own headline shows in at the tail end of the summer.

- **Sleigh Bells** Treats (Mom+Pop/N.E.E.T.) (9/8)

Brooklyn duo Sleigh Bells have been attracting their fair share of buzz since their first tracks appeared online and their appearance at last year's CMJ festival. They have also won positive press from *NME* and *Dazed and Confused*, while collaborator M.I.A tracked them down herself in a bid to work with them. Signed to Mom + Pop, where they join a roster that includes Metric, Freerance Whales, Tokyo Police Club and Joshua Radin, the duo's debut is a frantic mix of messed-up pop packed with searing guitars, noisy beats and topped with the vocals of frontwoman Alexis Krauss.



- **Wildbirds & Peacedrums** Rivers (The Leaf Label)

album, August 23  
The charismatic third album by Sweden's Wildbirds & Peacedrums combines the two recent limited-edition vinyl-only 12" EPs *Retina* and *Iris*. *Rivers* will be released as a double CD, with one EP represented on each disc and for the first time the 10 songs will also be available for download. Recording in Iceland at the end of January 2010, husband-and-wife team Mariam Wallentin and Andreas Werlin were aided by a stellar cast of contributors, including Australian émigré sound artist and engineer Ben Frost, and his Bedroom Community associate Valgeir Sigurdsson (Camille, CocoRosie, Bonnie "Prince" Billy) who mixed the songs.

**SINGLE OF THE WEEK**

**Tinie Tempah feat. Labrinth** Frisky (Parlophone)



The follow-up to Tinie Tempah's chart-topping debut *Pass Out* is another collaboration

with British production and songwriting talent Labrinth, who recently concluded his own deal with Simon Cowell's Syco label. *Frisky* is a tune that is certainly cut from the same cloth as his previous hit, featuring towering drums that switch into skittering, frantic drum and bass as the song approaches its climax, effect-laden vocals and twinkling rave synths. Unoriginal? Not a bit of it – no one else sounds quite like this so it is a formula worth repeating. The track has been A-listed at Radio 1, while the video racked up more than 184,000 views during its first week on YouTube.

**ALBUM OF THE WEEK**

**The Drums** The Drums (Moshi Moshi/Island)



The Drums' self-titled debut arrives on a wave of expectation from UK media. Touted for success

in the BBC's *Sound Of 2010* poll, the Brooklyn group have spent the better part of eight months laying the groundwork for this album with a series of releases and a run of shows across the UK. Two key references come to mind on listening to this set: The Beach Boys for their sheer adolescent exuberance and the (once) equally hyped Clap Your Hands Say Yeah for their tense, almost off-key, melodicism. This makes for a fine, if not a little one-dimensional, debut album and will serve the band very well throughout the festival season. But their next step could be interesting.



# Key releases

## Recovery on the road to chart success



**BIG BROTHER'S OASIS**  
**COMPILATION** Time Flies: 1994-2009, which collects together all of the band's singles, continues to top the pre-release charts at Amazon and HMV this week. But it has disappeared from the Play list, where Eminem's Recovery is the new leader, moving up from second place. Recovery also improves 8-7 at Amazon while holding at number three at HMV.

New Jersey punks The Gaslight Anthem peaked at number 55 on the albums chart with their 2008 album The 59 Sound, but it is an album which has attracted a large cult following and has thus far sold more than 62,000 copies. Small wonder, then, that follow-up American Slang is making excellent headway in the pre-release charts, ranking fourth at Play, eighth at Amazon and fifth

(deluxe edition) and ninth (regular) at HMV.

California Gurls, Katy Perry's tribute to The Golden State, looks likely to become a big chart success and is already showing its potential by moving to the top of the list of pre-release tracks most tagged for identification by users of Shazam, ahead of the new singles from the likes of Kylie Minogue, JLS and Tinie Tempah.

A fortnight ago, Last.fm's Top 20 Hype chart was a closed shop dominated by just three acts, but there are now 15 different and diverse artists in the list. Canadian band The New Pornographers hold the upper hand with two songs at the sharp end of the chart - My Shepherd at three and Daughters Of Sorrow at one.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SLIPKNOT	9,835	9,438
2	LADY GAGA	2,753	108
3	DEMI LOVATO	1,865	121
4	JUSTIN BIEBER	1,542	-247
5	SOULJA BOY TELL 'EM	1,211	424
6	KE\$HA	1,113	-85
7	DRAKE	836	233
8	EMINEM	756	-302
9	JASMINE V	737	28
10	MICHAEL JACKSON	607	607
11	MIRANDA COSGROVE	585	-218
12	ASHLEY TISDALE	502	-1
13	TREY SONGZ	497	309
14	LIL WAYNE	490	-106
15	GUSTAVO CERATI	463	-2,042
16	AKON	458	84
17	ALICIA KEYS	347	20
18	GREEN DAY	330	-5
19	JANET JACKSON	293	202
20	A PLEA FOR PURGING	284	85

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	Recovery	Interscope
2	KELE	The Boxer	Wichita/Polydor
3	KYLIE MINOGUE	Aphrodite	Parlophone
4	GASLIGHT ANTHEM	American... SideOneDummy	
5	KERRY ELLIS	Anthems	Decca
6	CROWDED HOUSE	Intriguer	Mercury
7	OZZY OSBOURNE	Scream	Columbia
8	SCISSOR SISTERS	Night Work	Polydor
9	WE ARE SCIENTISTS	Barbara	Masterswan/PIAS
10	KORN	Korn III: Remember... Roadrunner	
11	CHEMICAL BROTHERS	Further	Parlophone
12	IRON MAIDEN	The Final Frontier	EMI
13	JOE MCELDERRY	Joe McElderry	Syco
14	MILEY CYRUS	Can't Be Tamed	Hollywood
15	SETH LAKEMAN	Hearts... Relentless/Virgin	
16	TOM PETTY	Mojo	Warner Brothers
17	AVENGED SEVENFOLD	Nightmare	Warner Bros
18	EXAMPLE	Won't Go Quietly	Data/MoS
19	SIA	We Are Born	Monkey Puzzle/RCA
20	RICHARD ASHCROFT...	Redemption	Parlophone

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	OASIS	Time Flies: 1994-2009	Big Brother
2	CROWDED HOUSE	Intriguer	Mercury
3	KYLIE MINOGUE	Aphrodite	Parlophone
4	L BELLE ORCH	My Voice & 45 Strings	Island
5	SCISSOR SISTERS	Night Work	Polydor
6	SETH LAKEMAN	Hearts and Minds	EMI Gold
7	EMINEM	Recovery	Interscope
8	GASLIGHT ANTHEM	American... SideOneDummy	
9	TOM PETTY	Mojo	Warner Music
10	LISSIE	Catching a Tiger	Columbia
11	CHEMICAL BROTHERS	Further	Parlophone
12	TIRED PONY	The Place We Ran From	Polydor
13	BEE GEES	Mythology	Rhino
14	OZZY OSBOURNE	Scream	Columbia
15	GLEE CAST	Journey to Regionals	Columbia
16	VARIOUS	Disco Discharge... Harmless	
17	MADNESS	The Rise & Fall	Salvo
18	MADNESS	Keep Moving	Salvo
19	SARAH McLAHLAN	Laws of Illusion	Columbia
20	THE SUPREMES	Meet The Supremes	Universal

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	OASIS	Time Flies: 1994 - 2009	Big Brother
2	SCISSOR SISTERS	Night Work	Polydor
3	EMINEM	Recovery	Interscope
4	K MINOGUE	Aphrodite (deluxe)	Parlophone
5	GASLIGHT...	American... (deluxe)	SideOneDummy
6	CHRISTINA AGUILERA	Bionic (deluxe)	RCA
7	EXAMPLE	Won't Go Quietly	Data/MoS
8	KYLIE MINOGUE	Aphrodite	Parlophone
9	GASLIGHT ANTHEM	American... SideOneDummy	
10	CHRISTINA AGUILERA	Bionic	RCA
11	THE DRUMS	The Drums	Island
12	OST	Twilight: Eclipse (deluxe)	Atlantic
13	FEEDER	Renegades	Big Teeth
14	MY BLOODY VALENTINE	Loveless	Sony
15	MILEY CYRUS	Can't Be Tamed	Hollywood
16	THE MAGIC NUMBERS	Runaway	Heavenly
17	JOE MCELDERRY	Joe McElderry	Syco
18	OST	Twilight: Eclipse	Atlantic
19	THE CORAL	Butterfly House	Deltasonic
20	WE ARE SCIENTISTS	Barbara	Masterswan/PIAS

### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	NEW PORNOGRAPHERS	Daughters...	Matador
2	KID SISTER	Life On TV	Asylum
3	NEW PORNOGRAPHERS	My Shepherd	Matador
4	STEVE MASON	Am I Just A Man	Double Six
5	K'NAAN	Stop For A Minute	A&M
6	STEVE MASON	The Letter	Double Six
7	BASSNECTAR	Bass Head	Amorphous
8	STEVE MASON	I Let Her In	Double Six
9	STEVE MASON	Yesterday	Double Six
10	STEVE MASON	Understand...	Double Six
11	TIGGER CLARKSON	Blind Eye	Autokinetic
12	ANATHEMA	Everything	Kscope
13	DEAD WEATHER	I'm Mad	Third Man
14	FYFE DANGERFIELD	She's Always...	Geffen
15	DAVID GUETTA VS THE EGG	Love...	Gusto
16	GOD IS AN ASTRONAUT	Paradise...	Revive
17	DEAD WEATHER	The Difference...	Third Man
18	GLEE CAST	Run Joey Run	Epic
19	DIANA VICKERS	N.U.M.B	RCA
20	BLOODY BEETROOTS	Dimm...	Cooperative Music

musicmetric

PLAY.COM

amazon.co.uk

hmv.com

last.fm

## CATALOGUE REVIEWS

### SPANDAU BALLET:

True (Chrysalis CDLX 1403)/Parade (CDLR 1473)



With their 2009 comeback album Once More

reaching number seven and selling 60,000 copies, Spandau Ballet remain an enduring talent. In recognition of this, EMI has put together these excellent expanded editions of their 1983 number one album True and its follow-up, Parade, which reached number two the following year. True not only includes the classic title track but also Gold, Lifeline and Communication. Newly remastered, it now comes with a bonus CD packed with extras plus a DVD. Parade - whence came Highly Strung, I'll Fly For You and Only When You Leave - contains four bonus tracks and a second CD containing a 1985 Wembley concert.

### VARIOUS

Great Googly Moo And More Undisputed Truths (Ace CDCHD 1256)



More than seven years after Ace released its first collection

of nonsense songs, it returns to the subject of idiosyncratic or merely inane utterances made in the name of rock'n'roll. Originally recorded between 1952 and 1965, the 24 tracks on offer here include Larry Williams' Hocus Pocus, an alternate take of Little Richard's Tutti Frutti - as impassioned as this brand of nonsense can be - and The Spaniels' title track. There are some corkers here, with The Bird's The Word by The Rivingtons - a further episode of madness after their Papa Oom Mow Mow; the scattily scatted Yodee Yakee by The Coasters; and Macy Skipper's verbose Goofin' Off, a discourse between two characters called Smooth and

Horsefly, which includes references to pink tea, cold possum sandwich and scrambled eggs on Freddie.

### VARIOUS

The Old Grey Whistle Test (BBC/Rhino WMTV 140)



BBC Two's legendary late-night music show The Old Grey Whistle Test ran from 1971 to 1987. This two-disc set provides a real flavour of the music featured on the show, from Randy Newman's Mama Told Me Not To Come to Lynyrd Skynyrd's Sweet Home Alabama via Yes's Wondrous Stories and Television's Marquee Moon. Bizarrely for an album whose raison d'être is a live music show, 36 of the 38 tracks here are the original studio recordings, with OGWT performances only from Patti Smith (Because The Night) and Al Stewart (Year Of The Cat).

### PATSY CLINE

Sweet Dreams - The Complete Decca Studio Masters 1960-1963 (Hip-O Select/Geffen 2727389)



Willie Nelson wrote it and hundreds of artists have recorded it

but the definitive version of Crazy remains that recorded by the late, great Patsy Cline. The track is featured on this new compilation which anthologises the 51 songs she recorded in the final three years of her life. Cline compilations are legion but this one is impressively remastered, superbly annotated and - most importantly - home to a marvellous selection of songs, including I Fall To Pieces, The Wayward Wind, Sweet Dreams, Walkin' After Midnight and He Called Me Baby, all delivered with Cline's trademark pathos, poignancy and pedigree.

Alan Jones

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	JOURNEY	Don't Stop Believin'	Columbia (ARV)
2	NEW	MICHAEL BUBLE	Home	143/Reprise (CIN)
3	RE	MICHAEL BUBLE	Feeling Good	143/Reprise (CIN)
4	RE	MICHAEL BUBLE	Everything	143/Reprise (CIN)
5	RE	BADDIEL & SKINNER AND THE LIGHTNING SEEDS	3 Lions	Epic (ARV)
6	4	BILLY JOEL	She's Always A Woman	Sony RCA (ARV)
7	14	NEW ORDER	World In Motion	London (CINR)
8	6	JASON MRAZ	I'm Yours	Atlantic (CIN)
9	NEW	AEROSMITH	Dream On	Geffen (ARV)
10	7	FAITHLESS	Insomnia	Cheeky (ARV)
11	3	TRAIN	Drops Of Jupiter - Tell Me	Columbia (ARV)
12	NEW	MICHAEL BUBLE	Me And Mrs Jones	143/Reprise (CIN)
13	NEW	BILLY JOEL	Piano Man	Sony (ARV)
14	RE	STEVIE WONDER	Superstition	Simply 12 (PIAS)
15	RE	MICHAEL BUBLE	Lost	143/Reprise (CIN)
16	RE	PENDULUM	Propane Nightmares	Warner Brothers (CIN)
17	5	SNOW PATROL	Chasing Cars	Fiction (ARV)
18	17	DJ JAZZY JEFF & THE FRESH PRINCE	Summertime	Live (ARV)
19	RE	EMINEM	Lose Yourself	Interscope (ARV)
20	12	SURVIVOR	Eye Of The Tiger	Anista (ARV)

Official Charts Company 2010



# Charts clubs

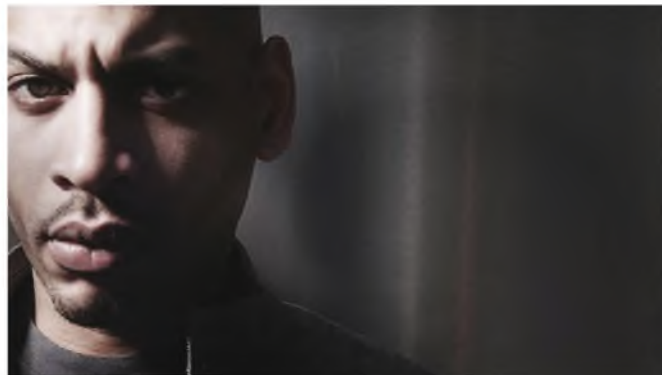
## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	DENNIS FERRER	Hey Hey	Defected
2	7	13	LOVERUSH UK! & SHELLEY HARLAND	Different World	Loverush Digital
3	6	2	KYLIE MINOGUE	All The Lovers	Parlophone
4	5	2	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010	Strictly Rhythm
5	15	5	STAR POWAH	The Feeling	MG Recordings
6	17	2	SCARLETTE FEVER	Cheatin' Man	Starfish
7	1	1	D GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin Over You	Positiva/Virgin
8	21	7	HANNAH	I Believe In You	Snowdog
9	19	2	SCISSOR SISTERS	Fire With Fire	Polydor
10	16	3	ELLINGTON	Pump	White Label
11	22	2	KATIE MELUA	The Flood	Dramatico
12	4	3	SEAN FINN FEAT. TINKA	Summer Days	White Label
13	12	5	OWL CITY	Umbrella Beach	Island
14	9	5	ELLIE GOULDING	Guns & Horses	Polydor
15	25	2	GREG DOWNEY & MANSUN	Wide Open Space	Nebula/EMI
16	8	5	ROBBIE RIVERA FEAT. FAST EDDIE	Let Me Sip My Drink	New State
17	18	5	SUZANNE PALMER	Big Love	Star 69
18	11	6	ANALOG PEOPLE... V TIM DELUXE FEAT. SAM OBERNIK	Just Won't Do	Hysterical
19	13	4	THE TEMPER TRAP	Love Lost	Infectious
20	3	4	ROBYN	Dancing On My Own	Konichiwa
21	20	6	DAN BALAN	Chica Bomb	AATW
22	33	2	MILLIONAIRES	Stay The Night	B Unique
23	24	3	EX-PRESIDENTS	Africa	Spinnin'
24	14	6	EXAMPLE	Kickstarts	Data
25	29	4	NOEL G FEAT. ADAM JOSEPH	Can't Stop	Soltrenz/Strictly Rhythm
26	28	4	KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me	Loverush Digital
27	NEW		DANCE4DADDY	Another Day	Dance4daddy
28	NEW		SKEPTA FEAT. GREG	Rescue Me	Boy Beta Know
29	26	7	EDEI	In My Bed	Alma
30	NEW		BENNY BENASSI FEAT. KELIS & APL	Spaceship	AATW
31	27	6	JOHN O'CALLAGHAN FEAT. SARAH HOWELLS	Find Yourself	3 Beat Blue
32	23	8	MILK & SUGAR FEAT. AVAK	Let The Love (Take Over)	Milk & Sugar
33	35	2	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
34	36	6	THE BANG BANG CLUB	Chemistry	BPM
35	38	3	CHRIS BEKKER	Upgrade	S2g Productions
36	10	6	NICOLA FASANO VS UITRA NATE	No Wasted Hearts	Jolly Roger
37	NEW		BASSHUNTER	Saturday	Hard2beat
38	NEW		INNA	Amazing	3 Beat/AATW
39	NEW		DADA LIFE	Cookies With A Smile/Love Vibrations	Big & Dirty
40	NEW		KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	2	BASSHUNTER	Saturday	Hard2beat
2	10	3	SCARLETTE FEVER	Cheatin' Man	Starfish
3	6	4	PIXIE LOTT	Turn It Up	Mercury
4	13	3	ADAM LAMBERT	Whataya Want From Me	19/RCA
5	7	5	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
6	NEW		KYLIE MINOGUE	All The Lovers	Parlophone
7	1	1	D GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin Over You	Positiva/Virgin
8	14	4	ELLINGTON	Pump	White Label
9	12	5	KYRAH	Uh Oh	Tube
10	28	2	MILLIONAIRES	Stay The Night	B Unique
11	21	2	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
12	15	2	SCISSOR SISTERS	Fire With Fire	Polydor
13	11	3	THE BANG BANG CLUB	Chemistry	BPM
14	29	2	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA
15	8	5	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank
16	NEW		LADY GAGA	Alejandro	Interscope
17	22	3	ELIN LANTO	Love Made Me Stupid	AATW
18	16	4	EDEI	In My Bed	Alma
19	3	4	ROBYN	Dancing On My Own	Konichiwa
20	NEW		RICKY J	Whatta Night	Angel Eyes Music
21	2	3	LADY GAGA	The Remix (album sampler)	Interscope
22	20	5	KATIE MELUA	The Flood	Dramatico
23	17	3	STACEY JACKSON	I Hear A Symphony	3Big
24	19	2	TENNY TEN AKA 10 SHOTT	Swaggnificent	ZY
25	23	4	SOPHIE DELILA	Can't Keep Loving You	White Label
26	24	2	GOLDFRAPP	Alive	Mute
27	27	3	DAVID JONSON	Killer / Rebel Yell	White Label
28	26	3	T COLES	Glued	Dauman
29	NEW		MCLEAN	Finally In Love	Asylum
30	18	5	EXAMPLE	Kickstarts	Data

# Summer brings on Hey Hey fever for Dennis Ferrer



**LEGENDARY HOUSE DJ DENNIS FERRER'S** Hey Hey was described as the defining anthem of the Winter Music Conference in Miami by Pete Tong. It went on to make the definition of a modest debut – number 100 – on *Music Week's* Upfront club chart in February. Fast forward four months and the song – for song it is, with a full, old-fashioned (and uncredited) female vocal the like of which has been scarce in house circles of late – is number one, moving up from runners-up slot a week ago. Released next Monday (June 12), the track is picking up plenty of radio support and the multiple postings of it on YouTube have racked up a combined tally of nearly 5m plays.

Meanwhile, Swedish superstar

Jonas Altberg is back in his guise as Basshunter with Saturday, his first single since raising his profile as an inmate of the Celebrity Big Brother house earlier this year. In mixes by Digital Dog, Almighty, Payami and Mark Breeze, the track jumps 4-1 on the Commercial Pop chart this week. Basshunter's eighth straight top five hit on the list, it is also his fourth number one, emulating debut hit Now You're Gone, All I Ever Wanted and Walk On Water.

Tinie Tempah's Frisky is number one on the Urban chart for the third time – and it looks set to be there a while yet. Jason DeRulo jumps 4-2 on the list with Ridin' Solo but makes no impact on Tinie's lead which now stretches to 48%.

Alan Jones



Saturday boy: Basshunter rises to number one in Commercial Pop



Solo spot: Jason DeRulo threatens Tinie Tempah's Urban crown

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	5	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
2	4	9	JASON DERULO	Ridin' Solo	Warner Brothers
3	2	13	USHER FEAT. WILL.I.AM	OMG	LaFace
4	11	15	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
5	3	6	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank
6	5	7	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out	Interscope
7	10	3	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle
8	7	4	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy	Future
9	25	2	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA
10	29	2	MCLEAN	Finally In Love	Asylum
11	12	13	TAIO CRUZ FEAT. KE\$HA	Dirty Picture	4th & Broadway
12	8	4	NAS & DAMIAN 'JR GONG' MARLEY	As We Enter	Universal Republic/Island
13	14	3	USHER FEAT. NICKI MINAJ	Lil Freak	LaFace
14	6	12	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin
15	17	16	IYAZ	Solo	Reprise
16	13	5	CHRISTINA AGUILERA	Not Myself Tonight	RCA
17	9	10	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin
18	20	16	YOUNG MONEY FEAT. LLOYD	Bedrock	Cash Money
19	16	17	LUDACRIS	How Low	Def Jam
20	15	12	KELIS	Acapella	Interscope
21	NEW		CIARA FEAT. LUDACRIS	Ride	LaFace
22	NEW		SKEPTA	Rescue Me	Boy Beta Know
23	24	4	DIDDY & DIRTY MONEY FEAT. T.I.	Hello Good Morning	Bad Boy
24	18	12	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone	Jive
25	28	10	N-DUBZ	Say It's Over	AATW/UMTV
26	19	18	RIHANNA	Rude Boy	Def Jam
27	30	9	DELE	Every Step	Blita Music
28	22	7	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco
29	27	17	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember	Cash Money
30	23	10	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go	Search & Destroy

## Cool Cuts Top 20

Pos	ARTIST	Title
1	SKEPTA	Rescue Me
2	PROFESSOR GREEN FEAT. LIJY ALLEN	Just Be Good To Green
3	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P
4	INNA	Amazing
5	UNDERWORLD	Scribble
6	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010
7	FATBOY SLIM VS HERVE	Machines Can Do The Work
8	VISITOR	Los Feeling
9	TRACEY THORN	Why Does The Wind?
10	E MORILLO & E THONEICK	Nothing Better
11	X-PRESS 2	Opulence
12	RIVA STARR	Splendido
13	KELE	Tenderoni
14	AEROPLANE	We Can?T Fly
15	D GUETTA & AFROJACK	louder Than Words
16	MARK KNIGHT	Bullets Vol.1
17	KIM FAI	Good Life
18	ATFC FEAT. RAE	It's Over
19	DOPHIN BOY	Don't Stop
20	KARIN NAGI	History 2010



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



# Charts analysis

## Analysis Alan Jones



# The tide turns in Johnson's favour

**PLACED THIRD IN EARLY MIDWEEK SALES FLASHES**, To The Sea by Jack Johnson decreased its deficit as the week went on and ends up debuting at number one to give the 35-year-old Hawaiian his third chart-topper on sales of 27,254.

Johnson's last studio album Sleep Through The Static stormed to a number one debut on sales of 53,736 in February 2008. His first number one, In Between Dreams, topped the chart in March 2006, exactly a year after its release, having originally debuted at number 48 on sales of 8,915. In Between Dreams is Johnson's most successful album, with sales to date of 1,481,370 – more than half his overall UK album sales total of 2,672,484.

Johnson's arrival at number one is tough on Michael Buble, whose Crazy Love set sold only 160 copies fewer and had been on schedule to return to number one after a break of 23 weeks. The album, which surged back to number two last week on the back of Buble's An Audience With TV special, is by far his most successful album, with sales of 1,529,946 since its release 33 weeks ago, and a lowest position of 44.

Last week's number one, Immersion by Pendulum, dips to number four on sales of 22,495 – just 14 fewer than Glee: The Music – Showstopper – Volume 3, which holds at number three despite its sales falling 48.9% week-on-week.

A group with a 71-year history, a bandleader missing presumed dead for 66 years and a duo comprising a 68-year-old and a 62-year-old all make the chart this week.

The Royal Air Force Squadronaires were formed in 1939 and a contemporary version of the ensemble – made up of 18 serving airmen and women – makes its chart debut this week, with In The Mood: The Glenn Miller Celebration, which debuts at number nine (12,892 sales). It is the latest nostalgia release from Decca, which was also behind recent successes for Vera Lynn and Gracie Fields among others. It squares up against Sony's The Very Best Of Glenn Miller (number 12, 12,196 sales), which comprises 23 newly remastered recordings from the musician whose plane disappeared on a flight from Paris to London in 1944. Miller's album also includes a bonus version of In The Mood, with

### Sales statistics

Last week	Singles	Artist albums
Sales	2,723,201	1,395,773
prev week	2,815,103	1,539,366
% change	-3.3%	-9.3%

Last week	Compilations	Total albums
Sales	323,960	1,719,733
prev week	347,955	1,887,321
% change	-6.9%	-8.9%

Year to date	Singles	Artist albums
Sales	61,509,358	34,310,204
vs prev year	57,612,431	34,350,212
% change	+6.8%	-0.1%

Year to date	Compilations	Total albums
Sales	7,612,686	41,922,890
vs prev year	9,167,092	43,517,304
% change	-16.9%	-3.7%

Compiled from sales data by Music Week

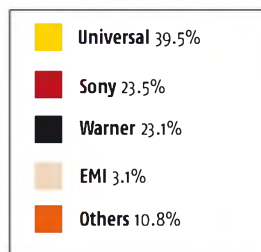
vocals added by I'll Do Anything winner Jodie Prenger, while The Squadronaires' album features X Factor sensation Stacey Solomon on At Last and a new recording of Don't Sit Under The Apple Tree sporting the original Andrews Sisters vocals from 1942.

The oldest male/female duo ever to have a chart album, Carole King (68) and James Taylor (62) debut at number 33 (5,722 sales) with their concert collaboration Live At The Troubadour, which was recorded as the Los Angeles venue in 2007 to mark its 50th birthday.

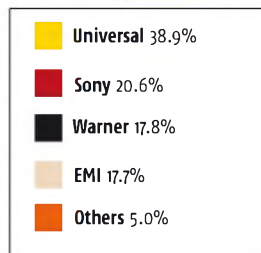
The Divine Comedy's last studio album Victory For The Comic Muse peaked at number 43 in 2006, but Bang Goes The Knighthood makes a much bigger impression, debuting at number 20 (8,420 sales). In the interim, Hannon collaborated with Thomas Walsh from Pugwash for an eponymous and acclaimed 2009 album of cricket-themed songs by The Duckworth Lewis Method, which reached number 40. The 1999 best of set A Secret History provided both the highest chart placing (number three) and biggest sales (216,882) for a Divine Comedy album.

Like The Divine Comedy, Dizzee Rascal and Faithless, all of whom are in the Top 40, Scottish veterans Teenage Fanclub fund their own label. The band made their recording debut 20 years ago and enjoyed great success on Creation. Their second release for their own PeMa label, Shadows, debuts this week at number 30 (6,135 sales). It is their ninth chart album and their highest-charting since 1997's Songs From Northern Britain. As always, support for the Glaswegian band is stronger north of the border: Shadows debuts at number four in the Scottish album chart – where, incidentally both Pendulum and Jack Johnson have missed out on number ones, with Glee Cast's Showstoppers at number one for the last two weeks.

### ARTIST ALBUMS



### SINGLES



while second single Airplanes – which features a lead vocal from Paramore singer Hayley Williams – debuts at number 23 (12,061 sales).

For his part, David Guetta is the first French act to have three UK number ones – and he always does it in style. His first, When Love Takes Over (feat. Kelly Rowland), jumped 7-1 last June; follow-up Sexy Chick (feat. Akon) made a more dramatic 21-1 leap last August, and this week Gettin' Over You (feat. Chris Willis, Fergie and LMFAO) explodes 41-1. It is the third biggest jump to number one from a position inside the published Top 75 to date, being outranked only by DJ Otzi's 45-1 leap in 2000 with Hey Baby, and Pixie Lott's 73-1 surge with Boys & Girls last September. All three of Guetta's number ones are included on his fourth album One Love, as, confusingly, is Black Eyed Peas' number one I Gotta Feeling, which Guetta co-wrote and produced.

After debuting at number one last week, Dizzee Rascal's Dirtee Disco slips to number four (39,022 sales) while his album Tongue N' Cheek returns to the Top 30 after a 31-week break. It rallies 65-13 (11,124 sales) after being issued in a new two-CD edition, which adds several new tracks, live recordings and, most importantly, Dirtee Disco itself. Tongue N' Cheek has sold 302,760 copies in 37 weeks.

Alicia Keys' Try Sleeping With A Broken Heart moves 13-7 (29,624 sales) following her performance of the track on Britain's Got Talent. The third Top 10 single off her number one album, The Element Of Freedom, its sales have increased eight weeks in a row. Fellow BGT guest Miley Cyrus logs her eighth UK hit single with Can't Be Tamed (number 13, 21,568 sales). It is the title track of her upcoming album.

Eurovision winner Satellite by Germany's Lena debuts at number 30 (9,710 sales), becoming only the third winner of the competition to make the Top 40 in the last decade, following Lordi's Hard Rock Hallelujah (25, 2006) and Alexander Rybak's Fairytale (10, 2009).

Alan Jones

## International charts coverage Alan Jones

### Katie Melua's House lays firm foundations in Europe

**ACTS OF BRITISH ORIGIN OR DOMICILE** continue to perform well on album charts around the world. AC/DC and The Rolling Stones continue to lead the way, while Faithless make up leeway and Katie Melua gets off to an impressive start with her latest.

Anglo-Australian veterans AC/DC slip out of the Japanese chart this week with their Iron Man 2 soundtrack/compilation but it is

merely meandering elsewhere and continues to claim Top 10 slots in 17 of the 21 territories in which it still charts. It remains at number one in Austria, while moving 3-2 in Norway, 1-3 in Flanders and Sweden, 2-5 in Wallonia, 3-5 in Switzerland, 4-5 in Russia, 4-6 in Hungary, 5-6 in Italy, 3-7 in Australia, 9-7 in Mexico, 10-7 in Poland, 6-8 in Germany and Denmark, 4-8 in Ireland, 2-9 in New Zealand and 10-10 in Spain.

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 JACK JOHNSON To The Sea	£6.00	£6.99	£11.99	£6.00
2 MICHAEL BUBLE Crazy Love	£7.00	£8.99	£9.49	£8.85
3 GLEE CAST The Music Vol 3	£8.83	£8.99	£11.99	£8.83
4 PENDULUM Immersion	£7.99	£8.99	£10.49	£8.93
5 ALICIA KEYS The Element Of Freedom	£6.99	£8.99	£9.49	£8.95



# Charts sales

Key  
■ Highest new entry ■ Highest climber

**OFFICIAL**  
 charts company

© Official Charts Company 2010

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>DIZZEE RASCAL</b> <i>Dirtee Disco</i> / Dirtee Stank (PIAS)
2	NEW	<b>FOCUS</b> <i>Hocus Pocus</i> / Red Bullet (Proper Music)
3	2	<b>KATIE MELUA</b> <i>The Flood</i> / Dramatico (ADA/CIN)
4	4	<b>STORNOWAY</b> <i>Zorbing</i> / uAD (PIAS)
5	3	<b>THE TEMPER TRAP</b> <i>Sweet Disposition</i> / Infectious (PIAS)
6	14	<b>EXAMPLE</b> <i>Won't Go Quietly</i> / Data (ARV)
7	RE	<b>THE PRODIGY</b> <i>Invaders Must Die</i> / Take Me To The Hospital (ADA/CIN)
8	11	<b>DIZZEE RASCAL FEAT. CHROME</b> <i>Holiday</i> / Dirtee Stank (PIAS)
9	RE	<b>FAT LES</b> <i>Vindaloo</i> / Demon (S/DAD)
10	8	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> <i>Bonkers</i> / Dirtee Stank (PIAS)
11	12	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> <i>Riverside (Let's Go)</i> / Data (ARV)
12	19	<b>VAMPIRE WEEKEND</b> <i>Holiday</i> / XL (PIAS)
13	20	<b>DIZZEE RASCAL FEAT. CAVIN HARRIS &amp; CHROME</b> <i>Dance Wiv Me</i> / Dirtee Stank (PIAS)
14	RE	<b>EXAMPLE</b> <i>Watch The Sun Come Up</i> / Data (ARV)
15	NEW	<b>JME FEAT. TEMPZ</b> <i>CD Is Dead</i> / Boy Betta Know (SRD)
16	5	<b>SUB FOCUS</b> <i>Splash</i> / Ram (SRD)
17	15	<b>RICK ASTLEY</b> <i>Lights Out</i> / Cruz (AWAL)
18	10	<b>FUGATIVE</b> <i>Crush</i> / Hard2beat (ARV)
19	RE	<b>TRASHMEN</b> <i>Surfin Bird</i> / Charly (tbc)
20	RE	<b>ADELE</b> <i>Hometown Glory</i> / XL (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>KATIE MELUA</b> <i>The House</i> / Dramatico (ADA/CIN)
2	5	<b>DIZZEE RASCAL</b> <i>Tongue N' Cheek</i> / Dirtee Stank (PIAS)
3	NEW	<b>THE DIVINE COMEDY</b> <i>Bang Goes The Knighthood</i> / Divine Comedy (P AS)
4	2	<b>FAITHLESS</b> <i>The Dance</i> / Nate's Tunes (NATE'S)
5	3	<b>STORNOWAY</b> <i>Beachcomber's Windowsill</i> / uAD (PIAS)
6	NEW	<b>TEENAGE FANCLUB</b> <i>Shadows</i> / PeMa (PIAS)
7	4	<b>THE NATIONAL</b> <i>High Violet</i> / uAD (PIAS)
8	7	<b>VAMPIRE WEEKEND</b> <i>Contra</i> / XL (PIAS)
9	10	<b>THE XX</b> <i>XX</i> / Young Turks (PIAS)
10	RE	<b>THE PRODIGY</b> <i>Invaders Must Die</i> / Take Me To The Hospital (ADA/CIN)
11	9	<b>THE TEMPER TRAP</b> <i>Conditions</i> / Infectious (PIAS)
12	11	<b>PENDULUM</b> <i>Hold Your Colour</i> / Breakbeat Kaos (SRD)
13	14	<b>VAMPIRE WEEKEND</b> <i>Vampire Weekend</i> / XL (PIAS)
14	3	<b>TRACEY THORN</b> <i>Love And Its Opposite</i> / Strange Feeling/Buzzan Fly (PIAS)
15	NEW	<b>ALL TIME LOW</b> <i>Straight To Dvd</i> / Hopeless (ADA/CIN)
16	13	<b>LOSTPROPHETS</b> <i>The Betrayed</i> / Visible Noise (ADA/CIN)
17	5	<b>VILLAGERS</b> <i>Becoming A Jackal</i> / Domino (PIAS)
18	15	<b>KATIE MELUA</b> <i>The Collection</i> / Dramatico (ADA/CIN)
19	18	<b>SUB FOCUS</b> <i>Sub Focus</i> / Ram (SRD)
20	20	<b>BULLET FOR MY VALENTINE</b> <i>The Poison</i> / Visible Noise (ADA/CIN)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>ALL TIME LOW</b> <i>Straight To Dvd</i> / Hopeless (ADA/CIN)
2	1	<b>VILLAGERS</b> <i>Becoming A Jackal</i> / Domino (PIAS)
3	NEW	<b>TRENTMOLLER</b> <i>Into The Great Wide Yonder</i> / In My Room (PIAS)
4	4	<b>METRIC</b> <i>Fantasies</i> / Metric (PIAS)
5	NEW	<b>ANATHEMA</b> <i>We're Here Because We're Here</i> / Kscope (PROPER)
6	5	<b>JACKSON BROWNE &amp; DAVID LINDLEY</b> <i>Love Is Strange</i> / Inside (ADA/CIN)
7	15	<b>THE GASLIGHT ANTHEM</b> <i>The '59 Sound</i> / Sid On A Dummy (PIAS)
8	NEW	<b>NETSKY</b> <i>Netsky</i> / Hospital (SRD)
9	8	<b>BAND OF SKULLS</b> <i>Baby Darling Doll Face Honey</i> / You A+ Here (ADA/CIN)
10	2	<b>KAREN ELSON</b> <i>The Ghost Who Walks</i> / XL (PIAS)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> <i>R&amp;B Clubland</i> / AATW/Sony/UMTV (ARV)
2	4	<b>VARIOUS</b> <i>American Anthems</i> / EMI TV/Sony Music (ARV)
3	2	<b>VARIOUS</b> <i>Chilled Acoustic</i> / EMI TV/MoS (ARV)
4	3	<b>VARIOUS</b> <i>Now That's What I Call Music! 75</i> / EMI Virgin/UMTV (E)
5	8	<b>OST</b> <i>Streetdance</i> / UMTV (ARV)
6	5	<b>VARIOUS</b> <i>Dance Party 2010</i> / Sony Music/UMTV (ARV)
7	13	<b>OST</b> <i>Sex And The City 2</i> / Sony (ARV)
8	NEW	<b>VARIOUS</b> <i>101 Barbecue Songs</i> / EMI TV/Sony Music (E)
9	6	<b>VARIOUS</b> <i>The Sound Of Dubstep</i> / Ministry (ARV)
10	7	<b>VARIOUS</b> <i>Rewind Old Skool Classics</i> / UMTV (ARV)
11	RE	<b>VARIOUS</b> <i>Eurovision Song Contest Oslo 2010</i> / CMC (E)
12	11	<b>VARIOUS</b> <i>England - The Album 2010</i> / EMI TV/Rhino (E)
13	NEW	<b>VARIOUS</b> <i>Totally Pop</i> / Sony (ARV)
14	9	<b>VARIOUS</b> <i>cream Club Classics</i> / Ministry (ARV)
15	10	<b>VARIOUS</b> <i>Dubland Smashed</i> / AATW/UMTV (ARV)
16	RE	<b>VARIOUS</b> <i>Hed Kandi - Beach House</i> / Hed Kandi (ARV)
17	14	<b>VARIOUS</b> <i>Weekend Anthems</i> / AATW/UMTV (ARV)
18	12	<b>VARIOUS</b> <i>Weekend Songs</i> / Rhino (CIN)
19	16	<b>VARIOUS</b> <i>Massive R&amp;B - Spring 2010</i> / Rhino/Sony/UMTV (ARV)
20	15	<b>VARIOUS</b> <i>Dave Pearce - Trance Anthems 2010</i> / EMI TV/MoS (ARV)

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	<b>ANDRE RIEU</b> <i>Forever Vienna</i> / Decca (ARV)
2	2	<b>ANDRE RIEU</b> <i>Live In Concert</i> / Decca (ARV)
3	3	<b>ANDRE RIEU</b> <i>The Collection</i> / Philips (ARV)
4	4	<b>KATHERINE JENKINS</b> <i>The Ultimate Collection</i> / Decca (ARV)
5	5	<b>ENCHANTED VOICES/TIPPETT QRT</b> <i>Goodall/Pelican In The Wilderness</i> / Classic FM (ARV)
6	6	<b>ANDRE RIEU</b> <i>Dreaming</i> / Decca (ARV)
7	8	<b>ROYAL SCOTS DRAGOON GUARDS</b> <i>Highland Gathering</i> / Spectrum (ARV)
8	7	<b>ONLY MEN ALOUD</b> <i>Band Of Brothers</i> / Decca (ARV)
9	10	<b>LPO/PARRY</b> <i>The 50 Greatest Pieces Of Classical</i> / Xs (Xs)
10	NEW	<b>DANIELLE DE NIESE</b> <i>The Mozart Album</i> / Decca (ARV)

## Rock albums Top 10

This	Last	Artist Title / Label
1	2	<b>SLASH</b> <i>Slash</i> / Roadrunner (ADA/CIN)
2	1	<b>AC/DC</b> <i>Iron Man 2 Ost</i> / Columbia (ARV)
3	3	<b>PARAMORE</b> <i>Brand New Eyes</i> / Fueled By Ramen (CIN)
4	5	<b>MUSE</b> <i>The Resistance</i> / Helium 3/Warner Bros (CIN)
5	8	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> / Geffen (ARV)
6	7	<b>FOO FIGHTERS</b> <i>Greatest Hits</i> / RCA (ARV)
7	NEW	<b>ALL TIME LOW</b> <i>Straight To Dvd</i> / Hopeless (ADA/CIN)
8	9	<b>BULLET FOR MY VALENTINE</b> <i>Fever</i> / Sony (ARV)
9	10	<b>METALLICA</b> <i>Metallica</i> / Vertigo (ARV)
10	RE	<b>PARAMORE</b> <i>Riot</i> / Fueled By Ramen (CIN)

## Go online for more chart data

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



## Music Week

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

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

**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**  
 Archie Carmichael (8323/archie)  
**FEATURES SALES EXECUTIVE**  
 Martin Bojtos (8315/martin)  
**DIGITAL SALES EXECUTIVE**  
 Yonas Blay Morkeh (8341/yonas)  
**ADVERTISING PRODUCTION MANAGER**  
 Alistair Taylor (4207/alistair.taylor@ubm.com)  
**CLASSIFIED & RECRUITMENT**  
 classified@musicweek.com (8315/classified)

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

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

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

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



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



Member of Periodical Publishers' Association ISSN - 0265 1548

**Subscription hotline: 01858 438816**  
**Newstrade hotline: 020 7638 4666**

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

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

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

## Alan Jones



The remastered version of The Rolling Stones' 1972 classic *Exile On Main Street* enjoys debuts in Sweden (number one), Greece (two), Norway (four), Italy (four), Denmark (five), Flanders (eight), Wallonia (nine) and Mexico (45). It climbs 14-11 in Ireland and is static in Australia (six) and Switzerland (eight).

Faithless also enjoy a second wave of debuts with *The Dance* newly arrived in Denmark (17), Poland (20), Russia (25), Australia (28) and New Zealand (40). Although falling 6-9 in The Netherlands, 4-14 in Switzerland, 10-21 in Germany and 34-51 in Austria, it climbs in Ireland (97-83),

Flanders (11-1) and Wallonia (60-1) - the two latter leaps ensuring that for once it is possible to say with some degree of certainty what Belgium's number one is.

Katie Melua's new album *The House* is new to a dozen overseas charts this week, topping the lists in Poland and Switzerland, arriving at three in Austria, Germany, The Netherlands and Norway, five in France, 11 in Wallonia, 14 in Flanders and Portugal, 15 in Finland and 18 in Ireland.

Keane's *Night Train* EP declines in Wallonia (12-17), The Netherlands (19-26), Spain (25-29), Ireland (27-33), Flanders (27-39), Switzerland

(43-60), Italy (41-93) and The US (98-173) but debuts in Russia (20) and Mexico (23).

Elsewhere, The Fools' *Total Life* Forever debuts in France (51), Switzerland (62), Wallonia (72) and Flanders (83); Alexandra Burke's *Overcome* debuts in Japan (52), while climbing 81-72 in The Netherlands; *Scouting For Girls' Everybody Wants To Be On TV* debuts in Greece (eight) and Germany (45); and Plan B's *The Defamation Of Strickland Banks* climbs 41-23 in France and 99-59 in Switzerland while debuting in Wallonia (96) and falling 10-13 in Ireland.

Alan Jones



# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
1	41	6	DAVID GUETTA & CHRIS WILLIS	Gettin' Over You	Positiva/Virgin CATC0152732088 (E) (Guetta/Sindres/Neel/Riesterer) EMI/Universal/Square Rival/ICC (Guetta/Sindres/Willis/Riesterer/Neel/Ferguson/Wilhelm/Adams/Gordy)
2	2	3	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent./Atlantic/Grand Hustle AT0352CD (CIN) (The Smeez/Intongs) Universal/EMI/Bug (Simmons/Mars/Lawrence/Levine)
3	4	12	JASON DERULO	Ridin' Solo	Warner Brothers CATC0160781716 (CIN) (Riotem) Universal/Sony ATV (Desrouleux/Rotem)
4	1	2	DIZZEE RASCAL	Dirtee Disco	Dirtee Slank (ATC0162241506) (PIAS) (Cage) Sony ATV/Notting Hill/Spirit Two/Over The Rainbow (Mills/Dettoni/Cage/Pezzer/Davin/Englsh/Fey)
5	8	5	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy	Future CATC0160357927 (ARV) (Quizz & Lemss) Universal/Fontinell/Quosef/Sveplund/Pop Notch (Lemss/Romchane/Hansen/Sentons)
6	5	2	EMINEM	Not Afraid	Interscope (ATC0161957113) (ARV) (Blair/Eve and Burnett/Emine/m) Universal/Sony ATV/Rebel/Rival/ICC (Mather/Rebel/Seamus/Eve and Burnett)
7	13	8	ALICIA KEYS	Try Sleeping With A Broken Heart	1 (ATC0156023878) (ARV) (Bhecker) EMI/Sony ATV (Keys/Bhecker/Reynolds)
8	6	2	N-DUBZ FEAT. BODYROX	We Dance On	AATWUMTV CATC0162026404 (ARV) (Pearl/Bric/god/Clow) Notting Hill/Vergin/Sony ATV (Contestinos/Rawson/Contestinos/Coparas/Bridges/Pearl/Clow)
9	10	4	SEAN KINGSTON AND JUSTIN BIEBER	Enie Meenie	RCA (ATC0159525292) (ARV) (Blanco) Sony ATV/Kobalt/Universal/ICC (Anderson/Bieber/Betty/Betty/Blanco/Pelczarski/Clark)
10	3	2	IVAZ	Solo	Reprise (ATC0158422554) (CIN) (Riotem) Universal/EMI/Sony ATV/Bug/ICC (Riotem/Lewis/Jackson/Heard/Desrouleux/Rign/Jones)
11	12	11	USHER FEAT. WILL.I.AM	OMG	LaFace (ATC0159525250) (ARV) (will.i.am) Cherry Lane (Arczm)
12	7	4	EDWARD MAYA FEAT. VIKI JIGULINA	Stereo Love	3 Beat/AATW (XGLOBE7346) (ARV) (Marian) EMI (Maye/Jigulina)
13	New		MILEY CYRUS	Can't Be Tamed	Hollywood 8716694 (ARV) (Rock Me/ie) EMI/Sony ATV/ICC (Cyrus/Arme/Le/Me/Pompetz/K/Norman)
14	9	6	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin RELD66 (E) (Dawood & Preston) EMI/Universal/ICC (Dawood/Preston/Connor/Kelly/Cowin/William/Alf/Al)
15	18	5	KE\$HA	Your Love Is My Drug	RCA (ATC0161840256) (ARV) (Dr Luke/Blanco) Sony ATV/Kobalt/ICC (Sebert/Blanco/Sebert)
16	16	2	K'NAAN	Wavin' Flag	ABM (ATC0160965223) (ARV) (Kerry Brothers/J/Merz) Sony ATV/EMI/ICC (Kerry/Hannandez/Lawrence)
17	11	10	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco 88697686132 (ARV) (Blanco/Le/Will/Waters/Jonson/love) Sony ATV/EMI/RCA/Forcey/Jim/pubr/Breakthrough Creations (Love/Schaffe/Walter/Blanco/Le/In)
18	17	7	RIHANNA	Te Amo	Def Jam USUM70912379 (ARV) (Star/Gate/Eriksen) EMI/Universal/faunter/ro/Underdog West/Almo/Annathi (faunter/ro/Eriksen/Hermansen/Fenty)
19	14	10	PLAN B	She Said	679Atlantic 6791472CD (CIN) (Drew/McEwan/Appapoulay) Pure Groove/Universal (Drew)
20	15	5	FYFE DANGERFIELD	She's Always A Woman	Geffen CATC0162552847 (ARV) (Dangerfield/Ingram) EMI (Joel)
21	21	8	TRAIN	Hey, Soul Sister	Columbia 88697692092 (ARV) (Terele & Espionage) Pitman/EMI April/Stellar (Lind/Bjorklund/Monahan)
22	24	27	LADY GAGA FEAT. BEYONCE	Telephone	Interscope 2734706 (ARV) (Uz/kins) Sony ATV/EMI (Germanotta/Jelkins/Daniels/Franklin/Knowles)
23	New		B.O.B. FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent./Atlantic/Grand Hustle CATC0160096268 (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/ Franks/Kinetics and One Love (Simmons/Franks/Grant/Dussolles/Sommers)
24	25	14	TINIE TEMPAH	Pass Out	Parlophone R6805 (ARV) (Labinth/Da Diggle) Stellar/EMI/ICC (Labinth/Tinie Tempah/Williams)
25	48	3	PIXIE LOTT	Turn It Up	Mercury (ATC0161815503) (ARV) (Urbag/Culfather) Sony ATV/Warner Chappell/UShe/pino/Berstein&Co/CC (Lott/Cunningham/Le/bag/Hansen)
26	19	5	PENDULUM	Watercolour	Warner Brothers WEA470CD (CIN) (Swine/McGrillen) Chrysalis (Swine)
27	70	2	GLEE CAST	Poker Face	Epic (ATC0162305144) (ARV) (Ancers/Astrom/Murphy) Sony ATV (Germanotta/Khayat)
28	40	4	LADY GAGA	Alejandro	Interscope (ATC0162655756) (ARV) (Red/One/Lady Gaga) Sony ATV (Germanotta/Khayat)
29	28	24	ALICIA KEYS	Empire State Of Mind Part II	J (ATC0157951829) (ARV) (Shux/Keys) EMI/Globel Talent/CC/10 (Keys/Shux/Carter/Sewell - Uppel/Hunter/Keys/Robinson)
30	New		LENA	Satellite	Island DEJM100210 (ARV) (Brix/Pollitz/Wencler/nc/Gordon) EMI (Frost/Gordon)
31	20	3	THE PRETTY RECKLESS	Make Me Wanna Die	Interscope CATC016179462 (ARV) (Khandwala) EMI (Moemen/Khandwala/Phillips)
32	22	8	KELIS	Acapella	Interscope 2740345 (ARV) (Guetta) Universal/EMI/Cherry Lane/Janice Combs/Yoga/Square Rival/Issy & Nemo Tunes (Rogers/Riddick/Bapfiste/Guetta)
33	26	8	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin VSCD12010 (E) (The Thunda/Catz/Hayes) Bucks/Peer/mus/c/SO Star (Manderson/Farriss/Hutchence/Moore/Bergamy)
34	23	9	TAIO CRUZ FEAT. KESHA	Dirty Picture	4th & Broadway 2739095 (ARV) (Cruz/FT Smith) EMI/Chrysalis (Cruz/FT Smith)
35	34	3	KERI HILSON	I Like	Interscope USUV73903383 (ARV) (Jost/Grubert) EMI/Universal (Jost/Grubert)
36	32	12	JUSTIN BIEBER FEAT. WIDACRIS	Baby	Def Jam CATC0158297014 (ARV) (Stewart/The-Dream) Universal/Warner Chappell/EMI (Stewart/Flores/Bieber/Nash/Bridges)
37	31	10	SCOUTING FOR GIRLS	This Ain't A Love Song	Epic 88697632852 (ARV) (Green) EMI (Stride)
38	33	14	DAVID GUETTA FEAT. KID CUDI	Memories	Positiva/Virgin CATC0159563693 (E) (Guetta/Riesterer) Kobalt/Elsie's Baby Boy/Square Rival/Pressant Tim (Guetta/Riesterer/Mescudi)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
39	27	3	SQUAD 3	Lions 2010	Parlophone D0R6804 (E) (Hain) Chrysalis (Bee/ie/Skinne/Broudie)
40	30	6	ELLIE GOULDING	Guns & Horses	Polydor 2740837 (ARV) (Starsmith) Globel Talent/Reverb (Goulding/Fortin)
41	59	2	GLEE CAST	Bad Romance	Epic (ATC0162305134) (ARV) (Anders/Astrom/Murphy) Sony ATV (Germanotta/Khayat)
42	43	20	RIHANNA	Rude Boy	Def Jam (ATC0159795669) (ARV) (Star/Gate/Swive/Ric/click) EMI/Chrysalis/Peer/mus/c/CC (Riddick/Hermansen/Dean/Swive/Fenty/Eriksen)
43	37	11	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out	Interscope (ATC0160878070) (ARV) (Timbaland/Herimon) Warner Chappell/Universal/Image/m/BMG Rights/CC (Mosley/Harmon/Timberlake/Beez/Clayton)
44	58	32	LADY GAGA	Bad Romance	Interscope 2726752 (ARV) (Red/One) Sony ATV (Germanotta/Khayat)
45	35	7	CHIPMUNK FEAT. ESMEE DENTERS	Until You Were Gone	Jive (ATC0159337203) (ARV) (FT Smith) Universal/Chrysalis/Sony ATV (Lyffe/FT Smith/Thirk)
46	Re-entry		NEW ORDER	World In Motion	London NUOCD12 (CIN) (Hague) Warner Chappell/EMI (Allen/New Order)
47	New		JUSTIN BIEBER	Somebody To Love	Def Jam (ATC0162266333) (ARV) (Stereotypes/Harrie) Warner Chappell/Sony ATV/Universal/Stage Three/Piece/Enjoy The Music (Yip/Reverb/Romulus/Bright/Beeber)
48	44	7	DIANA VICKERS	Once	RCA 88697680272 (ARV) (Spencer) EMI/Sony ATV (Whiter/Dennis)
49	49	15	JASON DERULO	In My Head	Warner Brothers (ATC0155787538) (CIN) (Riotem) Universal/Sony ATV/Beluga Heights/ivng/Sturin Beat/Warner Tamarlane (Kelly/Rotem/Desrouleux)
50	55	42	JOURNEY	Don't Stop Believin'	Columbia USSM8100116 (ARV) (Elsion/Stone) IQ/Sony ATV (Cain/Perry/Schon)
51	45	15	ELLIE GOULDING	Starry Eyed	Polydor 2732866 (ARV) (Starsmith) Warner Chappell/Globel Talent (Lattimer/Gouling)
52	60	51	BLACK EYED PEAS	I Gotta Feeling	Interscope (ATC0151960369) (ARV) (Guetta) Cherry Lane/EMI/Square Rival/Riser/Shapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riesterer)
53	75	2	BADDIE & SKINNER AND THE LIGHTNING SEEDS	3 Lions Epic	82876856672 (ARV) (Broudie/Rogers/Bascombe) Chrysalis (Baddie/Skinner/Broudie)
54	Re-entry		KE\$HA	Tik Tok	RCA 88697619042 (ARV) (Dr Luke) Kobalt (Sebert/Levin/Gottwald)
55	New		BLACK EYED PEAS	Imma Be	Interscope (ATC0150128249) (ARV) (will.i.am) Kobalt/EMI/Cherry Lane/Broke Spoke And Gone/Defend/Jeepney/Tab Magnet (Adams/Ferguson/Gomez/Pineda/Harris)
56	56	22	FLORENCE & THE MACHINE	Dog Days Are Over	Island 2736273 (ARV) (Franc/Summers) Universal/Gol/zeal (Walch/Summers)
57	New		FOCUS	Hocus Pocus	Red Bullet N/C287300046 (PRO/P) (Focus) The International Music Network (Akerman/Van Leer)
58	New		MADCON	Beggin'	RCA 88697332512 (ARV) (Crown) EMI (Gaurin/Fariz)
59	Re-entry		JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation AT0350CD (CIN) (Shux) Global Talent/EMI/IQ (Shuckburgh/Hunter/Sewell/Carter/Keys/Keys/Robinson)
60	57	22	OWL CITY	Fireflies	Island (ATC0157687536) (ARV) (Young) Universal (Young)
61	52	6	BIFFY CIYRO	Bubbles	14th Floor 14FLR143CD (CIN) (Biffy Clynn/GG Garth) Gnome Soldier (Biffy Clynn/Neil)
62	36	2	GLEE CAST	I Dreamed A Dream	Epic (ATC0161716749) (ARV) (Ancers/Astrom/Murphy) Alain Boublil (Boublil/Schonberg/Kreiser/Nate)
63	63	20	YOUNG MONEY FEAT. LLOYD	Bedrock	cash Money 2737582 (ARV) (Kane) Universal/Warner Chappell/EMI/Sony ATV (Johnson/Cameron/Carter/Gomez/Millz/Lilly/Stephenson/Merz)
64	39	4	CHRISTINA AGUILERA	Not Myself Tonight	RCA (ATC0160342126) (ARV) (Palow Da Don) Universal/Peer/mus/c/CC (Jonn/Dran/Perry/Curtis)
65	38	25	MICHAEL BUBLE	Haven't Met You Yet	143/Reprise (ATC0153174011) (CIN) (Rack/chang) Universal/Warner Chappell (Buble/Chang/Foster)
66	29	2	DANIELLE HOPE	Over The Rainbow	Really Useful 2743323 (ARV) (Wobber/Wright) EMI (Harburg/Arten)
67	New		TINCHY STRYDER FEAT. TINIE TEMPAH	Gangsta? 4th & Broadway	(ATC0162267530) (ARV) (TMS) EMI/Sony ATV (Daneuah/Bernd/Kohn/Kelleher)
68	64	39	FLORENCE + THE MACHINE	You've Got The Love	Island 2726059 (ARV) (Hugell) TrueLove/Intersong (Stephens/Blamly/Harris/TrueLove)
69	65	19	CHERYL COLE	Parachute	Fascination 2734193 (ARV) (Byience) Labin 24 Records/Songs of the Galt Line (Michelson/Altman)
70	New		MADCON	Glow	RCA NOB1V005010 (ARV) (Element) Sony ATV/ICC (Penn/Ostler/Wolde-Merizim/Becwe)
71	46	3	KATIE MELUA	The Flood	Dramatico DRAMCD50058 (Ada Cin) (Orbi) Universal/EMI/Sony ATV (Melua/Chambers/Christy)
72	72	22	GLEE CAST	Don't Stop Believin'	Epic (ATC0156352813) (ARV) (Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)
73	66	12	INNA	Hot 3	Beat/AATW CATC0158454445 (ARV) (Barac/Bofea/Botezan) EMI (Barac/Bofea/Botezan)
74	New		STORNOWAY	Zorbing	4AD CAIL069654407 (PIAG) (Briggs/Ouin/Silvey) Warner Chappell (Briggs)
75	51	3	MUSE	Neutron Star Collision (Love Is Forever)	Helium 3/Warner (ATC016209345) (CIN) (Vig/Muse) Warner Chappell (Bellamy)

Official Charts Company 2010.

- 3 Lions 53
- 3 Lions 2010 39
- Acapella 32
- Airplanes 28
- Alejandro 23
- All Night Long 17
- Baby 36
- Bad Romance 41
- Bad Romance 44
- Bedrock 63
- Beggin' 58
- Bubbles 61
- Can't Be Tamed 13
- Candy 5
- Carry Out 43
- Dirtee Disco 4
- Dirty Picture 34
- Dog Days Are Over 56
- Don't Stop Believin' 50
- Don't Stop Believin' 72
- Enie Meenie 9
- Empire State Of Mind 59
- Empire State Of Mind Part II 29
- Fireflies 60
- Gangsta? 67
- Gettin' Over You 1
- Clow 70
- Good Times 14
- Guns & Horses 40
- Haven't Met You Yet 65
- Hey, Soul Sister 21
- Hot 3 73
- Hocus Pocus 57
- Hot 3 73
- I Dreamed A Dream 62
- I Cotta Feeling 52
- I Like 35
- I Need You Tonight 33
- Imma Be 55
- In My Head 49
- Make Me Wanna Die 31
- Memories 38
- Neutron Star Collision (Love Is Forever) 75
- Not Afraid 6
- Not Myself Tonight 64
- Nothin' On You 2
- OMC 11
- Once 48
- Over The Rainbow 66
- Parachute 69
- Pass Out 24
- Poker Face 27
- Ridin' Solo 3
- Rude Boy 42
- Satellite 30
- She Said 19
- She's Always A Woman 20
- Solo 10
- Somebody To Love 47
- Starry Eyed 51
- Stereo Love 12
- Te Amo 18
- Telephone 22
- The Flood 71
- Zorbing 74
- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)
- As used by Radio 1



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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		<b>JACK JOHNSON</b>	To The Sea	Brushfire/Island 2738288 (ARV)	HIGHEST NEW ENTRY
2	2	33	<b>MICHAEL BUBLE</b>	Crazy Love	Reprise 9362497077 (CIN)	5★
3	3	2	<b>GLEE CAST</b>	Glee - The Music - Vol 3 - Showstoppers	Epic 8869720932 (ARV)	
4	1	2	<b>PENDULUM</b>	Immersion	Warner Brothers 2564680914 (CIN)	
5	6	25	<b>ALICIA KEYS</b>	The Element Of Freedom	J 88697465712 (ARV)	
6	8	73	<b>LADY GAGA</b>	The Fame	Interscope 11991397 (ARV)	4★ SALES INCREASE
7	4	2	<b>KATIE MELUA</b>	The House	Dramatico DRAM0061 (ADA/CIN)	
8	7	8	<b>PLAN B</b>	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	★
9	New		<b>ROYAL AIR FORCE SQUADRONAIRES</b>	In The Mood: The Glenn Miller Songbook	Decca 2736453 (ARV)	
10	10	48	<b>FLORENCE + THE MACHINE</b>	Lungs	Island 1797940 (ARV)	3★
11	12	20	<b>JUSTIN BIEBER</b>	My World	Def Jam 2725523 (ARV)	SALES INCREASE
12	New		<b>GLENN MILLER</b>	The Very Best Of	Sony RCA 88697591622 (ARV)	
13	65	34	<b>DIZZEE RASCAL</b>	Tongue N Cheek	Dirtee Stank STANK007CD (PIAS)	HIGHEST NUMBER
14	5	3	<b>ROLLING STONES</b>	Exile On Main Street - Remastered	Polydor 2701640 (ARV)	
15	20	35	<b>MUMFORD &amp; SONS</b>	Sigh No More	Island 2716932 (ARV)	★ SALES INCREASE
16	17	26	<b>BILLY JOEL</b>	Piano Man - The Very Best Of	Columbia 51990182 (ARV)	★
17	26	38	<b>PIXIE LOTT</b>	Turn It Up	Mercury 2700146 (ARV)	★ SALES INCREASE
18	13	53	<b>PAOLO NUTINI</b>	Sunny Side Up	Atlantic 2564690137 (CIN)	4★
19	11	3	<b>THE BASEBALLS</b>	Strike!	Rhino 5186594272 (CIN)	
20	New		<b>THE DIVINE COMEDY</b>	Bang Goes The Knighthood	Divine Comedy DCRI101CD (PIAS)	
21	28	14	<b>JASON DERULO</b>	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN)	SALES INCREASE
22	New		<b>B.O.B</b>	B.O.B Presents The Adventures Of Bobby Ray	Rebel Rock Ent./Atlantic/Grand Hustle 7567891848 (CIN)	
23	16	7	<b>AC/DC</b>	Iron Man 2 Ost	Columbia 88697609522 (ARV)	
24	15	14	<b>ELLIE GOULDING</b>	Lights	Polydor 2732799 (ARV)	
25	19	52	<b>BLACK EYED PEAS</b>	The E.N.D.	Interscope 2707969 (ARV)	4★
26	9	3	<b>FAITHLESS</b>	The Dance	Nate's Tunes NATE1004CD (NATE'S TUNES)	
27	14	2	<b>STORNOWAY</b>	Beachcomber's Windowsill	4AD (AD3X20 (PIAS)	
28	27	6	<b>JAMES LAST</b>	Eighty Not Out	UMTV UM7V532 (ARV)	
29	18	6	<b>FYFE DANGERFIELD</b>	Fly Yellow	Moon Geffen 2727599 (ARV)	
30	New		<b>TEENAGE FANCLUB</b>	Shadows	PeMa PEMAC07CD (PIAS)	
31	25	28	<b>RIHANNA</b>	Rated R	Def Jam 2725990 (ARV)	★
32	24	4	<b>LADY GAGA</b>	The Remix	Interscope 2740468 (ARV)	
33	New		<b>CAROLE KING &amp; JAMES TAYLOR</b>	Live At The Troubadour	Hear UMTV 2732053 (ARV)	
34	29	6	<b>USHER</b>	Raymond Vs Raymond	LaFace 88697638892 (ARV)	
35	38	13	<b>AMY MACDONALD</b>	A Curious Thing	Mercury 2731140 (ARV)	SALES INCREASE
36	21	13	<b>BOYZONE</b>	Brother	Polydor 2733609 (ARV)	
37	Re-entry		<b>KESHA</b>	Animal	RCA 88697640462 (ARV)	
38	30	32	<b>CHERYL COLE</b>	3 Words	Fascination 2721459 (ARV)	2★

39	22	13	<b>GORILLAZ</b>	Plastic Beach	Parlophone 6261662 (ARV)	
40	23	4	<b>KEANE</b>	Night Train	Island 2730877 (ARV)	
41	34	19	<b>GLEE CAST</b>	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	★
42	32	6	<b>PORT ISAAC'S FISHERMAN'S FRIENDS</b>	Port Isaac's Fisherman's Friends	Island 2736888 (ARV)	
43	47	89	<b>KINGS OF LEON</b>	Only By The Night	Hand Me Down 8869737121 (ARV)	5★
44	35	30	<b>BIFFY CLYRO</b>	Only Revolutions	14th Floor 5186561452 (CIN)	
45	42	81	<b>BEYONCÉ</b>	I Am... Sasha Fierce	Columbia 88697194922 (ARV)	4★
46	36	5	<b>DIANA VICKERS</b>	Songs From The Tainted Cherry Tree	RCA 88697653682 (ARV)	
47	44	12	<b>GLEE CAST</b>	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV)	
48	39	33	<b>ALEXANDRA BURKE</b>	Overcome	Syco 88697460232 (ARV)	★
49	31	36	<b>MICHAEL BUBLE</b>	Call Me Irresponsible	Reprise 9362499987 (CIN)	3★
50	37	3	<b>TIESTO</b>	Magical Journey - The Hits Collection	Nebula NEBCD9017 (E)	
51	41	4	<b>ALICIA KEYS</b>	The Platinum Collection	J 88697701872 (ARV)	
52	59	6	<b>SLASH</b>	Slash	Roadrunner CG43203LP (ADA/CIN)	
53	49	28	<b>SNOW PATROL</b>	Up To Now	Fiction 2720709 (ARV)	2★
54	40	8	<b>SCOUTING FOR GIRLS</b>	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
55	52	119	<b>PAOLO NUTINI</b>	These Streets	Atlantic 094634 (CIN)	3★
56	33	43	<b>MICHAEL BUBLE</b>	It's Time	143/Reprise 9362489462 (CIN)	2★2★
57	43	7	<b>PAUL WELLER</b>	Wake Up The Nation	Island 2732861 (ARV)	
58	62	33	<b>MUSE</b>	The Resistance	Helium 3/warner Bros 2564686547 (CIN)	★
59	Re-entry		<b>JLS</b>	JLS	Epic 88697564572 (ARV)	3★
60	72	25	<b>PARAMORE</b>	Brand New Eyes	Fueled By Ramen 7567895804 (CIN)	
61	55	4	<b>THE NATIONAL</b>	High Violet	4AD (AD3X03 (PIAS)	
62	Re-entry		<b>ROD STEWART</b>	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN)	★
63	Re-entry		<b>VAMPIRE WEEKEND</b>	Contra XL	XL CD429 (PIAS)	
64	64	52	<b>KASABIAN</b>	West Ryder Pauper Lunatic Asylum	Columbia 8869751831 (ARV)	2★
65	45	5	<b>LADY ANTEBELLUM</b>	Need You Now	Capitol 6336412 (E)	
66	53	3	<b>TRAIN</b>	Save Me, San Francisco	Columbia 88697077362 (ARV)	
67	Re-entry		<b>PALOMA FAITH</b>	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	
68	71	19	<b>TIMBALAND</b>	Shock Value II	Interscope 2727396 (ARV)	
69	Re-entry		<b>LILY ALLEN</b>	It's Not Me, It's You	Regal 6942752 (E)	3★
70	46	3	<b>LCD SOUNDSYSTEM</b>	This Is Happening	DFA DFA22501 (E)	
71	51	6	<b>GLEE CAST</b>	The Music Of Glee: The Power Of Madonna	Epic 88697676812 (ARV)	
72	63	25	<b>MADONNA</b>	Celebration	Warner Brothers 7599399819 (CIN)	★
73	67	6	<b>BILLY OCEAN</b>	The Very Best Of Billy Ocean	Sony RCA 88697696932 (ARV)	
74	56	23	<b>ANDRE RIEU</b>	Forever Vienna	Decca 5323879 (ARV)	
75	Re-entry		<b>SUSAN BOYLE</b>	I Dreamed A Dream	Syco 88697554542 (ARV)	7★

Official Charts Company 2010.

AC/DC 23	DeRulo, Jason 21	Kasabian 64	Madonna 72	Rieu, Andre 74
Allen, Lily 69	Divine Comedy, The 20	Ke\$ha 37	Melua, Katie 7	Rihanna 31
B.O.B 22	Dizze Rascal 13	Keane 40	Miller, Glenn 12	Rolling Stones 14
Baseballs, The 19	Faith, Paloma 67	Keys, Alicia 5, 51	Mumford & Sons 15	Royal Air Force
Beyoncé 45	Faithless 26	King, Carole, & James	Muse 58	Squadronaires 9
Bieber, Justin 11	Florence + The Machine 10	Taylor 33	National, The 61	Scouting For Girls 54
Biffy Clyro 44	Fyfe Dangerfield 29	Kings Of Leon 43	Nutini, Paolo 18, 55	Slash 52
Black Eyed Peas 25	Clee Cast 3, 41, 47, 71	Lady Antebellum 65	Ocean, Billy 73	Snow Patrol 53
Boyle, Susan 75	Corillaz 39	Lady Gaga 6, 32	Paramore 60	Stewart, Rod 62
Boyzone 36	Coulling, Ellie 24	Last, James 28	Pendulum 4	Stornoway 27
Buble, Michael 2, 49, 56	JLS 59	LCD Soundsystem 70	Plan B 8	Teenage Fanclub 30
Burke, Alexandra 48	Joel, Billy 16	Lott, Pixie 17	Port Isaac's Fisherman's	Tiesto 50
Cole, Cheryl 38	Johnson, Jack 1	Macdonald, Amy 35	Friends 42	Timbaland 68

Train 66	Usher 34	Vampire Weekend 63	Vickers, Diana 46	Waller, Paul 57
----------	----------	--------------------	-------------------	-----------------

Key

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

BPI Awards

Albums

Jason Derulo: Jason Derulo (gold); Plan B: The Defamation Of Strickland Banks (platinum)





**MORE THAN  
10 million MP3s  
from live shows**  
SOLD BY MUSIC NETWORKX

# **A BREAK THROUGH**

**IN LIVE MUSIC DISTRIBUTION**

**Capture the Live Music Experience  
OFFER YOUR FANS A STYLISH CONCERT SOUVENIR AT THE END OF YOUR SHOW!**



**music networkx**

**WWW.MUSICNETWORKX.NET**