

NEWS

DOWNLOAD DELIGHT

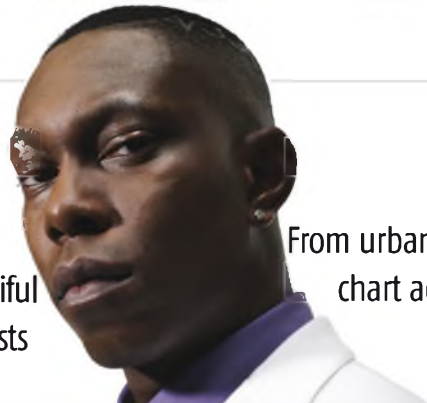
UK nears first million-selling download while digital albums sales are on the rise



FEATURES

A NEW LEAF

How Canada is developing a bountiful crop of successful artists



FEATURES

THE GRIME REAPER

From urban wannabe to mainstream chart act, Dizzee Rascal is reaping his due rewards at last

Leading QC to oversee dispute-resolution procedure to arbitrate, adjudicate and mediate

PPL vows to end rights disputes

Performing rights

By Robert Ashton

PPL IS LAUNCHING a dispute resolution service backed by one of the country's top barristers, which could spell the end to costly legal battles over rights ownership and who played on which songs.

The move follows concerns that monies due to performers are being put in suspense as long-standing legal arguments are played out and that some musicians are unable to afford to launch a challenge to recognise their contributions.

Now the collecting society has asked Ian Mill QC to create a tailor-made resolution process based on three processes: adjudication, arbitration and mediation.

Mills says, "PPL's role is the need to identify every sound recording and every contributor to these recordings so they can pay every penny due to them. But disputes have arisen between record companies about rights ownership and also between performers about



Problem solvers: Ian Mill QC (left) with PPL chairman and CEO Fran Nevrlka

their contributions to tracks."

However, he adds that in the normal process of law involving a judge and court often there is an "inequality" between the two sides with many claimants unable to launch action because of the huge cost of litigation.

He claims the new process will be able to resolve multiple claims of ownership, be flexible, confidential and, importantly, cost-effective with

PPL setting aside "sums to render these processes".

PPL chairman and CEO Fran Nevrlka calls the new system "professional and impartial".

Adjudication will be voluntary, non-binding and record companies and performers can submit a dispute to an in-house PPL adjudicator. Mills has also assembled a top-level team for the job, comprising legal experts including Robert Howe and

Pushpinder Saini from his own Blackstone Chambers, alongside a heavy-hitting team of industry executives, including Ed Bicknell, Rob Dickens, Chris Morrison and Tony Wadsworth.

Arbitration is a more formal process subject to English law and the parties in dispute will be assisted by the legal experts and industry members Mills says the decision of the arbitrator is in the form of an award which is legally binding.

Forbes Anderson Free partner Andrew Forbes applauds PPL's move, saying that if it stumps up the cost of the venue and arbitrators, it will cut the major expense for parties. However, he suggests that unless the procedure becomes obligatory some vexatious claimants may avoid it if they are trying to pressure their opponents with the threat of costly litigation through the courts.

PPL finance director Ben Lambert says he does not know how much money is in "dispute" and that PPL is working on operational costs.

Last week the society revealed it grew licence fee income by 2% to

£129.6m in 2009, although that will be hit by a one-off £18.1m refund to licensees whose rates on three background music tariffs were reduced by last year's Copyright Tribunal decision (see musicweek.com).

Lambert confirms that is the full extent of the financial hit, which will impact this year's accounts and, even though licensees will apply for the refunds, he does not expect a significant variance to that figure. Consequently, the Tribunal decision also impacted on distributable income which slightly declined in 2009 to £92.9m.

But PPL has managed to persuade the US tax authorities to waive the 30% tax the IRS previously charged on all income received from SoundExchange. Currently payments received from the US are just under £1m so this move is likely to add further to the record £21.6m international income collected in 2009. PPL executive director Peter Leatham says this "allows us to get payments gross and that is a considerable thing to have".

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Queen of the Indies in line to receive honour from Her Majesty

ALISON WENHAM WILL VISIT BUCKINGHAM PALACE later this year to pick up an OBE after the "Queen of the Indies" was named in The Queen's Birthday Honours list on Saturday.

Producer Robin Millar has also been honoured, with a CBE for services to music.

Millar is one of Britain's most successful record producers having worked with everyone from Sade to Malcolm McLaren with more than 40 number one hits. He describes himself as "stunned and flabbergasted".

Positioning himself as an outsider, albeit one who has been extensively involved in academia and charity/campaigning work (he has been behind concerts and

records for Oxfam, UNICEF and Artists Against Apartheid), Millar says the award demonstrates the "graciousness" of the music industry. "It shows how tolerant this business is because I have ruffled a few feathers over the years so it says you can be your own person," he adds.

Wenham's award, for services to the creative industries, is a significant coup for herself and also the indie sector she has represented tirelessly for the last decade and more. She says, "This is a remarkable achievement for the sector, which has a real warmth that is genuine and tangible. What I have done is capture the spirit of the sector and been its name and face."

Her friends in the sector have

been quick to congratulate someone whose achievements are long and varied and, after 40 years working in music, have propelled her to become one of - if not the - most powerful women in the business.



Alison Wenham and (inset) the OBE that is soon to be hers

Beggars Group chairman Martin Mills says, "No one deserves this honour more than Alison. The Queen of the Indies has brought the indie community to a position of formidable strength and tremendous influence. Ongoing bloodmindedness expected."

Rough Trade's managing director Geoff Travis adds, "This recognition is richly deserved and we applaud her for her efforts on all our behalves."

Bella Union co-founder Simon Raymonde says, "To unite a world full of inflated ego and self interest is no mean feat. Knowledge is one thing, but judgement and perception are harder to attain."

Similarly, Cherry Red Records chairman Iain McNay pays

tribute: "Alison has many unique qualities and fully deserves this recognition."

Wenham's most striking achievement was to create AIM a decade ago. That organisation - with nearly 1,000 labels representing 20% of the UK's music market - wields as much power as a major. And through AIM she has gone on to help establish a number of related ventures, such as the indie licensing platform Merlin, the Worldwide Independent Network, IMPALA and the annual Independents Day.

Ninja Tune managing director Peter Quicke acknowledges this, adding, "Without her incredible efforts AIM, Merlin and WIN would almost certainly have failed."

News

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

The Playlist



MAGNETIC MAN
Mad

Columbia
First taste of the debut album by the dubstep holy trinity of Skream, Benga and Artwork – and it's very good indeed. (free download, available now)



AEROPLANE
We Can't Fly

Wall Of Sound
This has shot straight on to the Radio 1 playlist and the remixers du jour have caught the imagination of press from *Dazed* to *DJ* magazine. (single, July 5)



JOSE GONZALEZ
Far Away

Rockstar Games
Recorded exclusively for the new hit console game *Red Dead Redemption*, Far Away was Zane Lowe's hottest record last week. (from album, out now)



ONE NIGHT ONLY
Say You Don't Want It

(Mercury)
Emma Watson stars in the video for this comeback single from a band who once again affirm their hit-making abilities. (single, August 16)



HOLY GHOST!
Static On The Wire

DFA
Making some of the coolest sounds coming out of New York right now, Holy Ghost!'s debut EP (this is the lead track) builds to a euphoric finale. (single, July 26)



MERCEDES
Shock Absorber

Eye Industries
A big dance-pop song to start the campaign for Mercedes. It is already courting label interest from the US. (single, July 26)



SUNDAY GIRL
Self-Control

Geffen
Another teaser from Sunday Girl's upcoming debut, *Self-Control* sees a dreamy, melancholy vocal float atop a mid-tempo electro groove. (single, July 26)



LOCNVILLE
Sun In My Pocket

Epic
From twin brothers born in New York and raised in South Africa, *Sun In My Pocket* is a slice of commercial beat-driven pop with mass-appeal. (single, August 22)



CHERRY GHOST
Beneath This Burning Skyline

Heavenly/Co-op
A wonderful return from the British group, this is a world-class album that flows with an effortlessness that proves utterly enchanting. (album, thc)



WE ARE SCIENTISTS
Goal! England

PIAS
A live Facebook petition led the US duo to record their own raucous contribution to the World Cup song line-up – and it's a refreshing twist. (single, available now)



SIGN HERE

Monarchy have signed a publishing deal with Sony/ATV. The group's debut album will be released on Mercury later this year

Black Eyed Peas' I Gotta Feeling is set to become the UK's first m

Peas track nears millionth

Digital

By Paul Williams



BLACK EYED PEAS' I GOTTA FEELING is heading for the record books by becoming the first single

in the UK to sell more than 1m downloads.

The Interscope/Polydor release is expected to break through seven figures at the end of this week having surpassed the 990,000 digital mark already, according to the OCC, and is now adding about 5,000 download sales each week.

Although several singles have reached 1m unit sales in the download age, including I Gotta Feeling itself in May, they have accomplished this rare feat through a combination of digital and physical sales so the new achievement for Black Eyed Peas' will represent a new landmark for one-track downloads.

"This is an extraordinary achievement by Black Eyed Peas, who will forever be able to state that they scored the UK's first million-selling download," says the Official Charts Company's managing director Martin Talbot. "It is a success which also represents a coming of age for digital downloading, six years since legitimate music downloading moved into the UK mainstream through the launch of the likes of 7Digital, iTunes and



Who wants to be a digital millionaire?

MyCokeMusic."

Polydor president Ferdy Unger-Hamilton says his company is bowled over by the will.i.am-led act set to claim the UK's first digital million seller. "It's an amazing song and Will is a fantastic music maker," he says.

The Black Eyed Peas hit, which in April established itself as the biggest download of all time in the US when it reached 5.56m SoundScan sales to

overtake Low by Flo-Rida featuring T-Pain, also yesterday (Sunday) clocked up a full year in the UK Top 75. This, says Unger-Hamilton, reflects a change in the market.

"Songs that are big have a much longer life now," says the Polydor president whose company is behind seven of the UK's 10 biggest downloads of all time. "You can say that about two or three Lady GaGa songs,

UK's all-time download Top 10

This	Artist Title / Label
1	BLACK EYED PEAS I Gotta Feeling Interscope/Polydor
2	KINGS OF LEON Sex On Fire Hand Me Down/Columbia
3	LADY GAGA Poker Face Interscope/Polydor
4	LADY GAGA Just Dance Interscope/Polydor
5	CHERYL COLE Fight For This Love Fascination/Polydor
6	LADY GAGA Bad Romance Interscope/Polydor
7	KINGS OF LEON Use Somebody Hand Me Down/Columbia
8	LA ROUX In For The Kill Polydor
9	BLACK EYED PEAS Meet Me Halfway Interscope/Polydor
10	RAGE AGAINST THE MACHINE Killing In The Name Of Epic

The above shows the 10 biggest-selling downloads of all time in the UK



Source: OCC

Jay-Z & Tinchy Stryder Takeover Roc Nation formed to break new talent in E



Jay-Z is making a move on Europe after setting up an entertainment company with the management team behind Tinchy Stryder.

Takeover Roc Nation will deal with management, merchandise, records and live shows – records will be released through Sony and partner with Live Nation for everything else – and will enable artists signed to the group to profit from collaborations with talent on Jay-Z's Roc Nation and Star Roc ventures in the US.

The company will be co-owned by Stryder and his management team, Archie Lamb and Jack Foster, along with Jay-Z and Roc Nation owners Jay Brown, John Mineilly and Tyran "TyTy" Smith.

"Jay-Z told us the reason he wanted to work with Tinchy was because he reminded him of himself when he started out," says Lamb.

"There are already a number of projects which are under way and



GIG OF THE WEEK

Who: I Am Kloot
When: Tuesday, June 15
Where: Bush Hall
Why: The UK group have hit a career high with their new Guy Garvey-produced studio set, and live it promises to be something very special indeed

million-selling download download

two or three Black Eyed Peas songs and two or three Cheryl Cole songs. They were huge last year and they've stayed around this year."

Talbot says the continuing availability of digital downloads which, unlike their physical counterparts, can rarely, if ever, be deleted means music can continue to sell, as long as it remains popular. "And I Gotta Feeling is clearly one of the defining tunes of our time," Talbot adds.

I Gotta Feeling will reach 1m UK downloads after clocking up two other feats: becoming the UK's 100th million-selling single based on sales of all formats and also the first not to have emerged from a reality TV programme or released in aid of a charity since Parlophone artist Kylie Minogue's Can't Get You Out Of My Head in the pre-iTunes days of 2001.

All but around 15,500 units of I Gotta Feeling's UK sales have been achieved digitally, the rest made up of a two-track CD. This sales breakdown is indicative of a singles market which is now around 98% digital.

Black Eyed Peas, who played in Johannesburg last Thursday in a multi-artist concert to launch the 2010 World Cup, are likely to be joined in the digital millionaires club later this year by Kings Of Leon and Lady GaGa. The Columbia-handled US rock band's Sex On Fire is on around 970,000 UK digital sales, while Lady GaGa's Interscope/Polydor-issued Poker Face has sold about 950,000 downloads.

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Europe

we are currently looking at signing a number of artists."

He adds the deal will allow his artists access to writers such as Stargate, who also have a joint venture with Jay-Z through Star Roc, as well as Roc Nation talent including Rita Ora, Lil Kim, J Cole and Alexis Jordan.

Lamb says working alongside Jay-Z will help to boost Stryder's profile "not only as an artist but as a businessman".

He says, "This venture really opens up so many doors for all our artists and producers, it's fantastic. We are already in talks about some of our artists going to America for collaborations and are looking to expand as aggressively as possible."

Stryder, Lamb and Foster also run a clothing line, Star In The Hood, and own a publishing company, Takeover/Cloud 9 - which is run through EMI Publishing.

Twelve-month increase of 35.4% for downloaded albums

Digital albums market spurred by sales spike

Digital

By Paul Williams

DOWNLOADS ARE NOW ACCOUNTING for one in six albums sold in the UK after increasing their sales over the past 12 months by 35.4%.

Some 6.64m digital albums were sold during the first five months of the year, according to OCC figures, 1.74m more units than at the same stage the year before and more than double the 2.98m units sold in the format over the same period in 2008.

Their rapid growth stands out as one positive highlight in what remains a challenging music retail market with 8.6% fewer CD albums sold this year compared to 12 months ago and a slowing-down in the growth of single-track download sales. The singles market expanded by 32.7% last year, but this year its expansion dropped to a more-modest 6.8% up to last week.

Downloads now make up 15.8% of all album unit sales, compared to 11.3% at this point a year ago, while they claim an even bigger share of the artist albums sector where they occupy 16.9% of the market. In fact, the growth in digital sales of artist albums has been so great this year it has almost cancelled out the 4.7% drop in CD sales, leaving the overall artist albums market just 0.1% down on 2009. However, the decline in value is likely to be greater as digital albums generate less income than their physical equivalents.

"It shows that consumers want to buy digital albums," says OCC managing director Martin Talbot who suggests the artist albums market being stable should be seen as positive when compared to other sectors and territories, such as the US.

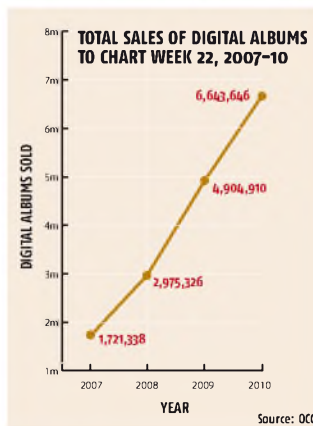
"The market is relatively flat and that's good," he says. "When you look at the games industry, they're seeing significant drops this year and video also in value terms is having a tough time."

The success story of digital albums is also spreading to compilations with an even-faster growth in sales compared to artist albums. Although downloads currently only make up 11.3% of the compilations business, significantly less than their share of artist album sales, the format has risen 73.6% on the year.

Island act Florence + The Machine's Lungs is the biggest-selling digital album of the year to date with 105,592 units sold this year in the format as of last week, followed in second place by Polydor's Lady GaGa album The Fame. These two



Lungs capacity: Florence + The Machine's debut is the biggest-selling digital album of the year to date in the UK



albums are also the top two sellers based on all sales this year (with Lady GaGa ahead of Florence), but elsewhere a number of releases are significantly punching above their weight digitally, while others are disproportionately relying more on the physical market.

Warner Bros act Michael Bublé, for example, has the sixth biggest artist album overall of the year so far with Crazy Love, but it is only ranked in 15th place in the digital market. Just 9.3% of its sales have been achieved digitally, far lower than digital's 15.8% command of the overall albums market.

By comparison, 36.3% of the 66,963 sales this year of The xx's self-titled album have occurred digitally, while 26.4% of the sales of fellow XL act Vampire Weekend's Contra are accounted for by downloads.

Talbot says, "There are certain types of artists who do well digitally because the targeted demographic is very into digital music, but also they want the entire album rather than one or two tracks."

Beggars Group chairman Martin Mills, whose group's interests include XL, says the indie has always outperformed the digital albums market.

"We have felt very positive about the growth of the UK digital albums market for quite some time," he adds. "The UK digital albums market suffers by comparison to the American one but, if you leave aside America being in a different league, the UK market is very encouraging. Companies like ours do outperform the market with digital albums generally, whether because there are fewer gatekeepers or it's a market more suitable to us or more of our customers live online."

Among the majors, Sony's Epic Records has outperformed the digital market with its three biggest albums of the year so far. On total sales Glee Cast Vols 1 and 2, and Scouting For Girls' Everybody Wants To Be On TV were 2010's ninth, 18th and 31st top artist sellers up to last week, but on digital sales alone they rank third, eighth and 17th.

Epic managing director Nick Raphael suggests these digital successes reflect the younger audience buying the albums. "It's more of a case of the demographic," he says. "I'd like to claim to have a better digital plan than others but with certain artists, especially Glee, there is a younger demographic who will use [iTunes'] Complete My Album where they will buy a couple of tracks and then decide to pay a fee to buy the rest of the album."

Given most singles buying now happens online, Raphael says this presents an opportunity for the business to try to persuade more singles customers to switch to digital albums.

"There's a huge propensity for us in the industry to grow our business if we can control file stealing and if we can make artists compelling enough to make people go and buy the album," he says.

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News

Editorial Paul Williams



THE RADIO CENTRE'S NEWLY PUBLISHED PROPOSALS for the future of BBC Radio overlook a fundamental point in the way today's audiences tend to behave. They rarely, if ever, fit into convenient demographic boxes as they once did, only reading the magazines designed for their age group, watching TV shows specifically targeted at them and tuning into radio stations programmed for their age range.

Hence many 30-, 40- or even 50-somethings will listen to Radio 1 because they have retained their appetite for new music, even though the BBC station's target audience is 15-29. And many younger than Radio 2's official entry point of 35 will be drawn in by its genre-crossing selection of melodic music and line-up of first-class broadcasters.

The Radio Centre's Putting Listeners First calls for a radical shake-up of these two networks, proposing that Radio 1 "must reclaim its reputation as a station for young people", while Radio 2 needs to place "greater emphasis on serving the needs of older listeners". It has to be questioned, though, whether these stations are not already largely achieving these aims. Look at Radio 1's playlist and it seems musically very youth-focused, full of artists generally overlooked by commercial radio. Focus in on its specialist shows and that distinctiveness is even greater.

The fact Radio 2 is now causing much consternation with the commercial sector because it has been so successful is in part an acknowledgement that the radio needs of those in their 30s or 40s are very different from those in the same age groups a decade or two earlier. Radio 2's output needed to reflect those changes for the station to be doing its job properly.

Where the report does make a reasonable point with Radio 2 is in the loss or reduction of programming aimed at older audiences. Its report says the 65-plus bracket has been less well-served by the station, which is true, and this audience – unless it is into classical music – is not catered for any more musically by any of the BBC's national stations. That cannot be right.

But, if you followed the Radio Centre's proposals there would be no BBC network serving anyone aged 25 to 45 either because it wants Radio 1 targeting under-25s and, eventually, Radio 2 serving those 45 and above. That age group in the middle is ideal fodder for commercial stations because they are the ones most attractive to advertisers.

It is not simply the case that if these two BBC networks changed their remit commercial stations would suddenly capture the departing audience. In many cases, commercial radio's output does not appeal to this audience.

If Radios 1 and 2 changed some might simply stop listening to radio altogether. More important, then, than this continual focus on and criticism of what the BBC is doing, commercial radio needs to make sure it is coming up with a compelling-enough listen to try to bring this audience in. Some already achieve this extremely well, but with too many other stations their music and presentation is bland, predictable and not exciting enough.

It is a sure sign how seriously the music industry is now regarded in Government circles in the regularity of executives cropping up in the New Year's and Queen's Birthday Honours. Where once it felt like this business was often overlooked, every Honours announcement these days usually features at least one prominent industry figure. We are delighted that the latest Birthday Honours includes both Alison Wenham and Robin Millar. Their appearance is not only a reflection of all they have personally contributed to this business, but also reflects very positively on the industry as a whole. Many congratulations to them both.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 49% NO 51%

THIS WEEK WE ASK:

Does the rise in digital album sales offer hope that the gap left by falling CD sales can be plugged?

To vote, visit www.musicweek.com

Big-name A&R changes mark a switch in strategy

Rhino plots its charge into the charts with link-ups

Labels

By Robert Ashton

RHINO UK IS MAKING a serious move into frontline A&R by linking up with artist manager Daniel Glatman and Chegwin Patrick Productions, the management and production outfit behind The Soldiers.

In Glatman's A&R deal with Rhino the manager behind boy-band Blue and the Fron Male Voice choir will discover, develop and sign artists and act as a consultant on other Rhino projects while continuing to run his management business independently.

Further bolstering Rhino's A&R focus is an exclusive worldwide agreement with Jeff Chegwin and Nick Patrick of Chegwin Patrick Productions, the management, production and songwriting team behind The Soldiers, whose debut album *Coming Home* through Rhino/Warner reached number four on the OCC chart and has achieved double-platinum sales.

Rhino managing director Dan Chalmers says both Glatman and Chegwin Patrick Production will work closely with him and the deals underscore his drive to develop the



Nick Patrick and Jeff Chegwin (Chegwin Patrick Productions), Rhino MD Dan Chalmers and artist manager Daniel Glatman

company's roster of new and established talent.

Chalmers says Glatman "has great instincts for accessible, popular music, regardless of genre, and blends incredible creativity with strong strategic thinking and a real understanding of his audience".

He adds Rhino has already enjoyed a successful collaboration on The Soldiers and wants to build on that. "Jeff and Nick are seasoned executives who approach each project with the same infectious energy, inventiveness and drive," he says.

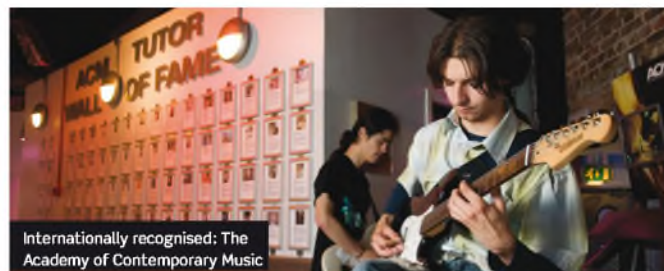
Glatman, who co-created the 14m-selling band Blue, adds it was

not a difficult decision for him to sign a deal with Chalmers because, "I've got a lot of admiration for the way he operates – he's smart, ambitious and tenacious," adding, "At Rhino he's created a bold and entrepreneurial culture that I find really inspiring and believe will provide a great home for the acts I work with."

Glatman also stumbled across the Fron Male Voice Choir at a wedding in North Wales and last year he signed the Regimental Band of the Coldstream Guards to Decca, whose album *Heroes* went on to achieve platinum sales.

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ACM expansion leads to further education at Guildford campus



Internationally recognised: The Academy of Contemporary Music

THE ACADEMY OF CONTEMPORARY MUSIC is expanding its UK campus with a new 6,509 sq ft property and is launching a series of groundbreaking courses to build on its international success.

The expansion of the Guildford-based operation will see the opening of a new Artist Development Centre capable of housing 200 new students. The building will include a demo theatre, new recording studios, classrooms, an audition lounge, a creativity centre and a library.

Due to open in September, the Centre will aid the introduction of a number of courses, including an MA in Contemporary Music Performance, validated by the University of Chichester, which is believed to be the first masters of its kind to be offered in the UK.

ACM founder and director Phil Brookes explains that the move is another step in ACM's key mission of industry education.

"It is what we are recognised for internationally," he says. "Within the

context of artist development, we see and have actually proven to the major and independent labels that we can be very valuable to them in doing a lot of the incubation and grassroots artist development – something that in many regards they don't have the funds to be able to finance these days quite so much."

The move comes as ACM celebrates a successful first year for its US operation, ACM@UCO, while further international expansion is planned in South Africa, Europe and the Far East.

"It's going fantastically well [in the US]," says Brookes. "We are working with Flaming Lips manager Scott Booker and the University of Central Oklahoma, we are expanding the premises by another 2,500 sq ft, we have 250 full-time students and we are looking to enrol 400 in September and continue to grow from there."

ON THE WEB

www.musicweek.com

- **Drumming up** London support
- **FatCat, Domino and Kompakt** to release **Panda Bear** singles
- **Jack Johnson** sales breakdown

Ex-HMV boss returns to turn consumers on to vintage format's charms

Knott gets tied up with Simply Vinyl

Companies

By Ben Cardew

FORMER HMV MANAGING DIRECTOR Steve Knott is returning to the music business as the head of a company aiming to get younger consumers into vinyl.

Knott, who left HMV in January 2007, has become the chairman of Simply Vinyl, which claims to be the world's largest independent vinyl LP label and has already struck a major deal with Universal.

"I was always a vinyl fan myself," says Knott, who is leading a relaunch of the company this July. "I wondered, how do you get through to the kids of today that appreciation of music to a degree where the album becomes a work of art? How do you get that back so the album is a badge of honour? We try and get the kids and students back into the vinyl for the experience point of view and also the convenience."

Simply Vinyl plans to do this by selling iconic albums no longer available in record form on 180g virgin vinyl complete with original artwork, the original labelling on the vinyl, lavish packaging and added content. This could be anything from lyrics to comments from the artist or even previously unreleased photos, according to Knott. Titles will sell for around £20.



Vinyl flair: Steve Knott (top left) will oversee a reissue campaign that has encompassed classic albums from Arctic Monkeys, John Martyn and Elton Jones among others

"We are looking to make packaging an experience again," says Knott. "We are saying to the kids, 'Yes have the MP3 for the Tube, but when you are at home, why not have the fuller, more atmospheric sound of vinyl and also have the artwork?'"

Simply Vinyl has agreed a deal with Universal to sell titles from the major's back catalogue on vinyl, with 10 albums available at launch

including Fairport Convention's Liege And Lief and John Martyn's Solid Air.

Knott says the aim is to eventually offer 500 titles – adding new albums at a rate of around 10 a month – and he is talking with other labels about selling their catalogue.

"There are lots of opportunities," says Knott. "There is lots of

material that was never released on vinyl in the first place. I say to record companies, 'You don't have to do a lot to turn that into vinyl. We do the manufacturing, sales, marketing and distribution. You don't have to do very much other than working with us to get the original artwork.'"

Universal commercial managing director Brian Rose says the deal with Simply Vinyl focuses on the longer tail of the company's catalogue and adds, "Universal Music continues to drive sales of vinyl through leading reissue campaigns such as Back To Black and on key 'new' releases like The Rolling Stones' Exile On Main Street. The deal with Simply Vinyl is complementary to our existing vinyl strategy and should deliver incremental sales as a result."

The releases will be sold through the Simply Vinyl website – www.simplyvinyl.com – and Knott says the company is also working with distributor Little Amber Fish to get releases into wholesalers. The initial pressing will be 1,000 copies of each title.

Simply Vinyl was originally established in 1997 to reissue classic rock and pop titles on heavyweight vinyl. It subsequently launched Simplyvinyl.com towards the end of 1998, selling vinyl directly to consumers.

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News in brief

• **EMI Music Publishing** has refused to comment about further closures following the admission of Netherlands managing director Arjen Witte that the company is to close its Dutch offices this month. A total of 14 employees will lose their jobs as a result of the closure, including Witte. Four more staff will be let go from the Belgium arm of the company, which closes today.

• U2 and Bob Dylan producer **Daniel Lanois** has been seriously injured in a motorcycle accident. Lanois had been set to work with the group Black Dub this summer but this has now been postponed.

• **Baroness Wilcox** has been announced as a guest at the Black Music Congress (BMC) which marks the tricentenary of the Statute Of Anne, the world's first copyright act. The event, Talking Copyright: Reflecting On A 300 Year History & The Music Industry, is part of a number of BMC music seminars and classes to celebrate British Black Music Month.

• Conservative MP **John Whittingdale** has been re-elected chairman of the Culture Media and Sport Committee for a second term.

• The International Confederation of Societies of Authors and Composers (CISAC), has extended **Robin Gibb's** tenure as president of the organisation and elected French painter Hervé Di Rosa as his new vice-president.

• The cost to **PPL** of last year's Copyright Tribunal case has been revealed, with the collecting society reporting a slight decline in licence fee income at its AGM last week. The society revealed that instead of being able to publish a record £129.6m licence fee income – a rise of 2% on the £127.6m collected in 2008 – after accounting for a £18.1m public performance refund forced on it by the Tribunal, income declined by 13% to £111.4m.

• Culture secretary **Jeremy Hunt** has revealed that his target is to provide the UK with the "best superfast broadband network in Europe". Speaking at the Hospital Club in Covent Garden last week, says the previous Government's commitment to two megabits per second net speed was unambitious.

• **Plugged In Yorkshire**, a professional network for music businesses in Yorkshire, Humberside and North Lincolnshire, is set to launch in Leeds later this month.

• **Nettwerk Music Group** has agreed a US distribution partnership with Alternative Distribution Alliance (ADA) and announced a number of key executive appointments to its label operations. Dutch Cramblitt has been named VP of sales and Liz Erman has been appointed senior director of marketing & digital strategy. Eric Fritsch has been promoted to general manager of Nettwerk Music Group.

R1 to introduce UK's rising stars to the US

TEN BBC INTRODUCING ACTS are likely to get their names in front of key US music executives this summer after Radio 1 agreed to add one of them each week to its influential playlist.

The station will provide a place on the playlist across the summer season for a new artist who will be playing a BBC Introducing stage at one of the major festivals. This will begin on Monday, June 21 to coincide with Glastonbury and continue until the Reading and Leeds festival at the end of August, giving playlist exposure to 10 new acts.

But according to Radio 1 head of music George Ergatoudis, not only can the artists featured expect a guaranteed four or five plays on the station, they are also likely to come under the radar of leading US label execs.

"I had a trip to the US a few weeks ago and I met up with a lot of

label heads who said they checked out the Radio 1 playlist every week, so even just getting published on the playlist gets you seen there. It goes beyond just being able to hear the station or the song," he says.

The process of deciding which acts will feature began with a long list of more than 200 artists recommended by the weekly local music shows broadcast by BBC local radio stations. This list was whittled down by a panel including Ergatoudis, BBC DJs, Glastonbury Festival's Emily Eavis and Festival Republic's Neil Pengelly to around 30 acts ahead of reaching a final 10. This shortlist of 10 will be finalised over the next few days.

The addition of BBC Introducing acts to the playlist follows January's debut of a New Music We Trust playlist strand to support artists who have never previously been playlisted.

Cumbria deaths lead to Page playlist ban

THE BBC HAS REINSTATED Tiffany Page's single On Your Head to its radio playlists after a temporary suspension due to sensitivities in the wake of the tragic shootings in Cumbria earlier this month.

The Mercury Records artist was receiving a healthy amount of regional airplay for the track, which had also been playlisted at Radio 2, but due to the song featuring the line "Turn around turn around/bang they're dead," its exposure on the airwaves dropped in the days following the murder of 12 people on June 3.

The song was not the only entertainment content to be pulled because of the shootings. Various TV shows were postponed in the aftermath of the massacre with executives moving quickly to censor programming that included any reference to guns or shootings.

The removal of On Your Head



Knocked on the head: Tiffany Page

by a number of broadcasters saw it slip from 51 in Nielsen's Airplay Chart to 77 in last week's mid-weeks. But with the song re-emerging on the airwaves, it is expected the track will start climbing again.

A spokeswoman for the BBC says, "On Your Head was temporarily removed from the Radio 2 playlist last week due to sensitivities around the sad events in Cumbria. The song has now been reinstated on the A-list."

News media

ON THE WEB

- **RadioCentre:** Andrew Harrison's speech in full
- **Diddy** drops in on Jonathan Ross
- **MTV UK and Ireland** playlists



Coming alive: JLS roar 32 places up the chart to put pressure on Dizzee Rascal

This Wk	Last	Artist Title Label	Plays
1	1	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	545
2	34	JLS The Club Is Alive / Epic	484
3	2	B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent./Atlantic/Grand Hustle	479
4	3	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco	450
5	5	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros	435
6	13	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin	432
7	3	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin	420
8	6	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	394
9	NEW	KYLIE MINOGUE All The Lovers / Parlophone	358
10	7	USHER FEAT. WILL.I.AM OMG / LaFace	354
11	8	SEAN KINGSTON AND JUSTIN BIEBER Enie Meenie / RCA	347
12	9	IYAZ Solo / Reprise	340
13	NEW	RIHANNA Te Amo / Uf Jam	320
14	18	N-DUBZ FEAT. BODYROX We Dance On / AATW/UMTV	307
15	12	ALICIA KEYS Try Sleeping With A Broken Heart / J	288
16	15	K'NAAN Wavin' Flag / A&M	256
17	16	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love / 3 Beat/AATW	254
18	11	KELIS Acapella / Interscope	251
19	20	KE\$HA Your Love Is My Drug / RCA	246
20	17	EXAMPLE Kickstarts / Data	243
21	10	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future	242
22	26	KERI HILSON I Like / Interscope	237
23	23	SKEPTA Rescue Me / Boy Bitta Know	220
24	21	PLAN B She Said / 679/Atlantic	218
25	33	PIXIE LOTT Turn It Up / Mercury	208
26	28	DAN BALAN Chica Bomb / AATW	206
27	19	PENDULUM Watercolour / Warner Brothers	200
28	NEW	MILEY CYRUS Can't Be Tamed / Hollywood/Polydor	192
29	22	LADY GAGA FEAT. BEYONCE Telephone / Interscope	187
30	NEW	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island	180
31	27	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Relentless/Virgin	179
32	NEW	WILEY Electric Boogaloo / Back Yard	178
33	NEW	EMINEM Not Afraid / Interscope	176
34	44	INNA Amazing / 3Beat	174
35	14	TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway	173
36	NEW	PLAN B Prayin' / 679/Atlantic	171
37	29	ENRIQUE IGLESIAS I Like It / Interscope	167
38	38	DENNIS FERRER Hey Hey / Defected	167
39	RE	KIDS IN GLASS HOUSES Undercover Lover / Roadrunner	164
40	25	ROBYN Dancing On My Own / Konichiwa	163

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

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Star-studded judging panel lined up for TV series

Must-see talent show to get an airing on Sky



The judges: Jamie Cullum, Sharleen Spiteri and Dizzee Rascal

Television

By Gordon Masson

SKY HAS SIGNED UP Dizzee Rascal, Jamie Cullum and Sharleen Spiteri as judges for a new talent search series aiming to break the winner into the music industry.

Must Be The Music will begin its run on Sky 1 and Sky 1 HD later this summer, but rather than promising contestants a record deal and other tied-in contracts, the producers will provide the winner with £100,000 to help kick-start their own careers.

The host for the series is yet to be announced. As with other music-based reality shows, the judges will attend auditions throughout the country beginning later this month, with London, Manchester and Edinburgh already confirmed as destinations for the show.

Applicants can be any age and auditions are open to all genres of music, with the judging panel's wide-ranging musical backgrounds allowing them to rule on all types of musical talent, be they a gospel

choir, an indie rock band, a rapper or a soprano singer.

The show's executive producer Henrietta Conrad explains, "We've appealed for people with a passion for music to attend the auditions and by adding these incredible artists into the mix, we now have the perfect combination. Dizzee Rascal, Sharleen Spiteri and Jamie Cullum are passionate, credible and brilliantly talented and we hope this will ensure that Must Be The Music really will be the show to watch this summer."

The series is set to air in early August with Sky promising creative and promotional advice and a cash fund of £100,000.

"I know that some people may feel that their unique approach to music doesn't normally have a voice, but they are exactly who we are looking for – genuine talent in whatever form it takes," says Cullum.

Dizzee comments, "I know how hard it is to break into the music industry and am giving all you fellow musicians out there a chance to come and show me, the other

"I know how hard it is to break into the music industry...I'm here to give you that break"

DIZZEE RASCAL

judges and the rest of the UK that we really do have some of the best musicians in the world right under our noses, who deserve a break. I'm here to give you that break."

The Must Be The Music final will be held live at one of the UK's biggest and most famous music venues, where the finalists will perform on the same stage as the show's judges.

Spiteri adds, "Regardless of our differing music genres, ultimately we all have the same goal and that's to encourage unsigned and undiscovered talent to perform to the best of their abilities and give them the opportunity to succeed in something they are truly passionate about."

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Media news in brief

- A series of short documentaries on chronicling how the music of **Oasis** (pictured) has affected fans this week. The films, entitled Oasis: What's Your Story? will be shown on Channel 4 prior to the release of their best-of album Time Flies 1994-2009 and show how the band touched the lives of fans worldwide, including Juventus superstar Alessandro Del Piero.
- **Bauer Media** is extending the output of its Upfront List of up-and-coming releases to take in digital stations Heat, The Hits and Smash Hits for the first time. The move will secure an additional 2.4m listeners.
- Commercial radio industry body



RadioCentre says BBC management has failed to recognise the public value potential of BBC radio set out in their strategy review. In a report written on behalf of commercial radio, titled Putting Listeners First, the

organisation claims the lack of ambition for public service radio broadcasting in the review amounts to little more than a protection of BBC's status quo

- A recording of a **U2** concert originally aired live on YouTube has now been sold to TV broadcasters in more than 50 countries. The made-for-television edit of U2 360° at the Rose Bowl in Pasadena has been picked up by the likes of Canal + in France and Spain, Pro Sieben Sat 1 and Servus TV in Germany and Max and Channel V in Australia as well as by broadcasters in territories including China, India, Brazil and Russia

News live

ON THE WEB

- Virtual Festivals signs deals with major brands
- NIA to offer naming rights
- Chris Brown refused UK visa

Society defends move that strikes 'fair balance between music users and creators'

Eyebrows raised as PRS reviews rates

Organisations

By Gordon Masson

PRS FOR MUSIC WILL THIS WEEK begin a review into the rates levied on live music in the UK, which could result in controversial moves to increase the fees certain events have to pay.

The collecting society is embarking on a 12-week formal customer consultation on its royalty rates for popular music events in Britain. Although it states some shows could end up paying less than they currently do, the implication is other rates may be increased.

PRS for Music last reviewed its blanket rate – currently set at 3% of ticket receipts – 22 years ago in 1988. It reports the UK rate is one of the lowest in the world, with charges of up to 10% being applied in other European countries.

The organisation says it has been prompted to undertake the consultation – which launches tomorrow (Tuesday) – following calls from key stakeholders and some customer groups within the sector to review the 3% tariff.

PRS for Music executive director licensing Jeremy Fabinyi says, "As the organisation that represents the creators behind the music, it is right that we continually review our charges and approach, ensuring there is a fair balance between music users and creators."

"The live music industry has changed considerably in the last 20 years and this consultation will be open to everyone, to discuss the changes and whether the current tariff structure is relevant for today's live scene in the UK."

Among the proposals up for discussion are suggestions that small clubs should pay less than bigger

venues and that arts festivals, which mix numerous other entertainments with music, should also pay a lower fee than a straight live music gig.

Moves to increase the tariff rate are likely to be vehemently opposed by some promoters, who point out that because ticket prices have increased massively in the last few years, the money PRS collects from their shows has also multiplied.

"How can a percentage be low when ticket prices have increased five-fold since it was introduced?" asks AEG Live international president Rob Hallett, who notes it would be interesting to examine the money PRS collects from live music now, compared to five years ago.

PRS for Music says it has already been gathering customer feedback, with festivals and smaller venues arguing different charging methods should apply to their events. As a



Changing charges? PRS for Music executive director Jeremy Fabinyi

result PRS for Music has proposed a number of concessions in the consultation that could lead to reduced charges for certain events.

Fabinyi adds, "We all know the live industry has thrived and is a huge success story in the UK and globally. The world we all operate in now is a far removed one from that of 1988. We need to ensure that the

right licensing approaches are in place to ensure the future success of live music in the UK."

According to PRS for Music, consumer spending on live music was calculated as £1.45bn in 2009, up 4% on the previous year.

However, with secondary ticketing now playing a major role and the live industry enjoying success by growing ancillary revenues, through sponsorship, booking fees and food and drink sales, PRS for Music is hoping to engage as many people as possible to submit their views on live music tariffs.

With the consultation launching tomorrow, the society is inviting customers, rightsholders and representative bodies to be part of the consultation.

All the details can be found at: www.prsformusic.com/customer-consultation.

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Box Score Live events chart

GROSS (£)	ARTIST/EVENT	Venue	ATTENDANCE	PROMOTER
1,546,836	X FACTOR LIVE	The O2 Arena, London	55,976	3A Entertainment
120,006	CHRIS REA	Newcastle City Hall	4,068	Live Nation
101,700	RONAN KEATING	Bournemouth International Centre	3,490	3A Entertainment
99,210	CHRIS REA	HMV Hammersmith Apollo, London	3,307	Live Nation
70,944	STEEL PANTHER	O2 Academy Brixton	4,434	Live Nation
64,860	RONAN KEATING	Royal Concert Hall, Nottingham	2,285	3A Entertainment
64,605	CHRIS REA	Royal Concert Hall, Nottingham	2,190	Live Nation
64,440	RONAN KEATING	Sheffield City Hall	2,248	3A Entertainment
51,890	CHRIS REA	Harrogate International Centre	1,759	Live Nation
51,060	RONAN KEATING	New Theatre, Oxford	1,752	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 14 - 20, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Sales quantity chart

pos	prev	event	dates
1	2	LEONA LEWIS	17
2	3	MICHAEL BUBLE	5
3	8	BON JOVI	9
4	7	PARAMORE	6
5	NEW	SCISSOR SISTERS	3
6	5	GREEN DAY	2
7	15	STEREOPHONICS	2
8	NEW	STING	2
9	NEW	GORILLAZ	4
10	1	LADY GAGA	2
11	4	ROD STEWART	5
12	NEW	PAUL MCCARTNEY	2
13	15	JAY-Z	2
14	17	KINGS OF LEON	1
15	12	JLS	5
16	NEW	HARD ROCK CALLING	3
17	14	SIMPLY RED	3
18	NEW	T4 ON THE BEACH 2010	1
19	NEW	CYPRESS HILL	1
20	13	AEROSMITH	1

Hitwise Primary ticketing chart

pos	prev	event
1	1	MICHAEL BUBLE
2	2	T4 ON THE BEACH
3	11	LADY GAGA
4	15	T IN THE PARK
5	12	BON JOVI
6	5	DOWNLOAD FESTIVAL
7	3	PARAMORE
8	NEW	JLS
9	NEW	ROCKNESS
10	NEW	ROGER WATERS
11	NEW	SECRET GARDEN PARTY
12	NEW	STEREOPHONICS
13	NEW	MANIC STREET PREACHERS
14	10	ROD STEWART
15	8	BULLET FOR MY VALENTINE
16	17	FLORENCE + THE MACHINE
17	NEW	RELENTLESS BOARDMASTERS
18	9	MUSE
19	20	PINK
20	NEW	BELSONIC 2010

tixdaq.com - Live entertainment intelligence

[Experian Hitwise](http://ExperianHitwise.com)

See more Tixdaq and Hitwise charts at musicweek.com

Retire? Me? Michael Eavis looks beyond his 50th Glastonbury

GLASTONBURY FESTIVAL FOUNDER MICHAEL EAVIS has laughed off rumours that he is set to announce his retirement at the event's 40th anniversary gathering this month.

The farmer, who celebrates his 75th birthday this year, says he has no intention of handing on the baton to his daughter Emily next year as many predicted.

"I have no thoughts of retirement whatsoever. I'm looking to the next 10 years at least," Eavis tells *Music Week*. "I don't know where these reports come from, but I'd like to think that I can continue way beyond our 50th anniversary."

However, Eavis, who admits to turning down several big-name acts after the recent cancellation of headliners U2, concedes running the massive event has become a precarious balancing act given its ethos of donating profits to charity. He also warns it could be a non-festival related threat that could lead to Glasto's demise.

"There's always the potential that we'll close down before we get to the 50th anniversary," he states. "Because we're on a farm there are issues like bird flu or foot and mouth disease that could shut us down very quickly."

"In 2008 there was a major fire in a scrap store near the farm that almost closed us down. There were



Still excited: Michael Eavis

chemicals and gas canisters involved that could have affected the whole area, so it just shows that even with the best planning in the world there are a whole host of things that can throw a spanner in the works."

Eavis adds that because they give profits to charity – they try to give about £2m per year – Glastonbury has no cash reserves "so when something untoward happens it can really hit us hard".

Last month's cancellation by U2 would have been a devastating blow to most festivals. But such is the standing of Glastonbury that Eavis says he had been forced to turn certain big-name acts down. "I was overwhelmed by the response of people wanting to fill in for U2. We had calls from bands and managers within hours of them cancelling," he says.

But it was the relationship with artist manager Chris Morrison that clinched Gorillaz the prestigious slot. "Damon Albarn did a great job headlining here last year with Blur, so the idea of him returning with Gorillaz appealed to us," says Eavis.

As for his wish list of headliners for the next 10 years, Eavis keeps it short. "I'd still like to see U2 here, so I hope they'll come back. I'd always wanted to see the Grateful Dead here, but unfortunately Jerry Garcia's death ended that idea, but I've said a few times that I'd love it if The Rolling Stones came and that wish never changes."

Eavis also discloses that millions of pounds have been spent in the past year improving the festival infrastructure through the construction of new reservoirs to supply water for the festival, while a new sewage storage plant on a neighbouring farm will also help cut down on the number of lorries having to trundle to and from Worthy Farm.

Surprisingly he states that it's those improvements to the site that he gets the biggest kick out of. "I still get excited by all the fine detail," he admits. "For example, we've just built a beautiful new bridge on the farm in memory of Arabella Churchill who worked with us on the festival in the early days. I really enjoy that kind of thing."

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News digital

ON THE WEB

www.musicweek.com

- **Android users** are more open to mobile music than iPhone owners claims Nielsen research
- **Lady GaGa** dominates sales from Nokia's Ovi store in 2010
- **Media Control** breaks down digital single and album sales across Europe

RIAA scents P2P site's blood but LimeWire CEO calls for a coming together

Let LimeWire bear fruit, says CEO

Legal

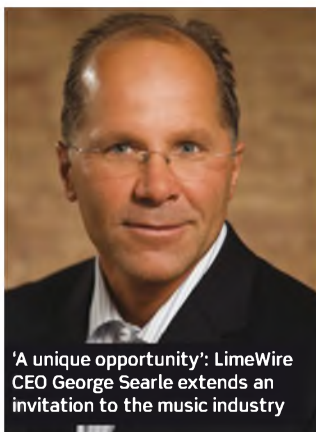
By Eamonn Forde

LIMEWIRE HAS HIT BACK at label attempts to shut it down, claiming this will derail its plans to go legitimate.

In a federal court in New York last week Judge Kimba Wood gave the site two weeks to prepare papers for why it should not be shut down, despite the RIAA calling for a permanent injunction against it. This followed LimeWire being found guilty in May of facilitating mass copyright infringement as it was reported that 93% of its traffic was infringing copyrighted content.

Thirteen labels in the case argue a permanent injunction is needed against the site because LimeWire "does not appear to have done anything to change its ways". However, its CEO George Searle, whose site attracts 50m unique users a month, argues to *Music Week* that keeping LimeWire open will provide an "historic opportunity" for LimeWire and the music industry to work together.

"Right now, LimeWire represents a unique opportunity for the music industry, in an age when technology and social media are accelerating at an incredible rate," says Searle whose company's software has been downloaded more than 200m times. "Together, we have a historic opportunity to build a new future for music that compensates



'A unique opportunity': LimeWire CEO George Searle extends an invitation to the music industry

rights holders while maintaining the aspects of technology and community that LimeWire was built on."

Searle suggests LimeWire has the ability to help the industry become a "stakeholder in a new technology landscape, one that leverages the current P2P user base and gives users enhanced experiences instead of scattering them".

The company has also asserted that it "absolutely does not encourage or condone the illegal copying or sharing of copyrighted material" with Searle arguing that it has "continuously and tirelessly attempted to work with the music industry" but that "it is unfortunate that some of our efforts have been construed by the court as intent to infringe".

Searle is unable to talk specifically about what form this "unique

opportunity" will take as he says conversations with content owners are still taking place, but he stresses it will "not be a 'legal version' of LimeWire" but a new service entirely. This, he says, will have "unrestricted downloading and streaming" and it will be "easy to use and easy to pay for". No launch date has been set, but the company hopes it can be taken to market before the end of the year.

Searle asserts that the future for labels will lie in harnessing the power of P2P to their advantage rather than treating it as a synonym for "piracy".

"LimeWire always believed and continues to believe that this is a technology as valuable as the internet itself," he proposes. "Look at Skype - millions of people making millions of calls all across the globe and using P2P technology. The music industry should embrace the opportunity to turn the P2P user base into one that embraces a new music service - one that has been created together with the support of the labels. This opportunity exists. If it comes to fruition, there is tremendous potential for all parties involved."

Other services have crossed the floor and gone from illegal to legal such as Napster, but it recently

closed its Japan offering, a joint venture with Tower Records, and has stuck at around 700,000 subscribers.

In South Korea, however, the IFPI recently held up Soribada as an example of what can be achieved. At its peak as an illegal service it had 700,000 users, but has held almost half of them in its legal version.

Working with labels in a legitimate way would not be such a leap into the unknown for Searle's company as its LimeWire Store has licensed music from more than 120,000 labels for paid download, although nothing from the majors. Searle claims that the industry executives he is meeting with

"are hungry for change and know that change is necessary and important" and he believes LimeWire to be in a unique position to drive that change.

Even if the RIAA is victorious and forces LimeWire to fold, fundamental challenges will remain for the industry, he believes.

"In the end, it will be the market, not us, the RIAA or the court that will determine what works and what doesn't," he says "To be clear, consumers will be the ones who make the choice. They should have a product that does not slow their enjoyment of music."

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Gaming round-up

Band brands The main developments in music-based video games

Warner partners with Tapulous

With Tap Tap Revenge, Riddim Ribbon and Tap Tap Radiation already in the market, Tapulous is the most powerful music games developer for the iPhone and iPad. Having signed a deal last year with Universal to build games around its acts including Lady GaGa, it has now signed a similar deal with Warner Music Group. The terms are, however, slightly different and all the more telling given Edgar Bronfman Jr's referral to video game licensing fees as "paltry" back in 2008. Tapulous will build and release four premium paid iPhone app games based around Warner recording acts but it will also launch an in-game WMG Channel with in-app purchase links to tracks in the Warner catalogue. Tapulous is an important sales partner for labels, having sold more than 5m tracks to date and now seeing an average of 500,000 in-app sales a week.

DJ Hero 2

Despite lukewarm sales of the original DJ Hero last year, Activision is planning a Q4 launch for the second

edition of the game. It is still a big draw, however, for acts and those featured in the 80 pre-loaded tracks include Rihanna, Chemical Brothers, Dr. Dre and Kanye West. Clearly learning from the social appeal of SingStar, Rock Band and Guitar Hero, this new edition will have multiplayer functionality and a special Party Pack version will feature two turntables and a microphone.

X Factor

Just in time for the Christmas market, this karaoke-based game is eyeing a launch towards the end of the year. Developed by Freemantle Media and games studio Deep Silver, it will be available in those countries where the X Factor franchise has been sold including the UK, Germany, Sweden, Iceland and the Netherlands. It will inevitably be compared to SingStar, but it could become a more powerful brand given that Simon Cowell is taking the X Factor franchise to US TV.

Rock Band 3

Another extended franchise, another new controller. This game will come

with 83 pre-loaded tracks but will also have a 25-key MIDI keyboard to sit alongside upgraded drums and guitar controllers. The gameplay has also been updated to include a new Pro Mode setting that will let players use stringed guitars and cymbal attachments for drums.

Guitar Hero: Warriors Of Rock

Like DJ Hero 2, a lot of the focus here is on the peripherals as much as the

game play and licensed tracks. It will feature a brand new controller that will allow gamers to "shred" as they play along. It will come with 90 tracks, making it the biggest on-disc catalogue for any game. Developers had to scrap plans to feature popstar avatars within the game following legal action from No Doubt and criticisms from the Kurt Cobain estate.

Power Gig

Due in October, this sees Boston-based games company Seven45

Studios move into music gaming. The Six String controller doubles up as a real (and tunable) guitar. The coloured button controllers, familiar on plastic peripherals for other games, run across the top of the fretboard. The volume and tone buttons also double as start and back buttons for the game. A string dampener is in use during gameplay but can be disengaged when playing the instrument through an amp. It also has an AirStrike drum controller that operates through "air drumming", recognising the player's limb movements, making this as much about tuition as gaming.



Def Jam Rap Star

Set for a September release, it describes itself as "the first true interactive hip-hop music game experience". It launches in North America in October and Europe in November. The game comes with a microphone and acts featured include Drake, Ice Cube and Outkast.

Digital news in brief

• **Juniper** has forecast that mobile app sales will generate revenues of \$30bn (£20.5bn) by 2015, up from \$10bn (£6.8bn) this year

• **Apple** states that more than 2m people have applied for tickets for its free month-long iTunes Festival at the Roundhouse in London.

• **Samsung** is sponsoring the Last.fm Festivals platform where the music discovery service will make festival recommendations to its 40m users based on listening trends.

• **Apple** has started offering **Lala** customers refunds after it closed the service last month having acquired it in December.

• A Spanish court has ruled that the **CVCDGO** filesharing site does not violate copyright law because it does not host infringing content.

• App store **GetJar** has now delivered downloads of 1bn apps, making it the only store after Apple's App Store to cross the 1bn mark.

• **Nielsen** reports that 23% of mobile users in the US have a smartphone (up from 16% a year ago). Morgan Stanley forecasts global smartphone shipments will reach 500m by 2012, overtaking PC shipments.

• Premium music video channel **Vevo** is planning to launch in the Middle East in Q1 2011. It is currently only available in North America.

• Norwegian streaming service **WIMP**'s iPhone app has been approved. A premium subscription costs 99 kroner (£10.31) a month but there is no free ad-funded tier. It already has an Android app.

• **Apple** now has credit-card details of 150m customers on iTunes. More than 5bn apps have now been downloaded from the Apple App Store from a selection of 225,000 titles.

New services

• **SpotifyTV** lets users access Spotify on, well, their TV. It is currently only available to Nordic telco TeliaSonera's digital TV subscribers in Sweden and Finland. They must also be Spotify Premium subscribers.

• **ScatterTunes' V-Wrap** offers enhanced content (including photos, lyrics, videos and web elements) on album downloads costing \$16.99 (£11.58) in the US. Users buying the albums from other digital stores can upgrade to the ScatterTunes content for \$2.99 (£2.04).

Apps round-up

• **Unofficial Beatles' Liverpool (iPhone - £1.78)** Marking the band's 50th anniversary, this app offers a guide to 60 Beatles locations in their home city. It follows a similar app last year for The Beatles' London.



News publishing

Sonic branding contract to feature in campaign

England's 2018 bid to get Cutting Edge treatment

Branding

By Charlotte Otter

CUTTING EDGE COMMERCIAL is hoping England lands the rights to host the 2018 World Cup after providing the sonic branding for the team behind the bid campaign.

The music and brand consultants, who form part of publishers Cutting Edge Group, compose sonic logos and brand themes for sporting tournaments, government bodies and commercial businesses and in this latest project it will compose music for future England 2018 press conferences, events and campaigns.

Cutting Edge Commercial managing director Daniel Jackson says the team will create a new, bespoke piece of music for each event hosted for England's 2018 bid.

"We worked hard to portray a certain image and emotion which the 2018 team wanted the campaign to have, so although each piece of music for every event is individual, there is cohesion between each track and they provide a specific message and feeling to the listener," he explains.



"It is not just about picking a track because it sounds good, it's about making a piece of music as part of the brand idea along with the visual logo, the design and fonts that are used and so on."

The company retains ownership of all the licensing to individual works with royalties collected by Cutting Edge in the UK and Fintage Publishing worldwide.

Jackson says Cutting Edge was asked to take part in the project by England 2018 director of commercial and marketing David Magliano, who recognised the potential of sonic branding. Jackson adds that Cutting Edge will be instrumental in providing music for the World Cup if England is successful in its bid to become hosts.

"Every time the tournament will

be shown on TV or advertised on the radio, our music will be heard. Basically it will be an extension of the England 2018 brand idea and will be incredibly valuable to the company."

He also claims Cutting Edge's music can have a longer shelf life for a brand than one endorsed by a celebrity who might go out of fashion, and that the value of a composition can increase with a huge number of plays.

"The Intel theme alone is worth £2bn," says Jackson. "It is the most-played piece of music in the world. In time the value of the composition increases as the familiarity to the piece grows, which means a company ends up with a valuable asset rather than a separate piece of music over which they have no control."

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Rap classics find home

KASSNER MUSIC GROUP is extending its reach after signing an administration deal with We Blows Up Music which will see the publisher look after the rights to the first three Jungle Brothers albums.

The contract will give Kassner the rights to represent We Blows Up outside of the US and Canada and also includes tracks such as the Prodigy's Jericho, The Roots' Pussy Galore and The Black Eyed Peas' Like That to the publisher's roster, bringing new genres to the company.

The UK-based independent currently manages a number of catalogues including classic tracks such as Rock Around The Clock, You Really Got Me and All Day And All Of The Night. Kassner head of business affairs and international Alex Kassner says the addition of We Blows Up moves the company more into the leftfield.

"This is the first time Kassner will be administering any hip-hop

tracks and, in my opinion, the songs of the Jungle Brothers contain some of the finest examples of hip-hop in existence," says Kassner. "I believe these classic tracks are a great addition to the roster and a valuable addition to the company."

Kassner says he wants to introduce the Jungle Brothers to a new, younger demographic, adding, "The whole catalogue shows a lot of potential. We are already examining the possibilities of re-releasing a number of the earlier tracks and also the possibility of sync activity. I am really excited by the opportunities representing this fantastic catalogue will bring to Kassner."

We Blows Up Music representative Ron Skoler says, "We are enthused and excited to work together with the Kassner Music Group, a publisher that truly understands and respects our music."



Sync survey May 2010 by Chas de Whalley



Mars puts the World Cup TV ad rush in motion

FOOTBALL NOW PLAYS such a central role in Britain's cultural life that we are no longer surprised to find it featured in TV ads on a regular basis. But with the World Cup 2010 now

in full swing, brands and agencies alike have plugged into the four-week football fest like never before.

In Carlsberg's heroic Team Talk clip, for example, seemingly every

English sporting hero alive – and some dead ones, too – have been lined up to give our boys the boost they need as they leave the tunnel. The soundtrack here is Kasabian's rousing Underdog, the lead track off their 2009 album West Ryder Pauper Lunatic Asylum.

Ironically, perhaps, the EMI-controlled title was used to launch the album on a pan-European basis via a Spring 2009 Sony Bravia commercial featuring Brazilian midfielder Kaka. A little more than a year later and the TV screen manufacturer has dropped Underdog in favour of Geraldine by fellow Sony act Glasvegas. Published by Universal, the track comes on during extra time in an amusing ad centred on an old people's home full of former England players and managers including Terry Venables and Stuart Pearce.

Meanwhile, Sky – another high-profile media brand which uses the beautiful game as a platform for promoting its HD services – pushes a wider range of emotional

buttons in its World Cup – Do It Justice execution. This relies on a looped instrumental passage from Australian indie outfit The Temper Trap's international hit Sweet Disposition (Imagem) on Infectious to provide it with a widescreen feelgood factor.

Coventry's Warner-signed three-piece The Enemy also have considerable footy form, after ITV Sport signed their download-only song Be Somebody as the theme tune to its FA Cup 2009-2010 coverage. Now confectioner Kit Kat has secured the rights to insert the brass band intro to the trio's gritty 2007 hit We'll Live And Die In These Towns (EMI) into a cleverly-written Cross Your Fingers clip to heighten its sense of authenticity.

The fact that football is a young man's game is reflected in the contemporaneity of the music heard in the above ads. But for viewers of a certain age the new film from official FA supplier Mars sets pulses racing. Three Lions On Our Mars features

former England player John Barnes reprising his role as rapper-in-chief on the 1990 World Cup Italia song World In Motion – as penned by New Order's Peter Hook, Bernard Sumner, Stephen Morris and Gillian Gilbert alongside comedian Keith Allen and co-published by Warner/Chappell and EMI.

Originally released under the artist name of EnglandNew-Order, not only was this the legendary band's only number one single – and also its last release for the late Tony Wilson's Factory label – but it has consistently been voted one of the best football songs in the world ever since. Unfortunately it did not help the 1990 England team which was denied a place in the final by arch-rivals West Germany following Gazza's iconic tears and the inevitable penalty shoot-out. Let's hope things work out a little differently 20 years on.

UK admin deal for 'dynamic and creative' publisher

Upturn for Downtown with Sony/ATV link-up

Deals

By Charlotte Otter

DOWNTOWN MUSIC IS HOPING to boost opportunities in the UK for many artists on its books after signing a long-term deal with Sony/ATV Music Publishing, which will now represent the New York company's artists on these shores.

The agreement will see the major publisher administer artists signed to Downtown Music Publishing, including Santigold, Miike Snow, Mos Def and Rusko.

Previously Downtown artists were represented in the UK on a piecemeal basis with Downtown Music Publishing president Justin Kalifowitz adding that a variety of pluggers dealt with various parts of the company's catalogue on an ad hoc basis.

Kalifowitz says he hopes the Sony/ATV venture will help jump-start the careers of Downtown artists in the UK. He adds, "We are bringing Sony on board to be able to approach all the different labels who represent our artists in the UK and to be able to talk to them in



UK reach: Downtown president Justin Kalifowitz and Sony/ATV MD Rak Sanghvi (right) Mos Def

terms of sync and promotion.

"I'm excited at what Sony/ATV can offer Downtown in terms of opportunities in the UK."

Kalifowitz also notes that as well as being performers, all the artists in the deal are songwriters in their own right. Santigold currently is credited on the new Scissor Sisters album *Night Work* for the track *Running Out* and two songs on the new Christina Aguilera album, *Bionic*. Similarly, Miike Snow's Andrew Wyatt co-wrote *Change* for Daniel Merriweather

and has collaborated on Carl Barat's new album. Mos Def has contributed to two cuts on Gorillaz' album *Plastic Beach*.

"Although these artists have all had previous success in the UK we hope that, by getting a proactive company on board such as Sony, there will be far more opportunities for these artists in Britain, both as performers and in regards to collaborations, syncs and everything else," notes Kalifowitz.

The two companies had been in talks since Midem this year and Sony/ATV managing director Rak Sanghvi says he is thrilled Downtown is working with them. He adds, "Downtown is a dynamic and highly creative company with an extremely exciting roster."

"We are currently familiarising ourselves with all of the artists we have taken on and look forward to announcing a number of collaborations and sync deals in the very near future."

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Pos	SONG / Artist / Writer / Publisher
1	AMPLIFIER Imran Khan Kapoor, Kaif Prestige Music
2	CHIGGY WIGGY Kylie Minogue & Sonu Nigam Rahman T-Series
3	DOWN Jay Sean & Lil' Wayne Skaller, Larow, Sean, Cotter, Carter Bucks, EMI, Warner/Chappell, Sony/ATV
4	NAI JEENA Rishi Rich Hayer, Sidhu, Herawala Moviebox
5	GADDI Jazzy B Kadho, Shinda Moviebox
6	MASAKALI Dehli 6 Rahman, Josh T-Series
7	HAPPENING Wajid, Sunidhi Chauhan, Uvie, Farhad, Raja Muhstaq Sherwani, Sajid T-Series
8	TWIST Neeraj Shridhar Kamil, Chakraborty, Kumar Eros Music Publishing
9	AAHUN AAHUN Master Salim, Neeraj Sridhar & Suzie Q Kamil, Chakraborty, Shaikat Eros, Empire
10	CHORI CHORI TAKNA The Dark MC feat. Angel Laltonwala, Dark MC, Angel Moviebox

The economic gloom may be restricting our restaurant habits, but there is always a local curry house to cheer us up.

And our love affair with Indian food goes further than just spicy dishes – it stretches to what music we like to hear while we are at the table.

Topping the chart is Imran Khan's *Amplifier*, the only appearance from publisher Prestige Music.

T-Series and Moviebox are this week's publishing winners, gaining three appearances each in the charts, including Dehli 6's *Masakali* remix, *Happening*, penned by Jalees Sherwani and Wajid Sajid and Kylie Minogue and Sonu Nigam's duet *Chiggy Wiggy* in sixth, seventh and second place respectively.

Birmingham's *Moviebox* also hosts Jazzy B's *Gaddi* and Rishi Rich's *Nai Jeena* in fourth and fifth place.

Only *Down*, performed by Jay Sean and featuring Lil' Wayne provides major publishers a look-in, with EMI, Warner/Chappell and Sony/ATV making a showing in an otherwise independent chart.

Source: PRS for Music – www.prsformusic.com

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Anchor Butter	Paradise City	Rose, Hudson, McKagan, Stradlin, Adler	Universal	Menlo Park/High Class Family Butchers	MPM	CHI & Partners	Mad Planet
Audi R8	Eternal Source Of Light Divine	Handel	n/c	Elin Manahan Thomas	Decca	BBH	Soho Music
Barclays	You Spin Me Round (Like A Record)	Burns, Coy, Percy, Lever	Warner/Chappell	Dead Or Alive	Sony	BBH	n/a
Bernard Matthews	You Are So Beautiful	Preston, Fisher	Universal	Peter Lawlor	Water Music	Isobel	Sync Agency
Canon	The Walls Are Coming Down	West, Aurell, Lucas, Memon, Finch, Beckenham	cc	Fanfarlo	Warner	Dentsu London	Dan Rose
Carlsberg	Underdog	Pizzorno	EMI	Kasabian	Sony	Saatchi & Saatchi	n/a
Dreams Beds	Dream Baby Dream	Thornalley	Universal	Daisy Wood-Davis	Universal	Robson Brown	Soho Music
Finish	Epoca	Mueller, Cohen, Makaroff	Universal	Gotan Project	XL	Euro RSCG	n/a
Freeview HD	The Safety Dance	Doruschuk	Universal	Men Without Hats	Demon Music Group	18 Feet	n/a
Kellogg's Special K	Shine	Churko, Eubanks	Kobalt	Jill Pickering	C Squared Prods	Leo Burnett	Brand Amp
Mars	World In Motion	Hook, Morris, Sumner, Gilbert, Allen	Warner/Chappell, EMI	EnglandNewOrder	Warner	AMV BBDO	Soundlounge
Nescafé Gold Blend	Sway	Beltran Ruiz, Gimbel	Peermusic	Re-record	EMI	McCann Erickson	Platinum Rye
Nestlé Kit Kat	We'll Live and Die in These Towns	Clarke	EMI	The Enemy	Warner	JWT	Jeff Wayne
Nokia GPS Smartphones	Me & My Man	Macklovitch, Gemayel	Strictly Confidential	Chromeo	Back Yard Records	Wieden+Kennedy	Ricall
Sky HD	Sweet Disposition	Mandagi, Sillitto	Imagem	The Temper Trap	Infectious Records	WCRS	Tonic Music
Sony Bravia	Geraldine	Allan	Universal	Glasvegas	Sony	HS & P	n/a
Swatch	I Know What I Am	Marsden, Richardson, Heyward	Sony/ATV	Band Of Skulls	You Are Here Music	Swatch	Spark-me.com
Vodafone	What Must Be Done	Cave, Ellis	Universal	Nick Cave, Warren Ellis	Warner	Bartle Bogle Hegarty	Dominic Goodman
Renault Clio	The One And Only	Kershaw	Imagem	Chesney Hawkes	EMI, Chrysalis	Publicis	n/a
Next	Bohemian Like You	Taylor	Chrysalis	The Dandy Warhols	EMI	Next	n/a

News diary

ON THE WEB THIS WEEK

SPANISH JUDGES COMPARE FILESHARING TO BOOK LENDING

Miguel Pellitero: "If you borrow a book, you are not making any copy of such a book. If you download a music file, you are creating a new copy of such a file. Copyright? The clue is the title."
Jurgen Dramm: "How about cutting Spanish judges' wages by 50% and explaining the cut with lost tax revenue from the music industry. I am sure even the most senile Spanish judge would try to reverse the ruling."

EX-STEREOPHONICS DRUMMER STUART CABLE DIES



Gavin Kaufman: "This is very very sad news. Stuart you will be missed :("

Lisa Ainsworth-Barnes: "Stunned... how awful!"

Sky rockets into global view

UNEARTHED

LEADING BRITISH PRODUCER Paul Epworth together with Dallas Austin and Ivor Novello winner Greg Kurstin are among the names that have contributed to the debut album by Los Angeles teenager Sky Ferreira who will commence her UK assault this summer with the release of debut single *One* on August 2. The track has been produced by Bloodshy & Avant and co-written by the duo with Ferreira and Swedish songstress Marit Bergman. It boasts a clip shot by renowned photographer Rankin in Ferreira's native Los Angeles.

Ferreira boasts a fervent online fanbase which she has nurtured over the past few years via her official MySpace page in a manner which bears the hallmarks of Lily Allen's early hands-on approach. Indeed, her direct approach has been behind many of the collaborations that pepper her debut, including Bloodshy & Avant whom she contacted via MySpace prior to signing a recording or management contract.

Parlophone A&R director Elias

SKY FERREIRA



Cast list

Press William Luff, Parlophone **National radio** Tina Skinner, Parlophone **Regional radio** Martin Finn & Jason Bailey, Parlophone **TV** Emma Guirao, Parlophone **Online** Stuart Freeman, Parlophone **Product manager** Rob Owen, Parlophone **A&R** Elias Christidis, Parlophone **Management** Red Light Management

Christidis says she is a huge driving force. "She is not afraid to reach out to people most artists might think are unattainable," he says. "And when she does connect with people they really engage with her. Her musical

knowledge is vast; it's easy to forget you're talking to a 17-year-old."

With her MySpace friend count now in the millions, her music has started to leak into more mainstream quarters and in the UK she

has already caught the attention of everyone from *The Sun*, to *NME* and *Grazia*, all of whom have sung her praises over recent months.

Ferreira signed a transatlantic deal with EMI's Capitol label in the US and Parlophone in the UK last summer, dropping in to EMI's London office to put pen to paper with the major ahead of the Glastonbury weekend. The UK will now lead the international rollout with the aforementioned single, with the US to follow.

Christidis says they felt it important to do a deal that represented the international potential of her music. "It's essentially a joint-venture deal because while she is LA born and bred, we think she is an artist who can work in the UK, the US and internationally," he says.

Ferreira is part of the artist stable at Red Light Management alongside a roster that includes OneRepublic, Bat For Lashes and Good Charlotte. Her debut album will be released in the UK this October.

Dooley's Diary



Mojo spikes the punch at their own awards bash

DOOLEY TOOK A TRIP BACK TO THE SIXTIES last week at the **Mojo Awards** where there was more than a **hint of psychedelia** in the air what with Hawkwind seated on his left and Elektra Records founder Jac Holzman on the right. Dooley wasn't the only one dumbfounded by what surely has to be **one of the longest and bizarre acceptance speeches** in music award history. Accepting the compilation award on behalf of Amorphous Androgynous for pithily-titled compilation *A Monstrous Psychedelic Bubble Exploding In Your Mind Volume 2 - Pagan Love Vibrations Compiled And Mixed By The Amorphous Androgynous*, Gaz Cobain went from recollecting how he "plummaged [sic] the catalogue" to pointing out that his last award was for "tennis at school" via a long period of unintelligible rambling. Hmm maybe it was the free whisky. At the same event, **Roger Daltrey**

surmised proceedings succinctly when he took to the stage to award Kasabian with their best song gong, by saying, "I feel like I've been in a psychedelic bubble and this set looks



like John Entwistle's front room! Where the fuck am I?" Free whisky talking again? Dooley thinks so. Elsewhere at the event, did we really hear whispers of **a collaboration between Richard Hawley and Duane Eddy?** Surely

not! Eddy used his acceptance speech to thank both Hawley and the Sheffield crooner's manager Graham Wrench. All fingers and toes are crossed that the collaboration does indeed take place... Following his performance at the Summertime Ball at Wembley last weekend **Usher** took time out to pose for a photo with RCA's Craig Logan and AEG Live's Rob Hallett - who also moonlights as part of Usher's management team.

Directly after this shot was taken Usher flew off in a private jet to New York for Summer Jam gig in Meadowlands Stadium, proving to all and sundry that the rock'n'roll lifestyle isn't dead yet... **B-Unique's Penny Darbyshire got too excited** following the sign-



ing of Californian band Millionaires to the label. Here is the stunning Ms Darbyshire dressed to the nines in **millionaire bling**: looks like she could be giving tips to Usher... If the Copyright Tribunal had ears they would have been

burned to a cinder by now following **a sustained ear bashing at the PPL AGM** last week. Good old Fran Nev led the charge like a Texan sheriff vowing that his business with the CT is "unfinished". Executive director Peter Leathem joined in the fun pointing out one interesting nugget: PPL recently renewed its licenses for its Upper James Street premises. The PRS for Music licence cost them £3,140 while their own PPL license costs just £337. "So that's nearly a tenfold difference," he said, before promising that PPL "will be coming back for more" in its tussle with the Tribunal... One man who can afford all those licences is **Pink Floyd's drummer Nick Mason**, who was spotted among the packed rows at the AGM... Caught accepting the marketing capability award at this year's Marketing Society Awards for Excellence are **EMI Music's marketing vice president Mandy Plumb** and consumer insight and validation vice president David Boyle, looking pleased as punch alongside the event's host-



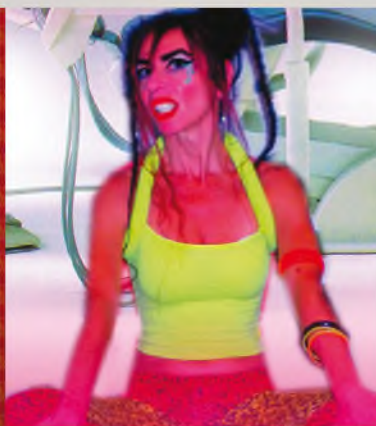
ess, Sandi Toksvig and the award's sponsor. Nice bow tie, David... Finally, in an age where technology wrongly grabs more headlines than the music, we were pleased to see that one cutting-edge communications company has been investing its R&D budget into something that can benefit us all - **all hail the Orange Power Wellies!** Basically **the gumboots generate "welectricity"** by converting the heat from the wearer's feet into a power source that can be used to recharge their mobile phone. Genius. If only someone could come up with an invention to persuade those who fork out hundreds of pounds on festival tickets to spare a few quid to buy music at retail.



Advertorial

MUSIC WEEK PRESENTS...

Your guide to the nine tracks on the third installment of our Music Week Presents free CD series



1. THE MYST World Peace

Contact Dale Olivier | daleolivier@matchboxrecordings.co.uk

Sussex-based band The Myst caused a media buzz by living in a large egg on Brighton seafront for a week during the Brighton Festival. World Peace is taken from the band's debut album *White Buffalo*, recorded at Rockfield Studios. Formed from two families – the three main singers Natasha, John and Peter Wilson are siblings – The Myst aim to push music boundaries whilst honouring the art of writing solid, real songs.

2. DONAE'O I'm Fly

Contact Reggie | reggie@myish.co.uk

I'm Fly is the first release from Donae'o's self-titled second album. Keeping up the consistency from his hit *Party Hard*, Donae'o has written and produced another smash sure to have clubs and dancefloors moving around the world. *I'm Fly* will be available for download on July 19 through Myish/Zephron Music.

3. MISCHIEF MAKERS FEAT. NATALIE MAY Play My Game (electro mix)

Contact Philip Omo | info@mischiefmusic.co.uk

Boasting 100,000 sales and production credits for the likes of Tinie Tempah, Sway and Ghetts, Mischief Makers are among the most versatile talents in urban music. *Play My Game* is the first single from the collective, who teamed up with Natalie May (whose hit *Sexy Sexy* was a summer anthem in 2009). It is set for release on July 5 via Mischief Music. The original has enjoyed support from Kiss, iXtra and Choice FM while other mixes include a huge dubstep remix and the DJ Naughty Dubfire mix from the star of UK funky.

4. NU:GEN Sweet Harmony

Contact Patrick Ruane | patitude@mac.com

The first release from St. Albans-based duo NU:GEN gives *The Beloved's* seminal *Sweet Harmony* the cover treatment and has been given a thumbs-up of approval from the band's Jon Marsh himself. This modern-day take will surely put these young fresh artists firmly on the global musical map.

5. INANNA Feels So Divine

Contact Dale Olivier | daleolivier@matchboxrecordings.co.uk

Inanna started her musical journey in 2004 after having a spiritual experience in a Buddhist temple in Bangkok; soon after, the songs seemed to flow through her effortlessly. *Feels So Divine* was a recent finalist for Song of the Year, judged by Grammy winners Norah Jones and Sheila E. Inanna's influences include Dido, Alanis Morissette and Donna Summer, while she also cites classical music as an inspiration. *Feels So Divine* is the title track from her uplifting debut album.

6. INCISIVE Do It

Contact Reggie | reggie@myish.co.uk

Fresh talent Incisive is the newest member of the Myish team, who have previously spawned artists such as Donae'o and Princess Nyah. Incisive is set to bring his fresh energetic hip-hop sound to the masses, confirming him as one to watch. *Do It* is taken from his self-titled debut album and is a taster of things to come. The album is available for download on August 2 through Myish Music.

7. K*LE When Things Go Wrong

Contact Dale Olivier | daleolivier@matchboxrecordings.co.uk

Born in the US but now London-based, K*Le is a female pop/rock artist with a powerful and melodic voice that shines over a big traditional pop production. *When Things Go Wrong* is taken from her self-titled debut album. K*Le was trained by Don Lawrence, the New York-based vocal coach who counts among his pupils Christina Aguilera, the Rolling Stones, U2 and Whitney Houston. She worked on this album with Cathy Block, whose songs have been recorded by Diana Ross, Kool & The Gang, Al Jarreau and New Edition.

8. JAMES FOLLETTE Ventriloquist

Contact Patrick Ruane | patitude@mac.com

London-based singer/songwriter James Follett classes his main influences as Otis Redding, Sam Cooke, Donny Hathaway and The Drifters and has been inspired by jazz, R&B and soul. He is currently working on his debut album *The Adventures Of Melvin P Jackson*, which promised to be a wonderful mix of these genres, taking the listener back to a time of real music – vintage with a modern twist.

9. LADY DENTIST Have You Ever Heard of the Lady D

Contact Dale Oliver | daleolivier@matchboxrecordings.co.uk

UK singer, rapper, writer and producer Alison Lestner – aka Lady Dentist – studied classical piano and, after meeting David Lestner in the Nineties, joined Dance Trance Romance feat. Lady Dentist. Since 2000 Lady Dentist's style has influenced many underground and well-known artists. New album *Transcendental Meditation* shows the diversity of Lady Dentist: if you like an album with variety, you will love this.

PICTURED

Up and coming (clockwise from top left): Inanna, Lady Dentist, Mischief Makers, Nu: Gen, Donae'o Incisive, K*Le, The Myst and James Follette

Features

TURNING OVER A NEW LEAF...



With an eye across the Atlantic Ocean and towards its southern neighbour, Canada is proving to be a fertile breeding ground for artists capable of bridging the divide between domestic and global success

ABOVE
Twin hopes: K'Naan will build on his exposure at the World Cup while Drake's album release should see him boost his international reputation

Country profile

By Larry LeBlanc

THROUGH THE DECADES, global markets have embraced such iconic Canadian music figures as Neil Young, Leonard Cohen, Joni Mitchell, Rush, k.d. lang, Bryan Adams, Shania Twain and Celine Dion.

Canada's small market size and sizeable government support infrastructure has more recently enabled its domestic music industry to develop a bountiful crop of acts for home and abroad.

This includes pop-styled Michael Bubl , Nelly Furtado and Avril Lavigne; mainstream rockers Nickelback, Billy Talent and Hedley; alternative-styled Arcade Fire, Feist, Broken Social Scene and Metric; Diana Krall in jazz; and Tegan & Sara in folk.

And, of course, there is now also "Biebermania" ignited by the puffy-haired 16-year-old internet sensation Justin Bieber from Brantford, Ontario. His album *My World 2.0*, the follow-up to last year's *My World*, has elevated him to the status of international pop phenomenon.

Canada's next global superstars will likely be MC Drake from Toronto and Somalia-born hip-hop artist K'Naan.

On June 2, reporters joined Drake and friends in a New York recording studio to hear a preview of his long-awaited debut album *Thank Me Later* which features guest shots from Jay-Z, Nicki Minaj, Alicia Keys & T.I. and Swizz Beatz. Its lead single *Over* was produced by 23-year-old Torontonian Boi-1da who has been making a name for himself working with Eminem and Dr. Dre.

Drake, who cut his teeth touring with label head Lil Wayne, hit the

road in the US in May with some 20 club concerts and 10 radio show events lined up. A US theatre tour will follow in the autumn.

And while their football team may not be flying the flag at the 2010 FIFA World Cup, Canada has representation in another way. Off the pitch, what you will most likely hear will be K'Naan's *Wavin' Flag*.

Lifted from his 2009 *Troubadour* album, the track was chosen as the official anthem of sponsor Coca-Cola's World Cup campaign. It is being used as the music element throughout a US\$300m (£204m) campaign and will be the soundtrack on all global TV commercials throughout the tournament.

A new version of *Wavin' Flag* has just been released as a single in 150 countries. It is available in 12 different duet versions: in Spain and Latin America, it features Latin superstar David Bisbal; in the US it features David Guetta and will.i.am; and in Japan K'Naan hooked up with pop star Ai.

"K'Naan is not only going to be a star, he's also going to be a major cultural force and a singular engine for social change, both in Canada and around the world," predicts Canadian producer Bob Ezrin (Pink Floyd, Alice Cooper) who recently recorded an all-star Canadian version of *Wavin' Flag* as a fundraiser following the Haiti earthquake. "He's a hell of a writer and *Wavin' Flag* has the hallmarks of a global anthem."

Despite such international activities, the Canadian music industry is being pummelled like a punching bag on the domestic front. There have been job losses, artist roster reductions, senior management reorganisations and talk of further cuts across the board. The slump is being felt through every sector of the entertainment business.

"My sense is that the [concert] market is better here [than in the US]," says Live Nation Canada chairman

Riley Connor, whose organisation dominates the country's concert sector. "That's the feedback I'm getting from agents. But there's no doubt that money has tightened up with the consumer. Ticket sales have slowed down for certain shows in the middle pack that everyone's income depends on."

According to Nielsen SoundScan Canada, total album and physical sales slipped in 2009 in Canada, while digital track and album sales reached new heights. While the digital music market has become an established business, it has not made up for physical losses.

Total album sales slipped 2.2%, from 35.9m in 2008 to 35.1m units in 2009, according to Nielsen SoundScan Canada. Physical unit sales

dropped 6.7%, from 32.5m in 2008 to 30.3m. Digital album sales jumped 42.3% to 4.78m up from 3.36m in 2008. Digital track sales

were up 38.3% to 56.3 million units. "We have a market still running at 75% physical, and that is down again this year," laments Randy Lennox, president/CEO of Universal Music Canada (inset). "People are buying music a song at a time, not an album at a time."

"Every suggestion that we get and everything we hear from the labels is the expectation that the physical side of the music market will continue to decline," says Humphrey Kadaner, president of HMV Canada which operates 127 stores nationally.

Music retail specialists like HMV Canada, CDPlus, Archambault Musique and Sunrise Records still handle the lion's share of music sales in Canada. This is in stark contrast to the US, where iTunes and mass merchants dominate.

"Our understanding from our suppliers is that we still have a leading market share in Canada," says Kadaner. "In the US, no [high street] retailer has a leading market



Randy Lennox

BELOW
Icon: Avril Lavigne, one of Canada's existing big international exports





share. Digital retailers have the leading market share. You certainly don't have a specialist retailer near the top."

Canada was once again singled out as a haven of international digital music piracy by the IFPI in its recent annual report on music sales.

The global industry association reported that Canadian music sales in 2009 were off 7.4% from 2008 due to "some of the world's weakest legal defences against piracy". According to the IFPI, Canadian record sales have plunged more than 50.5% in the past decade.

The IFPI report charges that "Canada is a major source of the world's piracy problem" while claiming that "a disproportionate number of illegal sites are hosted on Canadian soil."

Canada, in fact, was added to a priority watch list last year by the Office of the US Trade Representative because of its weak intellectual property laws and "enforcement measures".

"Given the levels of piracy, we don't look like a market of 30m people; we look like a market of 10m or 15m people," says Canadian Recording Industry Association president Graham Henderson. "If people simply paid for what they are taking, then the market could be two or three times bigger."

Henderson argues that the developing digital realm is just not working for most Canadian artists. "We have bands doing well, but our artists should be capable of producing far more wealth for themselves - and they just are not," he says.

Although foreign-owned majors EMI, Universal, Sony and Warner still dominate the Canadian music market, an ever smaller number of acts are being developed due to the majors reinventing themselves into diversified music entertainment companies by monetising access to music across a multitude of channels and platforms.

"That is directly related to piracy," claims Henderson. "Foreign investment, any investment, likes a rules-based environment where there is a reasonable prospect that an investment is going to be protected. By having wealth-producing acts [in the past], labels could afford to invest in non-wealth-producing acts. They could take big risks on young artists on their way up. They can't afford to do that anymore."

"The Canadian business is having a very difficult time," agrees Lennox. "So we are endeavouring to widen our business while trying to get copyright issues rebalanced. Drake, Nikki Yanovsky and the Canadian Tenors are all partnership deals that we have recently made. We have either joint or separate arrangements for Canada."



"If people simply paid for what they are taking, then the market could be two or three times bigger..."

GRAHAM HENDERSON, CRIA

In recent years, while the majors reshaped their A&R and significantly cut back on their direct domestic signings (though popular rock acts like Billy Talent, Finger Eleven, Serena Ryder, and Hedley were developed by majors), entrepreneurial Canadian indies - also benefiting from the growth in the popularity of MySpace, Last.fm and YouTube - emerged to become the primary market window for emerging national acts.

Among popular indie acts benefiting from these developments are Metric, Stars, New Pornographers, Bedouin Soundclash, Justin Nozuka, Tokyo Police Club, Hey Rosetta!, Wintersleep, The Dears and Alexisonfire.

"The book is still being written on just how well these groups are doing long term but they are certainly building careers for themselves," says Toronto-based entertainment lawyer Chris Taylor, president/CEO of Last Gang Records which has released music by Metric, New Pornographers and MSTRKRFT.

A signal that Canada's music scene has greatly shifted was Metric's success ahead of such established acts as Billy Talent, Hedley, Blue Rodeo and the Tragically Hip for group of the year at the Juno Awards earlier this year. The band also took home the best alternative album trophy for fourth album *Fantasies*, released on Last Gang in Canada and independently in the rest of the world.

Metric are featured on the *Twilight Saga: Eclipse* soundtrack and their song *Eclipse* (All Yours) was written with acclaimed Canadian film composer Howard Shore, best-known for his music for the *The Lord of the Rings* film trilogy.

"Metric are spectacular," says Live Nation's O'Connor. "They are now crossing over to a broader [mainstream] audience."

"Metric did sell-for-lease [releases internationally] for no reason other than it was the best of bad options," says the band's Montreal-based co-manager Matt Drouin who operates Crystal Math Music Group with Françoise de Grandpré. "They were prepared to fail, but fail on their own terms. We

sold more in eight weeks with *Fantasies* than we did in four years with [previous album, 2005's] *Live It Out*."

Metric's success may bode well for a new tier of cool indie-styled acts now emerging including Plants and Animals, Two Hours Traffic, Constantines, Spiral Beach, Cadence Weapon, Yukon Blonde, Thunderheist and Dan Mangan

Whereas in the past Canadian bands looked south to the US, they are now more likely to cross the Atlantic to seek touring opportunities. An increasing number of developing Canadian acts are taking their shows to UK and European audiences before touring the US, where

Lords of Canada National treasures



MICHAEL BUBLÉ

According to Warner Music International, Michael Bublé has sold 25m albums.

His earliest breakthrough came outside of North America, in South Africa and the UK - as a result, WMI staggered the international release of his 2009 album *Crazy Love* to allow him to make personal and TV appearances close to the release date throughout international markets.

The strategy paid off. *Crazy Love* has sold 5m units worldwide, including 1.6m in the UK, one of the singer's strongest markets.

Bublé starts a 23-date UK tour in Sheffield on September 27 including three nights at Wembley Arena.

He dominated this year's Canadian Juno Awards, taking home four of the five awards for which he was nominated.



ARCADE FIRE

This summer sees the return of Arcade Fire, fronted by the husband-and-wife duo of Win Butler and Régine Chassagn, who opened the doors worldwide for alternative Canadian acts in 2005 with their debut LP. With the title track of new album *The Suburbs* already available as a limited-edition 12-inch single, the record is released on August 3.

To support the album, Arcade Fire will tour extensively throughout the summer including performances at Ireland's Oxegen festival plus the Reading and Leeds festivals. Meanwhile, in Canada, the band is to perform at the Ottawa Bluesfest, the Osheaga Festival in Montreal and Olympic Island in Toronto.

K'NAAN

Wavin' Flag has already made K'Naan a household name in his adopted country of Canada, where it peaked at number two on *Billboard's* Canadian Hot 100 in February, fuelling his top artist and songwriter wins at this year's Juno Awards.

A charity version, produced by Bob Ezrin with an all-star cast of 50 Canadian artists under the name Young Artists for Haiti, debuted at number one on the Canadian Hot 100 in March.



DRAKE

Drake performed with Justin Bieber at this year's Juno Awards substituting

for Ludacris on the hit *Baby*. Drake was named best new artist and won best rap recording for his mix-tape track *So Far Gone*.

With seven awards Drake, who got his start as a child actor on the popular Canadian teen show *DeGrassi: The Next Generation*, was the most nominated artist at this year's MuchMusic Video Awards.



NICKELBACK

Alberta's Nickelback signed a three-album/three-tour deal with Live Nation in 2008 estimated to be worth between US\$50-\$70m (£34-£48m). Under the deal, Live Nation acquired 12 separate artist rights to feed its global distribution pipe.

"We just did our run across Canada with Nickelback," says Live Nation Canada's Riley O'Connor. "It was all sell-out business. It was spectacular business, in fact."

the competition can be fierce and the opportunities limited.

"This year is a busy year for us in the UK," reports Helen Britton, co-owner of Toronto-based Six Shooter Records, distributed by London-based ADA Global. "We've released [albums by] Hawksley Workman and Shout Out Louds. We are releasing and touring Amelia Curran, Justin Rutledge and Luke Doucet in the UK in the autumn. We will be doing *The Beauties* when we are able to get them there to tour."

From June 29 to July 1, eight London venues are playing host to 19 Canadian bands under the marketing umbrella Canadian Blast and The Local Present CANADA. Among those being showcased are Hawksley

ABOVE LEFT

Fantasy revival: Canadian indie band Metric have enjoyed a renaissance courtesy of latest album *Fantasies*

Features



ABOVE
Transatlantic tenors: Canadian Tenors will feature at a Canada Day show in London next month

Workman, Ghostcat, Dan Mangan, Ruth Minnikin, Think About Life and Diamond Rings.

In addition, Canadian Blast, along with Canada Day London, will present a July 1 (Canada Day) show in Trafalgar Square featuring Hawksley Workman, Canadian Tenors, Richie Hawtin, Sarah Harmer and others.

Overseeing this UK push is the Canadian Independent Music Association (CIMA). "There are all kinds of Canadian acts in Europe and the UK in June," explains CIMA president/CEO Duncan McKie. "We want to get them in front of the punters. There's an industry turnout for this as well."

With funding from an Ontario government programme, the Toronto-based music trade association recently hired part-time export reps Shain Shapiro in London, Caroline Chia in Chinese Taipei and Joel High in Los Angeles, to promote Canadian independent music abroad.

McKie emphasises the strategic importance of the UK market. "The UK is the jumping-off point for the European festival circuit," he says. "It became clear that the best way to deal with the UK market was to have

someone there. The benefits have been immediate."

As Canada's music business has evolved internationally and, with more opportunities available through more platforms than ever before, so the importance of government-based funding has also increased.

"Government funding is a real leg-up, an advantage that we have over a band based in St Louis or elsewhere," says Taylor.

The bedrock of Canada's music industry is the Foundation Assisting Canadian Talent On Recordings (FACTOR), a non-profit organisation that operates with contributions from radio broadcasters as well as the Canada Music Fund, administered by the Department of Canadian Heritage.

By providing assistance toward the growth and development of the Canadian independent sector since 1982, FACTOR has played a pivotal role in Canada's emergence as a global music player. In 2009, it provided C\$12.5m (£8.25m) support for the indie sector.

But given the music industry's continuing downturn, it may not be enough.

"If you look at the net incomes of the Canadian independent music companies you'd wonder how some of them survive," says McKie. "They do get a lot of government [financial] support and that helps. What we are seeing more are companies trying to depend on their artists' touring revenues to survive. They are becoming as much management companies as they are music production companies."

"I have a Sarah McLachlan record [Laws of Illusion] so I have a heartbeat," boasts Ric Arboit, president of Netzwerk Records in Vancouver. "I also have a catalogue of 25 years. But I have come to the realisation that we are a development label. I will assist in getting something started. Then, when it needs to jump to the next level elsewhere, I have no issue with it going that way."

Canadian copyright reform A 'ba



The latest in a series of proposed Canadian Copyright Act reforms, Bill C-32 announced on June 2, would make it illegal to crack the digital encryption on material protected from duplication.

Industry Minister Tony Clement (pictured) and Heritage Minister James Moore introduced the legis-

lation at the Electronic Arts video game studio in Montreal. And the federal Conservative ministers veered from standard protocol, where MPs introduce bills in the House of Commons, to illustrate the importance of copyright to Canada's cultural industries.

The proposed bill is the Canadian Government's third attempt in a decade at updating copyright laws in order that Canada can ratify the 1996 World Intellectual Property Organisation (WIPO) treaties that would bring it in line with international standards.

The legislation's introduction follows cross-country consultation held by Clement and Moore last year. The bill, if passed, would put more teeth in copyright protections for those who make software, films and other such works.

If enacted, Bill C-32 will bring changes to both commercial and non-commercial activities in areas including electronic commerce and ISPs.

As part of what they call a "balanced approach," the Tories' proposals will allow Canadians to copy music from

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(SEPT 6)



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(OCT 4)

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NOTTINGHAM, UK: Sept 23, The Maze
NEWPORT, WALES: Sept 25, Le Pub
SHEFFIELD, UK: Sept 27, The Grapes
WAKEFIELD, UK: Sept 29, Henry Boons

LUKE DOUCET

WINCHESTER, UK: Oct 19, The Railway
LONDON, UK: Oct 20, Luminaire
BRIGHTON, UK: Oct 21, The Prince Albert
BRISTOL, UK: Oct 25, Bonaventure
WAKEFIELD, UK: Oct 27, Henry Boons
SHEFFIELD, UK: Oct 28, The Grapes



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hawksley workman

LONDON, UK: June 30, Club 229

LONDON, UK: July 1, Canada Day Celebrations, Trafalgar Square



anced' approach to bring Canada in line

CDs or elsewhere to digital music players or mobile phones. Format shifting would be considered legal for personal use as long as no digital lock is circumvented.

"We are modernising Canada's Copyright Act to better address the challenges and opportunities presented by the digital age," Clement told *Music Week*. "These changes will enhance the ability of copyright owners to benefit from their work. They also offer internet service providers, educators, students and businesses the tools they need to use new technologies in innovative ways, allowing Canadian consumers to fully engage in the digital age."

Bill C-32 proposes limiting the liability of ISPs and operators of internet search engines for the copyright infringements of their subscribers.

Under the proposed regime, however, copyright owners would be entitled to send a notice of claimed infringement to an ISP. The recipient would be obliged to forward it without delay to the alleged infringer identified in the notice and, for a period of six months to one year, retain records that would help determine the identity of the alleged infringer. Only if the plaintiff successfully applies for a court order requiring the ISP to do so, would the identity of the alleged infringer be released.

Both the Canadian Recording Industry Association (CRIA) and Canadian Independent Music Association (CIMA) have welcomed the introduction of copyright reform legislation.

"We thank the government for taking this step to protect the right of artists and other rights holders to earn a living from their work," said CRIA president Graham Henderson in a statement. "We are witnessing the emergence of thriving, legitimate online markets in other countries that have implemented robust copyright rules. With the right rules here, there is no reason Canada could not follow the same path."

IFPI chairman and CEO John Kennedy welcomed the news that the Canadian Government "is at last looking to update its copyright laws".

In a statement, however, Kennedy cautioned that, "The publishing of this bill is only the beginning of a process and some of its provisions must be amended in order to bring Canada in line with its international treaty obligations as well as evolving international norms. As it is, it simply does not go far enough to protect creators and producers in the digital environment."

Clement has said Prime Minister Stephen Harper's government wants to fast-track Bill C-32. The minister has invited opposition parties to the negotiation table in hopes of hammering out a final bill over the summer.

"There might be a number of amendments, changes and clarifications through committee," says CIMA president/CEP Duncan McKie. "I think there are some contradictions in the bill in respect to what is an infringement and what isn't."

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THE GRIME REAPER

Hard work, determination and talent has seen Dizzee Rascal rise from being the grimy boy in the corner to the main man of British urban music – and with a fifth number one single under his belt, he is reaping the rewards he always believed he could achieve

Artist profile

By Stephen Jones

WHEN SIMON COWELL WANTED AN ARTIST to record a World Cup theme tune for England it was no surprise that he picked up the phone and called Dizzee Rascal.

Along with his number one album *Tongue N Cheek*, the rapper has enjoyed five number one singles – an achievement all the more special because four of those were all released on his own independent label Dirtee Stank. Working very much on his own terms and at the top of his game, Dizzee has cemented his position as one of the UK's leading male solo artists and in February he walked away from the Brit Awards with a statuette emphasising the fact.

Stories celebrating such milestones are often characterised by tales of some lucky break, a turning point that made the difference, but Dizzee's story is one of the sheer hard work and determination that has driven his talent to the fore.

Radio 1Xtra presenter – and Dizzee's official tour DJ – DJ Semtex says, "What's great about Dizzee is his soul; what he knows, his attitude towards life, his level of professionalism and creativity. I haven't seen anybody else who encompasses all of those features. He's a very unique individual."

His current label Dirtee Stank was resurrect-

ed from Dizzee's early career prior to his three-album run with XL Recordings. Nine years ago, as a 16-year-old drum&bass DJ and pirate radio regular, Dizzee used Dirtee Stank as a vehicle to put out 15,000 white labels.

His manager Nick Detnon explains that the story really began when he was managing producer and MC Wiley and looking for help with an early Roll Deep Crew record, *Bounce*.

"We needed a chorus and Wiley informed me there was 'an annoying little kid keeps hassling me who's got a hook that he does on the radio which could go on this song'. That was Diz."

Wiley tracked him down, brought him to the studio, laid a verse and a chorus down and really hit it off. "He gave me a two-track demo which I liked and then we started working together and the second or third song we did was *I Luv U*. We cracked on from there," says Detnon.

I Luv U, about teenage pregnancy, gained the attention of then Mo' Wax label head Toby Feltwell. With XL founder Richard Russell's enthusiastic backing – and that of his then A&R scout Nick Huggett – Feltwell explains they had set up the Platinum Projects imprint to "not spend much money and do interesting stuff".

Feltwell recalls that he was listening to a lot of reggae, rap and dance music when he first heard about Dizzee through the Big Apple Records shop in Croydon, a key player in the origins of dubstep.

"Nick [Detnon] handed me a bunch of tracks, pretty much everything Dizzee had done up to that point, 20 tunes, and it was what I had been searching for a long

time," says Feltwell. "We were trying to find something that was relevant. The first album is taken from those tunes recorded in his studio. Richard was totally into it at the start. We thought about playing it to [Mo' Wax managing director] James Lavelle but we weren't sure he was going to get it. Richard was tenacious in making sure we got it."

Feltwell remembers that at the time, despite being concentrated on rap music, he was surprised to hear a British rapper who sounded both unique and full of star potential.

"The originality in the way he rapped was really shocking," says Feltwell. "Musically the beats were amazing as well but as a rapper/MC he was at a level I hadn't witnessed before. It was one of those kind of dream moments if you are in the business of being an A&R man."

To his frustration Feltwell had to leave the XL fold for pre-arranged legal training at Davenport Lyons the day after signing Dizzee and he was forced to hand over the reins to Huggett. But they kept in close contact, speaking several times a week even after Feltwell had relocated to Japan, adding that they "co-A&R'd it" and that he was proud the 2003 Mercury Prize-winning debut album *Boy In Da Corner* retained a Platinum Projects logo.

Detnon explains, "He left the day after he signed Dizzee but what he signed was the record that was released. The thing that [made us] sign was Toby's approach to the whole thing."

Detnon and Dizzee's bond was cemented in the after-

BELOW
Shout out: Dizzee Rascal has joined forces with James Corden to re-record *Tears For Fears'* *Shout* as an unofficial England World Cup song





math of the rapper being stabbed six times in Ayia Napa the week of his debut album's release.

Detton says: "I can't deny that what happened in Ayia Napa was definitely a key moment, for a lot of reasons. I went out there after it happened, we had to sit down for a few weeks, I had to nurse him back to the point where he was strong enough to get home. Stuff like that, it gives you a deeper bond than possibly a normal artist and manager would have quite early on. You know you have got each other's back and like any good relationship it is built on trust. We trust each other's judgement implicitly."

"Then instead of 'stabbed rapper', Dizzee became known as 'stabbed rapper with a Mercury Prize', a double-hype that some people, disgustingly, thought was something the record company might have cooked up – which was ridiculous."

The success of Dizzee's three albums (see sidebar on page 23) in the XL years, when he sold more than 600,000 records under the guidance of Huggett and Russell, has been well documented in *Music Week*.

But alongside the albums, crucial to his success have been Dizzee's live performances. Peter Elliott, managing director of booking agent Primary Talent, got involved with Dizzee just after the release of his debut album and admits that in the aftermath of the stabbing the live appearances took some strategising.

"The reputation of grime music was not great," says

Elliott. "We came up with a strategy of being careful where we played, making sure we had no trouble at any show. We steered clear of certain cities where something was going down, gang trouble, or where there was gang crime."

Elliott recalls that urban music gigs at the time were acting as a something of a magnet for gangs as somewhere to meet up and sort out their troubles. "We had lots of conversations with promoters and police," recalls Elliott. "We got from the point where the police were very, very suspicious through to the point where they thanked us. I have a letter from Lancashire Police thanking Dizzee for being an incredible professional. A key part of his live development was making sure kids and their parents felt safe about them going to his shows."

Elliott adds that he always knew the rapper was going to enjoy mainstream success. "He's always had it in him. He's always been a superstar on stage. But it became very obvious very early on – his thirst for knowledge, the way he always watches other people perform. He just wants to know how other people do it. I had him support Red Hot Chili Peppers in Europe for some dates and he studied their show – entirely different music – how they worked the crowd, how they did the show. He just absorbs little touches from people. He's always looking to improve what he does."

Breakthroughs, whether supporting Justin



Timberlake on tour or the first appearance on the Friday Night With Jonathan Ross Show, were continually embraced and increasingly opened Dizzee up to a new audience. Elliott considers Dizzee's seminal breakthrough moment arrived during his mid-afternoon Reading Festival performance in 2008 when "he blew the crowd who came to criticise away".

This came on the back of the release of the Calvin Harris collaboration *Dance Wiv Me*, the first release on Dirtee Stank after leaving XL, which spent four weeks at number one.

Detton says, "There was a feeling from both me and Diz, which comes from going here, there and everywhere – going to the Lower Never Wallop Organ Fest, performing among a crowd of people that aren't your crowd – that they all bought into him as an artist and as a person, but they didn't necessarily have the song to buy into. We didn't have that song for the 'everyman'. We thought if we could make that record we could really achieve. That was how *Dance Wiv Me* came around; something to strip on to Maths + English to sell more copies. But we offered it to XL and they weren't interested – they possibly felt it was a bit of a different direction."

PIAS product director Ian Dutt, who handles the sales, distribution and marketing for Dirtee Stank, first heard the "clear hit" on Radio 1's Zane Lowe session, although he says it was not until after the success of the single *Bonkers* that thoughts turned to a new Dizzee album. Until then conversations had revolved around sorting a release for grime collective Newham Generals.

Dutt says: "Dance Wiv Me just spiralled out of control and there was no long plan. They just wanted an outlet for trying new things. In early 2009 we started talking about how we capitalise on *Dance Wiv Me* and then Nick played me *Bonkers* and we decided to take the same route and not try to restrict ourselves to trying to release singles within the normal album campaign structure."

But after *Bonkers*, naturally the focus turned toward the matter of putting together an album and how best to bring it to market.

"It was about empowering them to release digi-product the way they wanted to do it," says Dutt. "It was very much a partnership, we would talk three or four times a day about the best way forward."

"I have always thought from day one he would do a

ABOVE & LEFT
From new kid on the block to label chief: Dizzee has high hopes for breaking urban talent via his revitalised label Dirtee Stank (below)

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lot of albums. There was no precedent to suggest that would be the case. In fact, quite the opposite – you are lucky if anyone gets past two in our world,” says Detnon. “I always thought he would be an important voice and have a lot to say and make a lot of records.”

Detnon recalls that he and Dizzee were reasonably self-sufficient when it came to producing and A&R'ing the records, generating marketing ideas and videos.

“We were doing a fair amount of the work. XL did a great job in helping us get him out there and getting him established,” says Detnon. “I didn’t want to go back into a standard percentage royalty negotiation – I didn’t think that was appropriate because I thought we had enough [to continue alone].”

In turning pop with fourth album *Tongue N Cheek*, Dizzee maintained his edge while blending his early sounds with an array of genres and appealing to a wide-spread audience. Detnon explains that he had deliberately signed a three-album deal with XL – with the eventual plan to restart *Dirtee Stank* and set up distribution with PIAS.

From pestering MC Wiley to being proclaimed by Wyclef Jean as one of the best rappers in the world, it has been a long journey and one that Dizzee is now looking to put down in words in an autobiography – *The Dizzee Rascal Story* – set for release via his own *Dirtee Books* publishing arm.

“The first 25 years of his life... there is an amazing phenomenal story there, from child to winning a Brit,” says Detnon.

“Diz always used to say, ‘This is history, man. This is history...’ and I always said, ‘Yeah, yeah... of course.’

But we have definitely done something now, no question about it!”

PHOTO: John Marshall/menternational



LEFT
Standing tall: Rascal made good as Dizzee wins the 2010 Brit award for best British male solo artist

Album by album Detnon on Dizzee's discography



It became clear early on that Nick Detnon (left) and Dizzee Rascal's working relationship would become crucial to the rapper's future success. “When Dizzee started out there were a lot of people trying to do what he was doing but he listens to people,” says Radio 1Xtra presenter DJ Semtex. “A lot of artists, especially from that era, had problems listening to their management but he was a true artist. It was always about the art first and foremost.”

The multi-talented duo's working relationship flourished in the studio while making the records. When asked what he does, Detnon replies: “Basically down there [in the studio] you have got to do whatever you have got to do, whether that is engineering, producing, writing, co-writing, managing, kicking people's doors in, negotiating contracts, wiping people's bums... nobody else is going to do it, so it's Operation: Get The Job Done. I just gave him the palette to crack on.” Here Detnon talks us through Dizzee's discography.

BOY IN DA CORNER | XL July 21 2003 Chart: 23 (gold) Sales: 250,953

Singles	Release Date	Chart peak	Sales to date
I LUV YOU	May 2003	29	10,993
FIX UP LOOK SHARP	Aug 2003	17	109,435
JUS A RASCAL	Nov 2003	30	44,767



“The albums are always honest interpretations of where Dizzee is at and when Dizzee was on the street at 16 as a confused creative person in a non-creative, destructive environment – that's where he was at for *Boy In Da Corner*.

“The first one was the golden glory period. Here he was just making songs, tunes, things that were on his mind – getting all that kind of first album stuff out – he was probably not even realising he was making an album but we were stacking up a nice selection of tracks.”

SHOWTIME | XL September 6 2004 Chart: 8 (gold) Sales: 172,476

Singles	Release Date	Chart peak	Sales to date
STAND UP TALL	Aug 2004	10	58,249
DREAM	Nov 2004	14	39,909
OFF 2 WORK/GRAFTIN'	Mar 2005	44	8,338



“The first album was pure studio work and it was fun making music. And then you get that success and then the work, the promo, kicks in and the way it went with the Mercury [Prize] so you have to get another record out quickly to avoid the curse.

“Showtime is kind of post the success of it all, being detached from friends and post the [Ayia Napa] attack. We were making the record in between promos, forcing it along because you have to – that record sounds like that.”

MATHS + ENGLISH | XL June 4 2007 Chart: 7 (gold) Sales: 173,685

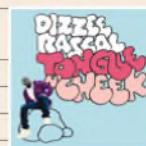
Singles	Release Date	Chart peak	Sales to date
SIRENS	May 2007	20	44,095
PUSSYOLE (OLD SKOOL)	Jul 2007	22	58,719
FLEX	Nov 2007	23	89,023



“It was dipping our toe in something, broadening the pallet a bit, and just making the central theme of it 'Dizzee' and doing something a bit wider, like with the Arctic Monkeys collaboration. Making *Flex* was a key moment. *Flex* was doing something we really liked, a bit garage, a bit housey, and that was something that was questioned at the label. But you can't make *Boy In Da Corner* all the time, you can only make where you are at. *Flex* was a good little party record and it turned into a mini-hit, a little anthem. [There was a] genuine kind of love for it, and the same with *Old Skool*.”

TONGUE N CHEEK | Dirtee Stank September 21 2009 Chart: 3 (platinum) Sales: 302,760

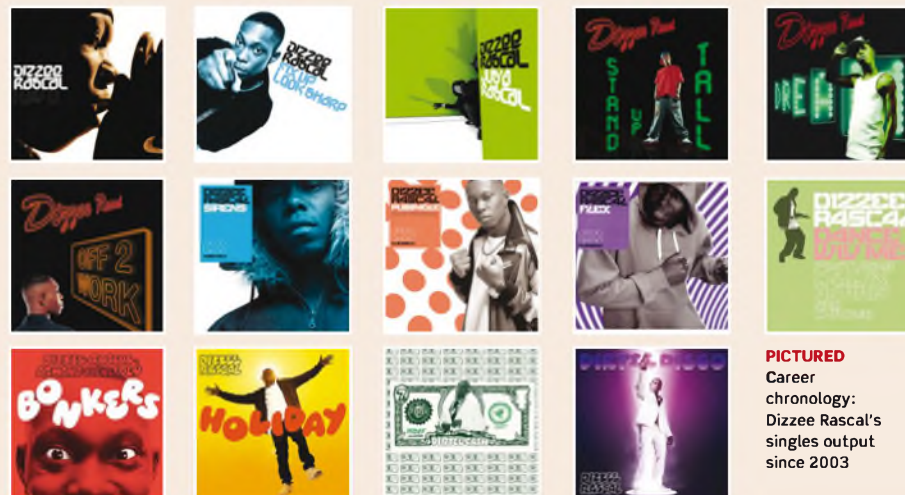
Singles	Release Date	Chart peak	Sales to date
DANCE WIV ME	Jun 2008	1	518,375
BONKERS	May 2009	1	490,228
HOLIDAY	Aug 2009	1	314,749
DIRTEE CASH	Nov 2009	10	158,750
DIRTEE DISCO	May 2010	1	108,794



“It's never stopped: four albums in six years – pressure drives things. I don't know what it would be like to have a bit of time off. Just when we thought we were done with *Maths + English*, we made *Dance Wiv Me*, which was a kind of experiment primarily... almost stripped on [to *Maths + English*], but it ended up supporting the next record.

“*Maths + English* was going towards a slightly more dance thing and without *Flex*, *Dance Wiv Me* wouldn't have been conceived. The first 16 bars of *Dance Wiv Me* started out on a house remix of *Flex* and it got taken off very quickly – it was far too good to be given away on a remix.”

Chart data: OCC



PICTURED
Career chronology: Dizzee Rascal's singles output since 2003

Features

DISHING THE DIRTEE

Dizzee Rascal reveals all to MW...



Congratulations on your fifth number one (Shout). How does achieving it compare to your first?

It's got different connotations. It's not just number one - I'm the first solo artist in British history to have four number ones on one album. And it's an independent album. It's all shit that's a bit unheard of. It feels weird it's never been done before. It's mad. I am just glad that the chorus on Dirtee Disco, "Disco, disco, disco!", worked because if it hadn't I would have felt like a complete cunt.

A year ago did you think you'd be where you are now?

I kind of had the plan for it. I have got the drive for it. I said

there was no reason I couldn't be up there at the top. There is nothing I can't do. I always believed I could be successful, I just didn't know how. At the beginning I was just writing hardcore rap lyrics or grime beats, really just concentrating on my immediate surroundings, which was the M25, dodgy raves and dodgy clubs... I always wanted to be as big as I could

When you started out there were a lot of garage MCs trying to do what you have done, but you were the successful one - what have you done differently?

Working with good people, people [like manager, Nick Detnon], we have just worked so closely. The hours I've put in, a lot of real intensity, a lot of sacrifice as well. A lot of people my age now are just only really taking work or their career seriously - I was doing it [aged] 14 or 15. I was on pirate radio late until 4am and then going to school, running around putting out white labels, all the hours in the studio, all the way back then.

Wasn't it on pirate radio that Roll Deep Crew's Wiley discovered you?

Wiley found me through me pestering him. He was the one who gave a shit in the beginning. I wanted to be a drum&bass DJ. I would have been happy with that. I got as much influence from drum&bass MCing as I did from Snoop Dog or Tupac. I used to buy records and every now and then I would see Wiley. I was on Rinse FM, one of the biggest pirate stations. One day he took notice. They had

this track they [Wiley and Detnon] were working on and he called me up and I was there in 20 minutes

How influential has your manager been and how does the relationship work?

Majorly. We're partners. We're tight as friends. It gets intense. Nick has got an acute business mind as well as being a fucking really great musician and producer. We bounce off each other and he has got the experience, he has been in the game a lot longer than me, understanding hip hop especially. We're both really strong-minded and don't take no shit, go for it and won't be told no. It just works.

You have not had turning points in your career, more breakthroughs. What have been the important ones?

It's got to be the Brits because it was like being shunned for so many years... like teased and never getting it: they nominate you and you get nothing. And then getting it, and it being the biggest thing, and then the performance on the day as well. I think that was a lot of people's introduction to me on a major scale. People weren't too sure about me, whether they liked me or not, and I was here.

Another would be my first number one and the fact it was independent and on my own label. A lot of artists when they switch labels when their deal is up, it can go either way. It was definitely a risk but I was up for the challenge. I followed Jay-Z and Master P and all these moguls and I loved the idea of that. I always thought of myself as

.....Big shout to Dizzee.

Back of the net.....What a result!

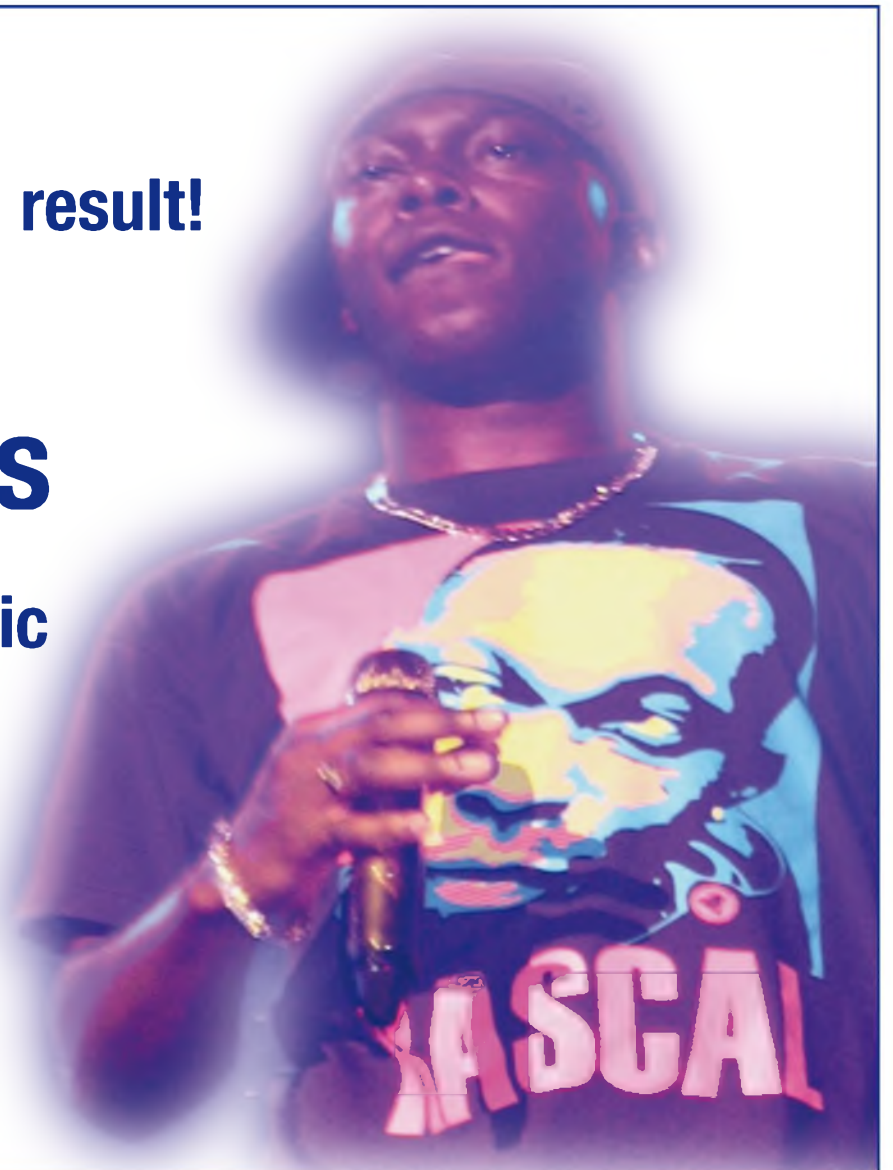
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"I would love to do something with Marilyn Manson - something big and dark, but epic..."

a bit of that anyway. Before I had the deal at XL I sold a lot of white labels on Dirtee Stank. I loved the buzz of that.

And going platinum. I always said I wanted to go platinum on this album, on an independent. I never got a platinum album when I was on XL. Four number ones and a platinum on an independent all within a year. There have been so many favourite moments. Glastonbury, Ibiza Rocks, touring with Red Hot Chili Peppers, Justin Timberlake... I know my job when I am supporting them - I am there to hype up the crowd. But the Brits - that was something else.

Talk me through the effect that coming close to death, being stabbed six times in Ayia Napa, just before you won the Mercury Music Prize had on you?

I didn't really know what the fuck was going on. I was a bit lost after it. I was really depressed but I was homicidal as well. Something like that can't just happen to you; if you do survive it, it's a massive, massive shock to the system. I was so sick and so ill. It was shit - shit the fact someone could do that to you and get away with it.

One of the hardest things for me was just to keep doing what I was doing as far as the music was concerned. It was too easy to try and do something stupid. There were enough people around me that would have followed me to do something stupid. Revenge? I was that way inclined before I got stabbed anyway. I was that kind of kid. Violence wasn't a new thing.

There was maybe a part of me that thought one day it was going to happen anyway. There had been other attempts. But I genuinely didn't deserve that as well.

What stopped me? Maybe winning the Mercury. Maybe the fact that I was working, the timing. It was so mad that it looked like a publicity stunt. Some people thought it was a publicity stunt. The way it came together. I got stabbed. I broke through. I had this album. I saw

the comparisons to people like Tupac. I was a massive fan of Tupac before and then I saw the similarities in my life. And maybe that's what helped me carry on and be strong.

I think I can be quite a nice guy. I can be quite a nasty guy, too. Don't get me wrong; I have been known to be a bit of a bastard as well. My faith in people - it made me appreciate my life, not to waste it, and maybe making the music kept my faith in people.

Now I never get up without looking forward to the day. That's helped with the drive - knowing I could die and how easy it is to die. That's what has helped me strive.

Why I have been so prolific? Maybe because of that, how close I have been to death. I don't waste jack shit.

You have collaborated with a wide selection of acts. How do you decide who you are going to collaborate with and who is next?

Sometimes shit just comes to your lap. Like Bonkers. They just handed it to me. I heard after it was a hit that they had given it to someone else - I don't want to get into who, I am glad I just fucking got it basically. It was luck of the draw, knowing what to do with it once I got it.

I would love to do something with Marilyn Manson - something big and something dark but epic. I have done a lot of quite happy shit recently, but if I did some dark shit I would want it to be big. Marilyn Manson would be on a different scale. And maybe Daft Punk. It is going to be hard to beat the Kanye thing [the 2008 Grammy performance] - that was outrageous.

How have you made a pop album but managed to maintain your edge and blend those early sounds?

Just through being hardball, knowing it's about the music and accepting all different kind of people and trying to rap into what they like and why they like it and executing that in my own way. I am embracing the positive sides of

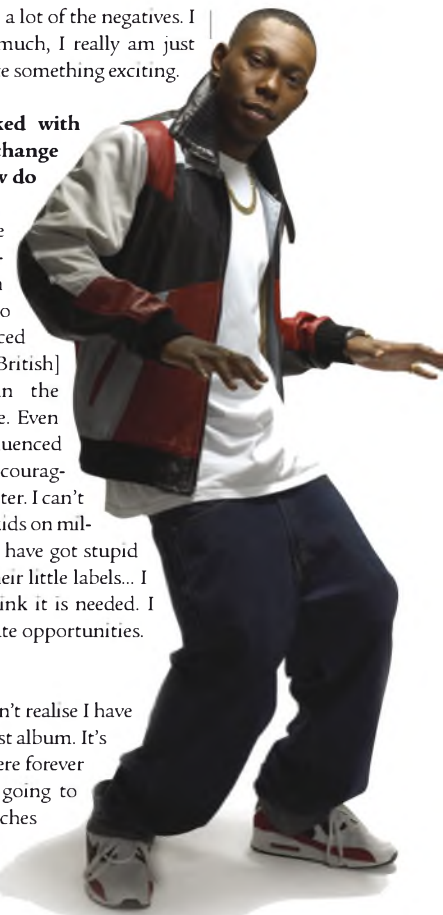
my life whereas before it used to be a lot of the negatives. I really don't care about that too much, I really am just about the music and trying to create something exciting.

The UK Top 10 is now packed with British urban artists, a big change from when you started out. How do you think that has come about?

Partly because of me, what I have been doing over the years. This generation now, it's embedded in them. Rap's not new, not alien to them anymore. People have embraced it. It's interesting to see that the [British] rappers are selling more than the Americans - that's inspiring to see. Even though I am still quite heavily influenced by American rappers, it's quite encouraging to see the British acts doing better. I can't wait to see in five or 10 years' time kids on million-pound deals, little Jay-Zs who have got stupid amounts for rapping, who have their little labels... I can't wait until it's standard. I think it is needed. I have reignited Dirtee Stank to create opportunities.

What's next in the pipeline?

What happens happens. People don't realise I have been going to America since my first album. It's not a new territory. I could tour there forever already. But blowing up there is going to take one song that just really reaches them and spending some time out there - I haven't even got a record deal for this album [in the US]. If you want to be real, I have only just cracked here.



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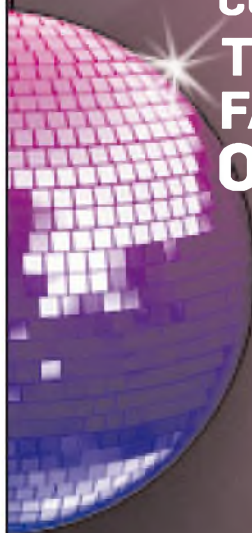
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Features

KNOW THEIR RIGHTS

Audiovisual rights clearance throws up problems in territories across the globe. Indeed, licensing's grey areas seem to be growing by the week. Here Susan Butler attempts to untangle this worldwide web

Licensing

By Susan Butler



OVER THE PAST FIVE YEARS, there has been so much focus on the complications digital music services encounter when trying to license entire publishing catalogues for use throughout Europe that few people have noticed some disputes erupting over using just a handful of songs.

Whether webcasting a concert or distributing a video game with music, clearing all rights for these audiovisual uses is not always straightforward. Even basic sync licensing seems to be out of sync these days.

In some countries, there is a clear difference of opinion over who may license which rights in a composition for which territories. One of the reasons is the elusive phrase "synchronisation right", which does not appear in any country's copyright law. Technically speaking, there is no synchronisation right. In fact, there is no "mechanical right" either.

Historical development

Under copyright laws there are reproduction, distribution, performance (communication) and display to the public, derivative (adaptation) and, in some countries, making-available rights.

The so-called mechanical licence essentially came about in response to a commercial use – the way recorded music embodied a copyrighted composition for the sale of records (mechanically reproducing the song to become part of a recording).

The mechanical "right" for that licence is more accurately a combination of reproduction and distribution rights (to reproduce by recording it and then distributing the recorded song as a record). The mechanical licence bundles these two rights.

US copyright law has included for decades a compulsory licence, effectively requiring the rights holder of a composition to grant a licence to record a song for audio-only records once the song has already been released in the US on a record.

Since songwriters and publishers were forced to license the reproduction and distribution rights for audio-only recordings, what should one call a licence for the reproduction and distribution rights for audiovisual uses? Again, a commercial use needed a licence. Calling it a synchronisation licence fits the bill since the commercial use syncs the music with a visual image.

Meanwhile, as radio stations began operating all over the world, it made sense that an organisation could license entire catalogues of songwriters' compositions for the broadcasters to "perform" much more efficiently than each songwriter could license each station or vice-versa.

These broadcasts involved mostly the performance right, so the organisations became known as performing right societies, authors' rights societies and collecting societies. And since these societies were already handling radio broadcast licensing, it also made sense they would expand licensing and collecting duties when television sets were invented to broadcast programmes that included music.

As the record industry grew, organisations also began forming to represent mechanical rights.



Most societies represented either the mechanical right or the performance right, although in some countries, such as the MCPS-PRS Alliance in the UK, they formed a company to handle the licensing of both rights.

The societies did not typically promote one individual songwriter over another, so the music publisher's role became especially important for those writers who wanted some personal attention.

Whether the songwriters want an expert to generate more money from the songs by finding more uses for them, choose to have one company monitor and collect their royalties from all different sources around the world or simply want an infusion of cash in the form of an advance on future royalties, the songwriters more often than not want to land publishing deals.

Clearing rights for audiovisual uses is not straightforward. Even basic sync licensing seems to be out of sync...

In Anglo-American countries such as the UK and US, songwriters will grant reproduction rights to publishers to license and performance rights to societies to license. Publishers and songwriters each obtain their shares of performance royalties from societies. Mechanical right societies receive from publishers the right to license songs for some uses. Those societies then pay the publishers, which are responsible for paying the songwriters. The publishers retain all other reproduction rights to license directly to users.

Most publishers do not authorise a mechanical right society to handle synchronisation licenses.

In other countries such as those in Continental Europe, songwriters will mostly grant reproduction and performance rights directly to societies to license, and publishers must obtain their shares of mechanical and performance royalties from societies.

Licensing

The wording of copyright laws and this distinction between Anglo-American and Continental European mechanical right societies are at the heart of the discussions between some publishers and societies over sync licensing.

According to multiple sources, at least two societies, including SACEM in France and SGAE in Spain, take the firm position that there is no synchronisation right,

despite the custom and practice of licensing sync rights. Under this view, the societies, not the publishers, should be licensing audiovisual works as reproductions and not as synchronisations. There has been at least one French court decision that held a society did not represent the right to license audiovisual works of a particular member.

Sometimes the interpretation of whether a society holds the right to license audiovisual works depends on the wording of the society's membership agreement.

GEMA in Germany currently handles sync licenses for certain types of TV programmes, but it does not grant sync licenses for online uses or for video games with music, according to a source at GEMA. Publishers grant sync licenses for online and video games directly to licensees in that country. This position aligns more with custom and practice rather than the language of the law.

In the UK, member publishers decide whether or not they want PRS for Music to handle sync licensing. Many publishers prefer to have the society deal with licenses for corporate videos, and some of them even have the society grant licences for advertisements because those publishers are not very familiar with the typical terms of advert deals.

At one time MCPS also granted sync licenses for video games, but most publishers began licensing directly to game producers after revenues increased substantially in that market.

Many audiovisual works also require users to clear performance rights. This can be a daunting task for a company that wants to produce a worldwide webcast. Currently most societies control rights of their members for webcasts only within their national borders, which requires services to obtain a licence in each and every country.

One service's executive says that his company only cleared performances for a worldwide webcast of a concert in as many countries as they could handle over a two-day period. The cost and time it would take to reach every country had become too prohibitive. They were willing to risk a copyright infringement claim from some societies.

As online audiovisual uses are growing with increasing bandwidth, sync licensing questions are also on the rise. Even some of the most experienced lawyers for top recording artists are confused when it comes to figuring out who clears which rights for audiovisual uses around the world, especially throughout Continental Europe. For a while at least, the answers will vary from country to country for each type of use.

Susan Butler is the executive editor of Music Confidential. This article is an excerpt from a feature appearing in the June 17 issue.

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Key releases

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

Out this week

Singles

- **Athlete** The Getaway (Fiction)
- Previous single (chart peak): Black Swan Song (did not chart)
- **Diddy Dirty Money** - Hello Good Morning (Polydor)
- Previous single: Through The Pain (She Told Me) (50)
- **Example** Kickstarts (Data)
- Previous single: Won't Go Quietly (6)
- **Kele** Tenderoni (Wichita/Polydor)
- Debut single
- **McClean** Finally In Love (Asylum)
- Previous single: My Name (10)
- **Kylie Minogue** All The Lovers (Parlophone)
- Previous single: Tae One (36)
- **Tiffany Page** On Your Head (Mercury)
- Debut single
- **Katy Perry** California Gurls (Virgin)
- Previous single: Waking Up in Vegas (19)
- **The Temper Trap** Love Lost (Infectious)
- Previous single: Fader (did not chart)
- **Paul Weller** Find The Torch Burn The Plans (Island)
- Previous single: Wake Up The Nation/No Tears To Cry (26)

Albums

- **The Chemical Brothers** Further (Freestyle Dust/Parlophone)
- Previous album (first-week sales/total sales): We Are The Night (36,397/130,839)
- **Crowded House** Intriguer (Mercury)
- Previous album: Time on Earth (27,803/75,706)
- **Devo** Something For Everybody (Warner Bros)
- Previous album: Smooth Noodle Maps (n/a)
- **Ed Harcourt** Lustre (Heavenly)
- Previous album: The Beautiful Lie (1,813/6,267)
- **Seth Lakeman** Hearts And Minds (Relentless/Virgin)
- Previous album: Poor Man's Heaven (12,531/56,487)
- **LMFAO** Party Rock (Interscope)
- Debut album
- **Oasis** Time Flies: 1994 - 2009 (Big Brother)
- Previous album: Dig Out Your Soul (200,898/609,147)
- **Tom Petty & The Heartbreakers** Mojo (Warner Brothers)
- Previous album: The Last DJ (1,447/11,248)
- **Robyn** Body Talk Pt 1 (Konichiwa)
- Previous album: Robyn (7,534/242,305)
- **We Are Scientists** Barbara (Masterswan/PIAS)
- Previous album: Brain Thrust Mastery (14,724/43,183)

Out next week

Singles

- **The Bamboos feat. King Merc** You Ain't No Good (Tru Thoughts)
- **Becoming Real** Fast Motion/Jen's Clock (Ramp)
- **Big Boi** Shutterbugg (Def Jam)
- **Cold Cave** Life Magazine (Matador)
- **Crowded House** Saturday Sun (Mercury)
- **Abe Duque** Hypocrisy (Process)
- **John Butler Trio** Close To You (Because)
- **K'naan** Wavin' Flag (A&M)
- **Elan Le** Right Anyway (Universal)
- **Orbital** Don't Stop Me/The Gun Is Good (ACP)

- **Pearl Jam** Amongst The Waves (Island)
- **Redtrack** Perfectly Fine Intellectual (Label Pandango)
- **Scissor Sisters** Fire With Fire (Polydor)
- **Tegan And Sara** Alligator (Sire)
- **Visitor** Los Feeling (Vulture)
- **Yo La Tengo** Here To Fall (Matador)
- **Young O** So Cold (Black Eagle)

Albums

- **Mike Batt** Caravan (Dramatico)
- **Bombay Bicycle Club** Acoustic (Island)



- **Miley Cyrus** Can't Be Tamed (Hollywood)
- **The Dream** Love King (Def Jam)
- **Eminem** Recovery (Interscope)
- **Example** Won't Go Quietly (Data/MoS)
- **Grand Magus** Hammer Of The North (Roadrunner)
- **Macy Gray** The Sellout (Concord/Island)
- **Infant Sorrow** Get Him To The Greek (Mercury)
- **Kele** The Boxer (Wichita/Polydor)
- **Lissie** Catching A Tiger (Columbia)
- **Lynyrd Skynyrd** Live From The Freedom Hall (Roadrunner)
- **Sarah McLachlan** Laws Of Illusion (Columbia)
- **Ozzy Osbourne** Scream (Columbia)
- **The Roots** How I Got Over (Def Jam)
- **Semi Precious Weapons** You Love You (Polydor)
- **Sleigh Bells** Treats (Columbia)
- **Stac** Turn That Light Out (Wah Wah 45)

June 28

Singles

- **Matt Abbott** I Love This City (Mercury)
- **Sarah Blasko** I Never Knew (Dramatico)
- **Bon Jovi** When We Were Beautiful (Mercury)
- **The Boy Who Trapped The Sun** Katy (Geffen)
- **Broken Bells** The Ghost Inside (Columbia)
- **Leddra Chapman** Summer Song (Alt Music)
- **The Dead Weather** Blue Blood Blues (Third Man/Warner Bros)
- **Dee-Lux** Hot Hot Hot (Serious/Mercury)
- **Chris Difford** Back In The Day (SMMC)
- **I Blame Coco** Self Machine (Island)
- **Enrique Iglesias** I Like It (Interscope)
- **Norah Jones** Young Blood (Blue Note)
- **Sean Kingston & Justin Bieber** Eenie Meenie (RCA)
- **Lady GaGa** Alejandro (Interscope)
- **Marina and the Diamonds** Shampain (679)
- **Matsyahu** One Day (100%)
- **Imelda May** Psycho (Decca)
- **MIA** Born Free (XL)
- **Kate Nash** Kiss That Grrrl (Fiction)

- **The National** Ariyonie's Ghost (4AD)
- **Noisettes** Ever Fallen In Love (Vertigo)

Albums

- **Laurie Anderson** Homeland (Warner)
- **Diddy Dirty Money**: Last Train To Paris (Polydor)
- **Evermore** Evermore (Warner Music)
- **Chaz Jankel** The Submarine Has Surfaced (Chaz Jankel)
- **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

- **3Oh!3 feat. Ke\$ha** My First Kiss (Asylum/Photo Finish/Atlantic)
- **Ciara** Ride (LaFace)
- **Eliza Doolittle** Pack Up (Parlophone)
- **Florence + The Machine** Cosmic Love (Island)
- **Foals** Miami (Transgressive/Warner)
- **Hot City** Another Girl (Mushi Mushi)
- **I Am Kloot** Northern Skies (Shepherd Moon/EMI)
- **JLS** The Club Is Alive (Epic)
- **Keis** 4th July (Fireworks) (Interscope)
- **Kid Adrift** Oxytocin EP (Island)
- **Miike Snow** The Rabbit (Columbia)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy)
- **Mystery Jets** Dreaming Of Another World (Rough Trade)
- **Natty** Things I've Done (Atlantic)
- **Alan Pownall** Colourful Day (Mercury)
- **Joshua Radin** Brand New Day (14th Floor)
- **Lee Ryan** Who I Am (Geffen)
- **Sia** Clap Your Hands (Monkey Puzzle/RCA)
- **Thomas White** Accidentally Like A Martyr EP (Cooking Vinyl)

Albums

- **Big Boi** Sir Luscious Left Foot (Def Jam)
- **The Boy Who Trapped The Sun** Fireplace (Geffen)
- **Feeder** Renegades (Big Teeth)

- **The Game** H.E.D. (Geffen)



- **I Am Kloot** Sky At Night (Shepherd Moon/EMI)

“The fifth album by Manchester's I Am Kloot finds the trio suffused with a romantic melancholy. To The Sky is woosily tender and sophisticated – a perfectly calibrated balance of front man John Bramwell's dark humour mixed with rich, subtle orchestration. The effect sees the trio return to fans with the familiarity of an old lover, while those yet to discover the group could be unable to stop themselves from falling for the heartfelt honesty of the vocals and the lush strings – aided by the production skills of Elbow's Guy Garvey and Craig Potter. To The Brink is a highlight, with Bramwell's distinctive northern vocals caressing the strings alongside the kind of musings found at the bottom of a whisky glass resulting in Kloot's strongest work in almost a decade.”

www.musicweek.com/reviews

- **Enrique Iglesias** Euphoria (Interscope)
- **Jammer** Jahmanji (Big Dada)
- **Kylie Minogue** Aphrodite (Parlophone)
- **Periphery** Periphery (Roadrunner)
- **Saravah Soul** Cultura Impura (Tru Thoughts)

July 12

Singles

- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Basshunter** Saturday (Hard2beat)
- **Biffy Clyro** God & Satan (14th Floor)
- **Darwin Deez** Up In The Clouds (Lucky Number)
- **Esmee Denters feat. Justin**

- **Timberlake** Love Dealer (Polydor)
- **Edei** In My Bed (Alma)
- **El Guincho** Piratas De Sudamerica (Young Turks)
- **Fanfarlo** Fire Escape (Canvasback/Atlantic)
- **Jamie Foxx feat. Justin Timberlake & T.I** Winner (RCA)
- **Gurrumul** Live EP (Dramatico)
- **Paul Harris V Eurythmics** I Warrt You ((R2/Sony)
- **Kyrah** Uh Oh (Tube)
- **MIA** XXXO (XL)
- **Paramore** Careful (Fueled By Ramen)
- **Professor Green feat. Lily Allen** Just Be Good To Green (Virgin)
- **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)
- **Danger Mouse & Sparklehorse** Dark Night Of The Soul (EMI)
- **Eliza Doolittle** Eliza Doolittle (Parlophone)
- **Fantasia** Back To Me (RCA)
- **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)
- **Sting** Symphoncities (Decca)
- **Tired Pony** The Place We Ran From (Polydor)

July 19

Singles

- **Circa Survive** Get Out (Atlantic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Faithless** Tweak Your Nipple (Nate's Tunes)

THE PANEL

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



EUGENE BUTLER (BIG CHEESE)
Envy Of The State: Soundtrack For Your Life (Red Label)
Envy Of The State have powerful, dark yet uplifting anthemic alt-rock nailed – and they've got the choruses and hooks to win them plenty of fans. Currently wowing audiences on their UK tour with INME, this debut album is a genuine winner from start to finish.



LAURA WESTCOTT (THE TIMES)
The Ghost: War Kids (Sunday Best)
With a bass lick reminiscent of any chart-topping Killers track, these catchy vintage electro-pop tunes from the Nordic duo's debut album deliver all you need and more for the perfect summer album. Gaining rave reviews of intense and eye-catching live gigs, The Ghost will be hard to miss.



LAURENCE GUEST (KERRANG! RADIO)
Straight Lines: Loose Change (Xtra Mile)
In a scene crowded with similar-sounding bands – all from Wales, strangely – Straight Lines seem to have enough about them to stand out from the rest. This single is furiously addictive while having enough bite to stand out from the pop crowd without scaring your mother.



SHELLEY MARSDEN (THE IRISH WORLD)
Ignition: Take Me There (Rainfall)
Take Me There is the perfect example of the influence Britpop had on a generation. With acoustic and electric guitars and the distinctive voice of frontman Martin, the band are indicative of the seriously good wave of indie talent currently coming out of Northern Ireland.

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

ADVERT

- **Adam Lambert** Whataya Want From Me (19/RCA)
- **LCD Soundsystem** I Can Change (Parlophone)
- **Amy Macdonald** This Pretty Face (Vertigo)
- **Pendulum** Witchcraft (Warner Brothers)
- **Lauren Pritchard** Painkillers EP (Island)
- **Swedish House Mafia** One (Positiva/Virgin)

Albums

- **30h13** Streets Of Gold (Asylum/Photo Finish)
 - **Mike Batt** Zero Zero (Dramatico)
 - **Sheryl Crow** 100 Miles From Memphis (A&M)
 - **Donkeyboy** Ambitions (Warner Brothers)
 - **Professor Green** Alive Till I'm Dead (Virgin)
 - **Quantic presents Flowering Inferno** Dog With A Rope (Iru Thoughts)
 - **RPA & United Nations Of Sound** The United Nation Of Sound (Parlophone)
- Fans of The Verve will not be disappointed by this new project from Richard Ashcroft. Recorded in Los Angeles, New York and London, United Nations Of Sound was produced by Chicago hip-hop pioneer No 10 (Common, Jay-Z), with string arrangements by Benjamin Wright and engineered by Grammy-winning Motown legend Reggie Dozier (Outkast, Stevie Wonder, Marvin Gaye). The band are currently on the road across Europe and perform London's Shepherd's Bush Empire on June 16.

July 26

Singles

- **Diana Birch** Valentino (Virgin)
- **Crystal Castles** Baptism (Fiction)
- **Tone Damle** Butterflies (Mercury)
- **Gorillaz** On Melancholy Hill (Parlophone)
- **I Am Arrows** Green Grass (Mercury)
- **Tom Jones** tbc (Island)
- **Marina and the Diamonds** Oh No! (679)
- **Laura Marling** I Speak Because I Can (Virgin)

LADY DENTIST Transcendental Meditation (Parlophone) RELEASE DATE: 14 June 2010

K*LE Debut Album (Manitour Recordings) RELEASE DATE: 15 June 2010

INANNA Feels so Divine (Manitour Recordings) RELEASE DATE: 16 June 2010

THE MYST White Buffalo (Manitour Recordings) RELEASE DATE: 17 June 2010

- **Travis McCoy feat. Bruno Mars** Billionaire (Decaydance/Fueled By Ramen)
- **Katie Melua** A Happy Place (Dramatico)
- **Nickelback** This Afternoon (Roadrunner)
- **Grace Potter and the Nocturnals** Paris (Ooh La La) (Island)
- **Preeya feat. Mumzy** Shimmy (Mercury)
- **Roll Deep** Now Or Never (Virgin)
- **Shmoo** Waves (Station Dynamic)
- **The Wanted** All Time Low (Geffen)

Albums

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



- **Tom Jones** Praise And Blame (Island)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)

August 2

Singles

- **Toni Braxton** Make My Heart (Atlantic)

- **Fan Death** Veronica's Veil (Mercury)
- **The Hoosiers** Choices (RCA/24-7)
- **I Am Arrows** Sun Comes Up Again (Mercury)
- **T.I. feat. Keri Hilson** Got Your Back (Atlantic)
- **Kanye West** Power (Def Jam)

Albums

- **Arcade Fire** tbc (Sonovox)
- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- **James** The Morning After (Mercury)
- **Travis McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **Grace Potter and the Nocturnals** Grace Potter And The Nocturnals (Island)
- **Robyn** Body Talk Pt 2 (Konichiwa)

August 9 and beyond

Singles

- **B.O.B. feat. Hayley Williams** Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle) (9/8)
- **Kassidy** Take Another Ride (Mercury) (9/8)
- **Ne-Yo** Beautiful Monster (Def Jam) (9/8)
- **The Saturdays** Missing You (Fascination/Geffen) (9/8) (9/8)

Albums

- **Ciara** Basic Instinct (LaFace) (9/8)
- **Donkeyboy** Caught In Life (Warner Brothers) (23/8)

- **Eels** Tomorrow Morning (V2/Cooperative) (23/8)
- **Estelle** All Of Me (Atlantic) (30/8)
- **Everything Everything** Man Alive (Geffen) (23/8)
- **Fan Death** Womb Of Dreams (Mercury) (9/8)
- **Goldhawks** Trick Of Light (Mercury) (23/8)



- **The Hoosiers** The Illusion Of Safety (RCA/24-7) (16/8)
- **Hurts** tbc (RCA) (23/8)
- **Iron Maiden** The Final Frontier (EMI) (16/8)
- **Kassidy** Hope Street (Mercury) (16/8)
- **Murderdolls** Women And Children Last (Roadrunner) (30/8)
- **One Night Only** tbc (Mercury) (23/8)
- **Katy Perry** Teenage Dream (Virgin) (30/8)
- **Josh Ritter** So Runs The World Away (Pytheas) (23/8)
- **Caitlin Rose** Own Side Now (Names) (9/8)
- **David Rotheray** The Life Of Birds (Proper) (16/8)

- **Aggro Santos** tbc (Mercury) (23/8)
 - **T.I. King Uncaged** (Atlantic/Grand Hustle) (16/8)
 - **Tinie Tempah** The Disc-Overy (Parlophone) (30/8)
 - **Underworld** Barking (underworldlive.com/Cooking Vinyl) (13/9)
- Underworld's first album in three years, Barking was written by the duo in their Essex studio before being given to hand-picked producers to add their own twist to the band's raw material. Among those to make their mark on the set are Dubfire, Mark Knight, Paul Van Dyk, High Contrast and Appleblim and Al Tourettes. Scribble, the first new material from the new album, is available now as a free download from underworldlive.com and will be released on June 28, including a remix by Hospital recording artist, Netsky.
- **Wildbirds & Peacedrums** Rivers (Leaf) (23/8)
 - **Robbie Williams** In And Out Of Consciousness - The Greatest Hits 1990-2010 (Parlophone) (11/10)
- This year's recipient of the Outstanding Contribution Brit, Robbie Williams has teamed up with his ex-Take That Gary Barlow on forthcoming single Shame for this hits collection, which is the last release under his current EMI deal. The Final Frontier encompasses his record-breaking career as one of the UK's biggest-selling artists both solo and in Take That and follows last year's Reality Killed The Video Star, which has sold more than 1m copies. Williams' album sales top 57m units to date with an equally impressive 11m singles tallied, while his status as a live performer has equalled his massive achievements as a recording artist.

SINGLE OF THE WEEK

Katy Perry California Gurls (Virgin)



Currently residing at number one on *Billboard's* Hot 100, the lead single from Katy

Perry's second album *Teenage Dream* is a bright, summer pop song helmed by the production and songwriting dream team of Dr Luke, Max Martin and Benny Blanco and capped by a guest appearance from Snoop Doog. Described by Perry as a West Coast response to Jay-Z and Alicia Keys' hymn to New York Empire State Of Mind, the track is currently B-listed at Radio 1 and looks likely to give the glut of World Cup-related singles a run for their money in the chart stakes. The follow-up to Perry's 5m-selling debut *One Of The Boys*, *Teenage Dream* is released on August 30.

ALBUM OF THE WEEK

The Chemical Brothers Further (Freestyle Dust/Parlophone)



The seventh Chemical Brothers album displays no sign of fatigue for Tom Rowlands and Ed Simons. Indeed,

the pair have become masters of their craft, eschewing the high-profile guest vocalists of the past for the freedom to explore technology to the fullest. They have learnt to run with their disco feelings, pushing synths to their limit and texturing techno loops over mind-bending samples. It is not as commercially obvious as its predecessors but musically it heralds something of a return to their mid-Nineties peak. The duo follow their recent run of London Roundhouse shows with a batch of festival dates featuring Adam Smith and Marcus Lyall's visuals which were tailor-made for the album's eight tracks.

Key releases

Aphrodite feels the love from retail



AFTER A WHISTLESTOP promotional visit to the UK, Eminem's previously flagging single Not Afraid is heading back up the charts. Upcoming album Recovery is also revived, continuing at number one on Play's list of biggest pre-releases while jumping 3-1 at HMV and 7-2 at Amazon.

Kylie Minogue's first album in four years, Aphrodite, also makes solid progress, improving 3-1 at

Amazon, 3-2 at HMV and holding at three at Play.

Minogue's album drops on July 5, a week after Scissor Sisters' own new album Night Work, which is fast catching up with Eminem and Kylie's album and is now clear third overall among upcoming releases, ranking third at Amazon and HMV and fifth at Play.

Already number one in America, California Gurls is shaping to be a

big hit here for Katy Perry and Snoop Dogg. It spends a second week at the top of the list of pre-release tracks most tagged for identification by users of Shazam, ahead of hot new singles such as Kickstarts (Example) and Just Be Good To Green (Professor Green feat. Lily Allen).

It has taken 23 weeks but finally there is someone other than Lady GaGa at the top of Last.fm's overall

chart. GaGa's Bad Romance topped the rankings for 20 weeks in a row, but yielded to her Beyoncé duet Telephone a fortnight ago. This week, neither is top – that honour falls to Pendulum's Waterfall. GaGa is down but not out – she still accounts for half of the Top 10 with new single Alejandro getting ever closer to joining them.

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	SOUJIA 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	-2,047
16	AKON	458	84
17	AUCIA KEYS	347	20
18	GREEN DAY	330	-5
19	JANET JACKSON	293	202
20	A PLEA FOR PURGING	284	85

musicmetric

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	OZZY OSBOURNE	Scream	Columbia
5	SCISSOR SISTERS	Night Work	Polydor
6	KERRY ELLIS	Anthems	Decca
7	IRON MAIDEN	The Final Frontier	EMI
8	KORN	Korn III: Remember...	Roadrunner
9	MILEY CYRUS	Can't Be Tamed	Hollywood
10	JOE MCELDERRY	Joe McElderry	Syco
11	SETH LAKEMAN	Hearts & Minds	Relentless/Virgin
12	AVENGED SEVENFOLD	Nightmare	Warner Bros
13	EXAMPLE	Won't Go Quietly	Data/MoS
14	SIA	We Are Born Monkey	Puzzle/RCA
15	FEEDER	Renegades	Big Teeth
16	VARIOUS	Now! 76	EMI Virgin/UMTV
17	LISSIE	Catching A Tiger	Columbia
18	THE CORAL	Butterfly House	Deltasonic
19	UNITED NATIONS OF SOUND	s/t	Parlophone
20	ARCADE FIRE	The Suburbs	Sonovox

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	EMINEM	Recovery	Interscope
3	SCISSOR SISTERS	Night Work	Polydor
4	LUCINDA BELLE ORCH	My Voice...	Island
5	SETH LAKEMAN	Hearts & Minds	Relentless/Virgin
6	LISSIE	Catching A Tiger	Columbia
7	TIRED PONY	Place We Ran From	Polydor
8	OZZY OSBOURNE	Scream	Columbia
9	MADNESS	Rise & Fall	Salvo/Union Square
10	SARAH MCLACHLAN	Laws Of...	Columbia
11	BEE GEES	Mythology	Rhino
12	MADNESS	Keep Moving	Salvo/Union Square
13	VIA DISCO	Discharge - Pink Pounders	Demon
14	TOM JONES	Praise And Blame	Island
15	KYLIE MINOGUE	All The Lovers	Parlophone
16	MILEY CYRUS	Can't Be Tamed	Hollywood
17	SIA	We Are Born Monkey	Puzzle/RCA
18	HAWKWIND	Blood Of The Earth	Eastworld
19	THE SUPREMES	Meet The Supremes	HIP-O
20	A-HA	Hunting High And Low	Rhino

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	EMINEM	Recovery	Interscope
2	KYLIE MINOGUE	Aphrodite	Parlophone
3	SCISSOR SISTERS	Night Work	Polydor
4	EXAMPLE	Won't Go Quietly	Data/MoS
5	MILEY CYRUS	Can't Be Tamed	Hollywood
6	FEEDER	Renegades	Big Teeth
7	IMELDA MAY	Mayhem	Decca
8	THE CORAL	Butterfly House	Deltasonic
9	KULA SHAKER	Pilgrims Progress	Strangefolk
10	MAGIC NUMBERS	Runaway	Heavenly
11	LISSIE	Catching A Tiger	Columbia
12	OZZY OSBOURNE	Scream	Columbia
13	TINIE TEMPAH	The Disc-Overy	Parlophone
14	GIGGS	Let Em Ave It XL	
15	VARIOUS	Now! 76	EMI Virgin/UMTV
16	TOM PETTY	Mojo	Warner Brothers
17	SETH LAKEMAN	Hearts & Minds	Relentless/Virgin
18	MADNESS	Rise And Fall	Salvo/Union Square
19	MADNESS	Keep Moving	Salvo/Union Square
20	SEMI PRECIOUS WEAPONS	You...	Polydor

hmv.com

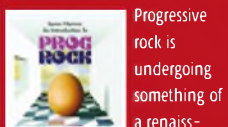
Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	KATY PERRY	California Gurls	Virgin
2	EXAMPLE	Kickstarts	Data
3	YOLANDA BE COOL & DCUP	We...	AATW
4	JLS	The Club Is Alive	Epic
5	PROF GREEN/LIY ALLEN	Just Be...	Virgin
6	ROBYN	Dancing On My Own	Konichwa
7	ENRIQUE IGLESIAS	I Like It	Interscope
8	KYLIE MINOGUE	All The Lovers	Parlophone
9	KELE	Tenderoni	Wichita/Polydor
10	SCISSOR SISTERS	Fire With Fire	Polydor
11	DENNIS FERRER	Hey Hey	Defected
12	SKEPTA	Rescue Me	Boy Beta Know
13	BIG BOI	Shutterbugg	Def Jam
14	KIDS IN GLASS HOUSES	Under...	Roadrunner
15	DAN BALAN	Chica Bomb	AATW
16	LISSIE	When I'm Alone	Columbia
17	NE-YO	Beautiful Monster	Def Jam
18	ALAN POWNALL	Colourful Day	Mercury
19	ESTELLE FEAT. OFFISHAL	Freak	Atlantic
20	RIVA STARR FEAT. NOZE	I Was Drunk	Defected

SHAZAM

CATALOGUE REVIEWS

VARIOUS
Space Hymns: An Introduction To Prog Rock (SpectrumSPE00X 2036)



Progressive rock is undergoing something of a renaissance and this budget-priced double-disc primer boasts a suitably lavish 156 minutes of music to celebrate the genre. Familiar acts such as The Moody Blues, Supertramp, Barclay James Harvest, Mike Oldfield and Emerson Lake & Palmer are naturally present, alongside lesser-known but worthy contributors to the cause, including Khan, Jade Warrior, Egg and even Mars Volta. Excess abounds, with Magna Carta's folk-based Lord Of The Ages stretched over 10 minutes, The Nice's bombastic vision of Bernstein's America and Aphrodite's Child's Four Horsemen, a superb leftfield entry from the Greek group.

VARIOUS
You Baby: Words & Music By PF Sloan And Steve Barri (Ace CDTOP 1264)



Songwriters PF Sloan and Steve Barri wrote a plethora of excellent material, enjoying their most fruitful period between 1964 and 1967, when all 25 songs on this, the latest addition to Ace's Songwriter series of CDs, were conceived. Perhaps their best-known song is the apocalyptic Eve Of Destruction, sung by Barry McGuire. Sloan and Barri's style was nothing if not varied and Can I Get To Know You Better (by The Turtles), Take Me For What I'm Worth (The Searchers) and You Baby (The Mamas & Papas) are all excellent pop songs. Also worthy of attention, A Must To Avoid was a Top 10 hit on both sides of the Atlantic for Herman's Hermits in 1965. Sloan was an engaging singer in his

own right, too, as he proves on Another Day, Another Heartache. A 28 page booklet containing a 10,000-word essay and interviews with Barri and Sloan completes an excellent package.

KING
Steps In Time (Cherry Pop CRPOP 50)



King's mid-Eighties reign was shorter than the fellow royal pretenders Queen, Prince and Princess but the Coventry band fronted by Paul King made two excellent new wave/funk albums. Steps In Time was the first and most successful and is home to their debut hit Love & Pride, which reached number two. The music is edgy, aggressive and very much of its time, with Richard James Burgess' production perfectly tailored to the band. The album's 10 original tracks are

joined by seven bonus tracks including 12" mixes of the singles and non-album flips.

SANDY DENNY & THE STRAWBS
All Our Own Work - The Complete Sessions (Witchwood Media WMCD 2047)



Before fronting Fairport Convention, late folk legend Sandy Denny was briefly a member of The Strawbs. She participated in the 1967 All Our Own Work sessions in Denmark, from which some recordings were issued in 1973, by which time the Strawbs were riding high in the chart. Strawbs leader Dave Cousins has approved the restoration of the original tapes, adding outtakes and previously unissued demos to produce the most complete and satisfying version of the album to date.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	MICHAEL BUBLE	Call Me Irresponsible	/ Reprise (CIN)
2	3	PAOLO NUTINI	These Streets	/ Atlantic (CIN)
3	2	MICHAEL BUBLE	It's Time	/ ¹⁴³ Reprise (CIN)
4	7	PENDULUM	In Silico	/ Warner Brothers (CIN)
5	4	MICHAEL BUBLE	Call Me Irresponsible - special edition	/ ¹⁴³ Reprise (CIN)
6	9	SCOUTING FOR GIRLS	Scouting For Girls	/ Epic (ARV)
7	6	MICHAEL BUBLE	Michael Buble	/ ¹⁴³ Reprise (CIN)
8	10	PENDULUM	Hold Your Colour	/ Breakbeat Kaos (SRD)
9	8	THE STONE ROSES	Stone Roses	/ Silvertone (ARV)
10	12	AC/DC	Highway To Hell	/ Epic (ARV)
11	20	AMY MACDONALD	This Is The Life	/ Vertigo (ARV)
12	18	VAMPIRE WEEKEND	Vampire Weekend	/ XL (DIAS)
13	15	ELBOW	The Seldom Seen Kid	/ Fiction (ARV)
14	13	METALLICA	Metallica	/ Vertigo (ARV)
15	RE	PARAMORE	Riot	/ Fueled By Ramen (CIN)
16	19	LEONA LEWIS	Spirit	/ Syco (ARV)
17	11	RIHANNA	Good Girl Gone Bad	/ Def Jam (ARV)
18	14	ORIGINAL BROADWAY CAST	Wicked	/ Decca (ARV)
19	NEW	ABBA	Voulez-Vous Deluxe	/ Polar (ARV)
20	RE	JEFF WAYNE	The War Of The Worlds	/ Columbia (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/label
1	3	3	KYLIE MINOGUE	All The Lovers / Parlophone
2	11	3	KATIE MELUA	The Flood / Dramatico
3	4	3	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
4	2	14	LOVERUSH UK! & SHELLEY HARLAND	Different World / Loverush Digital
5	1	5	DENNIS FERRER	Hey Hey / Delected
6	9	3	SCISSOR SISTERS	Fire With Fire / Polydor
7	22	3	MILLIONAIRES	Stay The Night / B Unique
8	38	2	INNA	Amazing / 3 Beat/AAIW
9	NEW		YOLANDA BE COOL & DCUP	We No Speak Americano / AAIW
10	8	8	HANNAH	I Believe In You / Snowdog
11	15	3	GREG DOWNEY & MANSUN	Wide Open Space / Netulaf/EMI
12	17	6	SUZANNE PALMER	Big Love / Star 69
13	14	6	ELLIE GOULDING	Guns & Horses / Polydor
14	13	6	OWL CITY	Umbrella Beach / Island
15	7	2	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
16	30	2	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW
17	28	1	SKEPTA	Rescue Me / Boy Beta Know
18	12	1	SEAN FINN	Summer Days / White Label
19	23	4	EX-PRESIDENTS	Africa / Spinnin'
20	26	5	KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me / Loverush Digital
21	25	5	NOEL G FEAT. ADAM JOSEPH	Can't Stop / Snitrenz/Strictly Rhythm
22	27	2	DANCE4DADDY	Another Day / Dance4daddy
23	16	6	ROBBIE RIVERA FEAT. FAST EDDIE	Let Me Sip My Drink / New State
24	18	7	ANALOG PEOPLE IN DIGITAL WORLD VS. TIM DEWUXE/SAM OBERNIK	Just Won't Do / Hysterical
25	20	5	ROBYN	Dancing On My Own / Konichiwa
26	NEW		STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You / 3 Beat Blue
27	6	3	SCARLETTE FEVER	Cheatin' Man / Starfish
28	24	7	EXAMPLE	Kickstarts / Data
29	Re	2	LARRAKIN	Breaking Love / Hi-Bias
30	NEW		DJ FRESH	Gold Dust / Data
31	5	6	STAR POWAH	The Feeling / Mg Recordings
32	39	2	DADA LIFE	Cookies With A Smile/Love Vibrations / Big & Dirty
33	33	3	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
34	32	9	MILK & SUGAR FEAT. AYAK	Let The Love (Take Over) / Milk & Sugar
35	19	5	THE TEMPER TRAP	Love Lost / Infectious
36	Re	5	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
37	NEW		BEATBULLYZ	Skills / Big Weekend
38	NEW		JOHAN GIJLEN PRESENTS HOLLIS P MONROE	I'm Lonely / Magik Muzik
39	40	2	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
40	NEW		PAUL OAKENFOLD	Unreleased & Bootleg Mixes - EP / Perfecto

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/label
1	6	2	KYLIE MINOGUE	All The Lovers / Parlophone
2	10	3	MILLIONAIRES	Stay The Night / B Unique
3	16	2	LADY GAGA	Alejandro / Interscope
4	14	3	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie / RCA
5	5	6	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
6	22	6	KATIE MELUA	The Flood / Dramatico
7	11	3	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
8	12	3	SCISSOR SISTERS	Fire With Fire / Polydor
9	1	3	BASSHUNTER	Saturday / Hardzbeat
10	7	2	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
11	24	3	TENNY TEN AKA 10 SHOTT	Swaggnificent / zy
12	13	4	THE BANG BANG CLUB	Chemistry / BPM
13	NEW		REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
14	28	4	T COLES	Glued / Dauman
15	26	3	GOLDFRAPP	Alive / Mute
16	NEW		LAURA STEEL	Feedback / Steel These
17	17	4	ELIN LANTO	Love Made Me Stupid / AATW
18	NEW		JLS	The Club Is Alive / Epic
19	15	6	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
20	18	5	EDEI	In My Bed / Alma
21	28	4	STACEY JACKSON	I Hear A Symphony / 3Big
22	29	2	MCLEAN	Finally In Love / Asylum
23	2	4	SCARLETTE FEVER	Cheatin' Man / Starfish
24	27	4	DAVID JONSON	Killer / Rebel Yell / White Label
25	19	5	ROBYN	Dancing On My Own / Konichiwa
26	NEW		CHANTELLE REDMAN	Good Times / Agency Global
27	NEW		NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vives Corner
28	NEW		MACY GRAY	Lately / Concord/Island
29	3	5	PIXIE LOTT	Turn It Up / Mercury
30	4	4	ADAM LAMBERT	Whataya Want From Me / 19/RCA

All The Lovers is all the rage in double charts win



PHOTO: William Baker

RETURNING TO ACTIVE DUTY after an absence of nearly two years, Kylie Minogue coasts to the top of both the Upfront and Commercial Pop club charts with new single All The Lovers romping to a 21.02% victory margin over runner-up Katie Melua on the Upfront chart, while enjoying a 26.31% advantage over second-placed Millionaires' Stay The Night on the Commercial Pop listing.

In mixes by Wawa & MMB, Michael Woods, Dada Life and Xxxchange, All The Lovers is Minogue's fourth number one in her last five attempts on both lists. On the Upfront chart, only her most recent single - The One - missed out, peaking at number two in August 2008. It was the last single from her most recent album X,

which spawned the Upfront number ones 2 Hearts, Wow and In My Arms. On the Commercial Pop chart, In My Arms, Wow and The One all reached the summit. Two Hearts was not serviced to DJs specialising in that sector but still scored enough crossover attention to peak at number 23 on the list.

There is a sixth week of growth and a fourth at number one on the Urban chart for Tinie Tempah's Frisky - but the track's lead over runner-up Jason Derulo's Ridin' Solo is slashed from 48% to 26%.

UPFRONT CLUB CHART BREAKERS:
1 Locnville: Sun In My Pocket; 2 Lady GaGa: Alejandro; 3 Willem: Heartbox; 4 Sharam Jey feat. Andreas Hogby: Hearts Of Stone 5 Uffie feat. Pharrell Williams: A.D.D. S.U.V.



Buoyant: Katie Melua's *The Flood* climbs nine places to number two on the Upfront chart and 16 places to number six on the Commercial Pop list



Going to their heads: Yolanda Be Cool & D-Cup are new in at number nine on the Upfront chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/label
1	1	6	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
2	2	10	JASON DERULO	Ridin' Solo / Beluga Heights/Warner Bros
3	4	16	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vives Corner
4	3	14	USHER FEAT. WILL.I.AM	OMG / LaFace
5	5	7	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
6	6	8	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope
7	5	3	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie / RCA
8	8	5	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy / Future
9	10	3	MCLEAN	Finally In Love / Asylum
10	7	4	B.O.B FEAT. BRUNO MARS	Nothin' On You / Rebel Rock Ent./Atlantic/Grand Hustle
11	12	5	NAS & DAMIAN 'JR GONG' MARLEY	As We Enter / Universal Republic/Island
12	22	2	SKEPTA	Rescue Me / Boy Beta Know
13	13	4	USHER FEAT. NICKI MINAJ	Lil Freak / LaFace
14	11	14	TAIO CRUZ FEAT. KE\$HA	Dirty Picture / 4th & Broadway
15	21	2	CIARA FEAT. LUDACRIS	Ride / LaFace
16	15	17	IYAZ	Solo / Reprise
17	14	13	ROLL DEEP FEAT. JODIE CONNOR	Good Times / Relentless/Virgin
18	16	6	CHRISTINA AGUILERA	Not Myself Tonight / RCA
19	19	18	LUDACRIS	How Low / Def Jam
20	20	13	KELIS	Acapella / Interscope
21	17	11	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight / Virgin
22	23	5	DIDDY & DIRTY MONEY FEAT. T.I.	Hello Good Morning / Bad Boy
23	18	17	YOUNG MONEY FEAT. LLOYD	Bedrock / Cash Money
24	NEW		PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
25	25	11	N-DUBZ	Say It's Over / AATW/UMTV
26	NEW		JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I	Winner / RCA
27	30	11	LETHAL BIZZLE & NICK BRIDGES FEAT. LUCIANA	Go Go Go / Search & Destroy
28	28	8	ALEXANDRA BURKE FEAT. PITBULL	All Night Long / Sync
29	29	18	JAY SEAN FEAT. SEAN PAUL AND LIL JON	Do You Remember / Cash Money
30	NEW		WILEY FEAT. J2K/JODIE CONNORS	Electric Bongaloo (Find A Way) / Back Yard

Cool Cuts Top 20

Pos	ARTIST	Title
1	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P
2	SKEPTA	Rescue Me
3	UNDERWORLD	Scribble
4	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green
5	FAITHLESS	Tweek Your Nipple
6	FATBOY SLIM VS HERVE	Machines Can Do The Work
7	AEROPLANE	We Can't Fly
8	DJ FRESH	Gold Dust
9	T-COY	Carino
10	ORBITAL	Don't Stop Me/The Gun Is Good
11	DIGITAL DOG	Firing Line
12	DAVID GUETTA/AFROJACK	Louder Than Words
13	MARK KNIGHT	Bullets Vol.1
14	ROBBIE RIVERA	Rock The Disco
15	KID MASSIVE & JOLLY FEAT. ELLIOTTE WILLIAMS	Pride (A Deeper Love)
16	ADRIAN LUX	Teenage Crime
17	SHAKIRA FEAT. FRESHYGROUND	Waka Waka (This Time For Africa)
18	SHRINK RELOADED	Nervous Breakdown 2010
19	DON FARDON	I'm Alive
20	LA MOON	A Higher Place



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

Charts analysis

Analysis Alan Jones



We're singing for England

TINIE TEMPAH PLAYED a first-half blinder and went into the break well ahead with Frisky but the winning goal in the battle for chart honours this week goes to Shout For England feat. **Dizzee Rascal** and James Corden, whose Shout was not released until Wednesday, dribbled expertly round the opposition to score a spectacular victory in the first chart of World Cup 2010.

Topping the league just two weeks after Dizzee's fourth number one Dirtee Disco, Shout racked up sales of 113,246 copies in four days. Based largely on Tears For Fears' hit of the same name, and more minor elements of Blackstreet's hit No Diggity, Shout's TV premier came on the final of Britain's Got Talent on ITV eight days ago. With royalties going to Great Ormond Street Hospital, the track was the brainchild of Simon Cowell and is the 12th number one on his Syco imprint. Its success denies **Tinie Tempah** his second straight number one. Tinie's Frisky sold 87,209 copies to debut at number two – the highest tally for a record *not* at number one for 22 weeks but 5.21% below the 92,002 copies that Tinie's first hit Pass Out

sold when debuting at number one in March.

Although Shout took the lion's share of sales in the absence of an official FA-sanctioned song for England fans to rally behind, the chart is peppered with **football-related hits**. Canadian/Somalian rapper K'Naan's Wavin' Flag – Coca-Cola's official World Cup anthem – leads the rest of the contenders, climbing 16-3 (52,390 sales), followed by the official England Euro 96 song, Three Lions by Baddiel, Skinner & The Lightning Seeds (53-10, 24,590 sales); Englandneworder's 1990 official World Cup theme World In Motion (46-22, 15,392 sales); 67-year-old football coach Terry Venables' remake of Elvis Presley's hit If I Can Dream (132-23, 14,455 sales); The Squad's 2010 remake of Three Lions (39-28, 11,386 sales); Vindaloo, the unofficial 1998 World Cup anthem by Fat Les (114-32, 10,085 sales); the official FIFA song for the 2010 tournament, Waka Waka by Shakira feat. Freshlyground (126-38, 7,390 sales); and Madcon's Beggin' as used in James Corden's football show trailers (58-61, 4,028 sales). On a personal note, as an English-born resident of Scotland, I am not too

Sales statistics

Last week	Singles	Artist albums
Sales	2,790,756	1,290,831
prev week	2,723,201	1,395,773
% change	+2.5%	-7.5%

Last week	Compilations	Total albums
Sales	361,628	1,652,459
prev week	323,960	1,719,733
% change	+11.6%	-3.9%

Year to date	Singles	Artist albums
Sales	64,300,114	35,601,035
vs prev year	59,957,650	35,708,819
% change	+7.2%	-0.3%

Year to date	Compilations	Total albums
Sales	7,974,314	43,575,349
vs prev year	9,529,249	45,238,068
% change	-16.3%	-3.7%

Compiled from sales data by Music Week

surprised by the lower level of sales of the England-specific songs north of the border – in this week's Scottish singles chart, Shout is number six, Baddiel and co's Three Lions is number 43, World In Motion is number 59 and Vindaloo is at 95.

Last week's Top 10 was the first in chart history to comprise only black and urban artists but Three Lions' presence in the top tier this week along with James Corden prevent a repeat of that feat.

Britain's Got Talent appearances also helped to generate sales last week for OMG by Usher feat. will.i.am and **Pixie Lott's** Turn It Up. Number one eight weeks ago, OMG rebounds 11-6, with sales up 49.8% at 34,087, while Usher's Raymond Vs Raymond album recovers, climbing 34-19 (8,302 sales). Pixie Lott also gets a double bounce, with single Turn It Up improving 25-11 (24,232 sales), and the album of the same name climbing 17-10 (12,094 sales), achieving its highest chart placing for 19 weeks.

Meanwhile, Britain's 100th million-selling single, **Black Eyed Peas' I Gotta Feeling**, recovers 52-49, with sales of 5,118 lifting its career tally to 1,011,849 – of which 996,318 are digital sales. It should become the first digital track to sell a million copies later this week (see page 2). The Peas' career tally of 3.3m digital sales is inferior only to Lady GaGa, whose songs have sold a combined 4,087,071 copies digitally.

Singles sales improve 2.5% week-on-week to 2,790,756 – 13.9% above same-week 2009 sales of 2,450,911.

Introductory single Not Myself Tonight did not distinguish itself, falling short of the Top 10, but **Christina Aguilera** has the second number one album of her career with Bionic debuting at the summit on sales of 24,301 copies. That is the lowest tally for a number one album since Doves' Last Broadcast topped the list on sales of 22,437 in May 2002.

ARTIST ALBUMS



Universal	40.1%
Sony	27.8%
Warner	21.0%
EMI	3.0%
Others	8.1%

SINGLES



Universal	33.6%
Sony	29.7%
EMI	20.7%
Warner	12.8%
Others	3.2%

Aguilera also reached number one with her last studio album Back To Basics, which sold 84,279 copies to top the list in 2006. Reaching number one is only part of the story, however – Back To Basics has sold 522,825 copies to date, little more than a quarter of the 1,944,405 copies its 2002 predecessor Stripped has sold, despite the latter album's number two peak.

With rave reviews the norm for their self-titled debut album, New York guitar band **The Drums** debut at number 16 on sales of 9,413 copies. That is a remarkable achievement given that two singles

released prior to the album – Best Friend and Forever And Ever Amen – peaked at number 110 and number 182 respectively, despite being released physically.

While the lack of a hit single was no obstacle to success for The Drums album, having two top three singles does not seem to have helped **Iyaz**, whose introductory long player Replay – which houses his number one hit of the same name and number three follow-up Solo – makes a comparatively low debut at number 26 (5,933 sales).

Sixties acts **Steve Winwood**, The Who and Jimi Hendrix are returned to the chart by new compilations. Incorporating material from his days as a member of The Spencer Davis Group, Traffic and Blind Faith as well as solo material, Revolutions – The Very Best Of Steve Winwood debuts at 18 (9,219 sales), becoming the 62-year-old's highest-charting album since Roll With It (1988).

The Who's new Greatest Hits & More compilation is likely to generate controversy among fans, as, for example, it omits the number nine hit Join Together, while accommodating the non-hit Behind Blue Eyes and a plethora of live cuts. It provides their 29th chart album in a chart career that dates back to 1965, debuting at number 27.

Jimi Hendrix reached number 21 earlier this year with Valleys Of Neptune, a selection of newly uncovered recordings. Fire: The Collection explores more familiar material and debuts at 29 (5,543 sales). It is the 31st Hendrix album to chart. The first six came in the last three years of his life, the other 25 posthumously. Only Elvis Presley has had more chart albums in death.

Returning to football, exactly four years ago England – The Album 2006 was number one compilation on sales of 33,921 and six of the Top 20 were soccer-themed. This week, England – The Album 2010 improves 12-5 (13,268 sales), topping just four footie sets in the Top 20.

Album sales dip 3.9% week-on-week to 1,652,459 – 12.1% below same-week 2009 sales of 1,878,939.

International charts coverage Alan

Rule Britannia? Not while Jack Johnson's all at sea

AMERICAN SINGER/SONGWRITER

JACK JOHNSON's fifth studio album To The Sea leaves the highest of tidemarks on the world's charts this week, debuting at number one in the US, Canada, Switzerland and New Zealand, while making the Top 10 in more than a dozen others.

Meanwhile, UK-born and based acts continue to do well. Anglo-Australian band AC/DC's Iron Man 2 soundtrack is the most visible,

remaining aloft in 22 territories. It loses its last number one placing, declining 1-3 in Austria, but climbs 6-2 in Hungary, 7-6 in Australia, 8-7 in Denmark and 10-7 in Poland. It is also still in the Top 10 in Norway (2-4), Flanders (3-4), Russia (5-5), Sweden (3-6), Wallonia (5-7), Switzerland (6-9), Germany (8-9) and Italy (6-10).

Georgian-born, UK-based Katie Melua's fourth album The House strengthens its portfolio. Although

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 CHRISTINA AGUILERA Bionic	£8.93	£8.99	£11.99	£8.93
2 AQUA KEYS The Element Of Freedom	£6.99	£8.99	£9.49	£8.95
3 MICHAEL BUBLE Crazy Love	£7.00	£8.99	£9.49	£8.85
4 GLEE (CAST) Glee – The Music – Vol 3	£8.83	£8.99	£11.99	£8.85
5 LADY GAGA The Fame	£4.99	£4.99	£6.49	£5.99

Charts sales

Key
■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL <i>Dirtee Disco</i> / Dirtee Stank (PIAS)
2	9	FAT LES <i>Vindaloo</i> / Demon (tbc)
NEW	5	GIGGS <i>Look What The Cat Dragged In</i> / XL (PIAS)
4	5	THE TEMPER TRAP <i>Sweet Disposition</i> / Infectious (PIAS)
5	3	KATIE MELUA <i>The Flood</i> / Dramatic (ADA CIN)
6	6	EXAMPLE <i>Won't Go Quietly</i> / Data (ARV)
NEW	7	ASH <i>Physical World</i> / Atomic Heart (ADA CIN)
CLIMBER	17	RICK ASTLEY <i>Lights Out</i> / Cur (AWAL)
NEW	9	VARIOUS <i>Wavin' Flag</i> / Countdown
10	8	DIZZEE RASCAL FEAT. CHROME <i>Holiday</i> / Dirtee Stank (PIAS)
11	4	STORNOWAY <i>Zorbing</i> / uAD (PIAS)
12	7	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ADA CIN)
13	11	SIDNEY SAMSON FEAT. WIZARD SLEEVE <i>Riverside (Let's Go)</i> / Data (ARV)
14	2	FOCUS <i>Hocus Pocus</i> / Red Bullet (Proper Music)
15	RE	THE PRODIGY <i>Omen</i> / Take Me To The Hospital (ADA CIN)
16	10	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Dirtee Stank (PIAS)
NEW	17	WE ARE SCIENTISTS <i>Nice Guys</i> / Masterswan/As (PIAS)
18	13	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Dirtee Stank (PIAS)
19	14	EXAMPLE <i>Watch The Sun Come Up</i> / Data (ARV)
NEW	20	4-4-2 FEAT. TALKSPORT PRESENTERS <i>Come On England</i> / Gut (tbc)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	KATIE MELUA <i>The House</i> / Dramatic (ADA CIN)
2	2	DIZZEE RASCAL <i>Tongue N Cheek</i> / Dirtee Stank (PIAS)
3	4	FAITHLESS <i>The Dance</i> / Nate's Tunes (Nate's Tunes)
4	5	STORNOWAY <i>Beachcomber's Windowsill</i> / uAD (PIAS)
NEW	5	MADNESS <i>Ultimate Madness</i> / Union Square (SDU)
CLIMBER	8	VAMPIRE WEEKEND <i>Contra</i> / XL (PIAS)
7	3	THE DIVINE COMEDY <i>Bang Goes The Knighthood</i> / Divine Comedy (PIAS)
8	7	THE NATIONAL <i>High Violet</i> / uAD (PIAS)
9	6	TEENAGE FANCLUB <i>Shadows</i> / PeMa (PIAS)
NEW	10	ROX <i>Memoirs</i> / Rough Trade (PIAS)
11	10	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ADA CIN)
12	9	THE XX <i>XX</i> / Young Turks (PIAS)
NEW	13	MORCHEEBA <i>Blood Like Lemonade</i> / Pias Recordings (PIAS)
14	11	THE TEMPER TRAP <i>Conditions</i> / Infectious Music (PIAS)
15	12	PENDULUM <i>Hold Your Colour</i> / Breakbeat Kaos (SRD)
NEW	16	ARIEL PINK'S HAUNTED GRAFFITI <i>Before Today</i> / uAD (PIAS)
17	14	TRACEY THORN <i>Love And Its Opposite</i> / Strange Feeling/Jazz'n Fly (PIAS)
18	13	VAMPIRE WEEKEND <i>Vampire Weekend</i> / XL (PIAS)
NEW	19	MARC ALMOND <i>Variété</i> / Cherry Red (P)
20	16	LOSTPROPHETS <i>The Betrayed</i> / Visible Noise (ADA CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
NEW	1	GIGGS <i>Look What The Cat Dragged In</i> / XL (PIAS)
NEW	2	VARIOUS <i>Wavin' Flag</i> / Countdown (tbc)
3	1	FOCUS <i>Hocus Pocus</i> / Red Bullet (Proper)
NEW	4	FOOTBALL SUPPORTERS BAND <i>The Great Escape</i> / Gut Active (tbc)
NEW	5	SOLOMON <i>Wavin' Flag</i> / Nix (tbc)
NEW	6	UFFIE FEAT. PHARRELL WILLIAMS <i>A.D.D. Suv</i> / Bizarre (ADA CIN)
RE	7	BAND OF SKULLS <i>Death By Diamonds And Pearls</i> / You Are Here (ADA CIN)
NEW	8	ENGLAND WORLD CUP SQUAD 1982 <i>This Time (We'll Get It Right)</i> / tbc (tbc)
9	7	TRASHMEN <i>Surfin Bird</i> / Charly (SN)
NEW	10	ISRAEL KAMAKAWIWO'OLE <i>Somewhere Over The Rainbow</i> / Big Boy (Hot)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
NEW	1	OST <i>The Twilight Saga - Eclipse</i> / Atlantic (CIN)
2	2	VARIOUS <i>American Anthems</i> / EMI TV/Sony Music (ARV)
3	1	VARIOUS <i>R&B Clubland</i> / AATW/Sony/UMTV (ARV)
4	3	VARIOUS <i>Chilled Acoustic</i> / EMI TV/MoS (E)
CLIMBER	12	VARIOUS <i>England - The Album 2010</i> / EMI TV/Rhino (E)
6	4	VARIOUS <i>Now That's What I Call Music 75</i> / EMI Wigin/UMTV (E)
NEW	7	VARIOUS <i>Big Tunes - Destination Dance</i> / Dance Nation (TBC)
NEW	8	VARIOUS <i>The Old Grey Whistle Test</i> / Rhino (CINR)
NEW	9	VARIOUS <i>England Forever</i> / Universal TV (ARV)
10	6	VARIOUS <i>Dance Party 2010</i> / Sony Music/UMTV (ARV)
11	5	OST <i>Streetdance</i> / UMTV (ARV)
12	8	VARIOUS <i>101 Barbecue Songs</i> / EMI TV/Sony Music (ARV)
NEW	13	VARIOUS <i>Haynes Dad - Ultimate Guide To Rock</i> / Sony (ARV)
14	9	VARIOUS <i>The Sound Of Dubstep</i> / Ministry Of Sound (ARV)
15	7	OST <i>Sex And The City 2</i> / Interscope (ARV)
NEW	16	VARIOUS <i>101 Punk & New Wave Anthems</i> / EMI TV (E)
17	10	VARIOUS <i>Rewind Old Skool Classics</i> / Universal TV (ARV)
NEW	18	VARIOUS <i>100 Hits - Football Anthems</i> / 100 Hits (SDU)
RE	19	VARIOUS <i>Mod Mania</i> / UMTV (ARV)
NEW	20	VARIOUS <i>Match Of The Day - World Cup 2010</i> / Sony Music/UMTV (ARV)

Downloads Top 10

This	Last	Artist Title / Label
NEW	41	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO <i>Gettin' Over You</i> / Postiva/Virgin
2	2	B.O.B FEAT. BRUNO MARS <i>Nothin' On You</i> / Rebel Rock Ent./Atlantic/Grand Hustle
3	4	JASON DERULO <i>Ridin' Solo</i> / Beluga Heights/Warner Bros
4	1	DIZZEE RASCAL <i>Dirtee Disco</i> / Dirtee Stank
5	7	AGGRO SANTOS FEAT. KIMBERLY WYATT <i>Candy</i> / Future
6	5	EMINEM <i>Not Afraid</i> / Interscope
7	13	ALICIA KEYS <i>Try Sleeping With A Broken Heart</i> / J
8	6	N-DUBZ FEAT. BODYROX <i>We Dance On</i> / AATW/UMTV
9	10	SEAN KINGSTON AND JUSTIN BIEBER <i>Eenie Meenie</i> / RCA
10	3	IYAZ <i>Solo</i> / Reprise

Jazz & Blues albums Top 10

This	Last	Artist Title / Label
1	1	ROYAL AIR FORCE SQUADRONNAIRES <i>In The Mood: Glenn Miller Songbook</i> / Savva (ARV)
2	2	GLENN MILLER <i>The Very Best Of</i> / Sony RCA (ARV)
3	3	MICHAEL BUBLE <i>Call Me Irresponsible</i> / Reprise (CIN)
4	4	MICHAEL BUBLE <i>It's Time</i> / u3/Reprise (CIN)
5	6	MICHAEL BUBLE <i>Michael Buble</i> / u3/Reprise (CIN)
6	5	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / u3/Reprise (CIN)
7	7	MICHAEL BUBLE <i>Come Fly With Me</i> / u3/Reprise (CIN)
8	9	SEASICK STEVE <i>Songs For Elisabeth</i> / Atlantic (CIN)
NEW	9	PETE MOLINARI <i>A Train Bound For Glory</i> / Clarksville (TBC)
RE	10	SEASICK STEVE <i>Man From Another Time</i> / Atlantic (CIN)

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Jones



ipping 1-2 in Switzerland, it remains at number one in Poland, and climbs 11-1 in Wallonia. It debuts in Denmark (number two), Sweden (number 10), Portugal (number 14), New Zealand (number 24) and Italy (number 51), while climbing 14-3 in Flanders. Holding at number three in Norway, it falls elsewhere in Europe.

Faithless' *The Dance* enjoys a third week of debuts, arriving at number 20 in Poland and at number two in the international chart in Greece, while improving 14-12 in Switzerland, 25-16 in Russia and 51-47 in Austria. Its reign as Belgium's top album is over, however, as it dips 1-5 in Flanders and 1-4 in Wallonia.

The Rolling Stones' *Exile On Main Street* is still packing a punch too, charting in 18 territories - though it remains in the Top 10 only in Sweden (1-5), Germany (6-7) and Denmark (5-10).

After selling 2.23m copies of his single *Break Your Heart* in the US, Taio Cruz secures a number eight debut there for his album *Rokstarr*, which fares even better in Canada (number three) and makes its European debut in Switzerland (number 39).

Veterans Teenage Fanclub and The Divine Comedy each earn a quartet of European chart placings with their new albums. Teenage Fanclub's *Shadows* exceeds its UK chart peak (number 30)

in Norway (number 14) and also debuts in Sweden (number 43), Ireland (number 48) and Spain (number 100). The Divine Comedy's *Bang Goes The Knighthood* reached number 20 domestically and follows through with debuts in Ireland (number eight), France (number 27), Flanders (number 76) and Spain (number 83).

Finally, Liverpool metal band Anathema have never come close to charting at home but 20 years into their career their eighth studio album *We're Here Because We're Here* is their biggest success yet, debuting at number 19 in Finland, 52 in the Netherlands and 69 in France.

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		CHRISTINA AGUILERA	Bionic	RCA 88697608672 (ARV)	HIGHEST NEW ENTRY
2	5	26	ALICIA KEYS	The Element Of Freedom	J 88697465712 (ARV)	
3	2	34	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	5★
4	3	3	GLEE CAST	Glee - The Music - Vol 3 - Showstoppers	Epic 8869720932 (ARV)	
5	6	74	LADY GAGA	The Fame	Interscope 1791397 (ARV)	4★
6	1	2	JACK JOHNSON	To The Sea	Brushfire/Island 2738288 (ARV)	
7	9	2	ROYAL AIR FORCE SQUADRONAIRES	In The Mood: The Glenn Miller Songbook	Decca 2736453 (ARV)	SALES INCREASE
8	12	2	GLENN MILLER	The Very Best Of	Sony RCA 88697691622 (ARV)	SALES INCREASE
9	4	3	PENDULUM	Immersion	Warner Brothers 2564680914 (CIN)	
10	17	39	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	SALES INCREASE
11	11	21	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	
12	7	3	KATIE MELUA	The House	Dramatico DRAMCD0061 (ADA CIN)	
13	15	36	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV)	SALES INCREASE
14	18	9	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	★
15	16	27	BILLY JOEL	Piano Man - The Very Best Of	Columbia 5190182 (ARV)	SALES INCREASE
16	New		THE DRUMS	The Drums	Island/Moshi 2736909 (ARV)	
17	10	49	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	3★
18	New		STEVE WINWOOD	Revolutions - The Very Best Of Steve Winwood	Island 5327517 (ARV)	
19	34	7	USHER	Raymond Vs Raymond	Laface 88697638892 (ARV)	SALES INCREASE
20	13	35	DIZZEE RASCAL	Tongue N Cheek	Ditree Slank 1251ANK037 (PIAS)	★
21	21	15	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN)	
22	18	54	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN)	4★
23	23	18	AC/DC	Iron Man 2 OST	Columbia 88697639252 (ARV)	
24	14	4	ROLLING STONES	Exile On Main Street - Remastered	Polydor 2701640 (ARV)	
25	31	29	RIHANNA	Rated R	Def Jam 2723990 (ARV)	★
26	New		IVAZ	Replay	Reprise 9362496487 (CIN)	
27	New		THE WHO	Greatest Hits & More	Polydor/UMTV 2727468 (ARV)	
28	19	4	THE BASEBALLS	Strike!	Rhino 5186594272 (CIN)	
29	New		JIMI HENDRIX	Fire - The Collection	Sony 88697738572 (ARV)	
30	25	53	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	4★
31	28	7	JAMES LAST	Eighty Not Out	Universal TV UMTV7532 (ARV)	
32	26	4	FAITHLESS	The Dance	Nate's Tunes NAT51004CD	
33	24	15	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
34	29	7	FYFE DANGERFIELD	Fly Yellow Moon	Geffen 2727699 (ARV)	
35	37	13	KE\$HA	Animal	RCA 88697640462 (ARV)	
36	27	3	STORNOWAY	Beachcomber's Windowsill	4AD (AD3X20 (PIAS)	
37	53	29	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	2★
38	39	14	GORILLAZ	Plastic Beach	Parlophone 6261662 (E)	HIGHEST CLIMBER

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	Re-entry		FREE & BAD COMPANY	The Very Best Of	Rhino/UMTV 5186582802 (ARV)	
40	22	2	B.O.B	B.O.B Presents The Adventures Of Bobby Ray	Atlantic 7567891848 (CIN)	
41	32	5	LADY GAGA	The Remix	Interscope 2740468 (ARV)	
42	43	90	KINGS OF LEON	Only By The Night	Hand Me Down 8869727212 (ARV)	
43	45	12	BEYONCE	I Am Sasha Fierce	Columbia 88697194922 (ARV)	4★
44	52	7	SLASH	Slash	Roadrunner RR77952 (Ada CIN)	
45	41	20	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	★
46	44	31	BIFFY CYRO	Only Revolutions	14th Floor 5186561452 (CINR)	★
47	42	7	PORT ISAAC'S FISHERMAN'S FRIENDS	Port Isaac's Fisherman's Friends	Universal 2736888 (ARV)	
48	New		MADNESS	Ultimate Madness	Union Square USMC021 (SDU)	
49	48	34	ALEXANDRA BURKE	Overcome	Syco 88697462232 (ARV)	★
50	38	33	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	2★
51	40	5	KEANE	Night Train	Island 2730877 (ARV)	
52	49	37	MICHAEL BUBLE	Call Me Irresponsible	Reprise 9362499987 (CIN)	3★
53	Re-entry		DAVID GUETTA	One Love	Pcstiva/Virgin 6064700 (E)	
54	63	16	VAMPIRE WEEKEND	Contra	XL XLCD429 (PIAS)	SALES INCREASE
55	59	30	JLS	JLS	Epic 88697564572 (ARV)	3★
56	35	14	AMY MACDONALD	A Curious Thing	Mercury 2731140 (ARV)	
57	47	13	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV)	
58	55	120	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	4★
59	62	37	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN)	★
60	36	14	BOYZONE	Brother	Polydor 273609 (ARV)	
61	33	2	CAROLE KING & JAMES TAYLOR	Live At The Troubadour	Hear U MIV 2732053 (ARV)	
62	58	34	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN)	★
63	51	5	ALICIA KEYS	The Platinum Collection	J 88697701872 (ARV)	
64	20	2	THE DIVINE COMEDY	Bang Goes The Knighthood	Divine Comedy DCRT101CD (PIAS)	
65	54	9	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
66	50	4	TIESTO	Magikal Journey - The Hits Collection	NebuLa NEBCD9017 (E)	
67	64	53	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	2★
68	Re-entry		STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	2★
69	46	6	DIANA VICKERS	Songs From The Tainted Cherry Tree	RCA 88697653682 (ARV)	
70	57	18	PAUL WELLER	Wake Up The Nation	Island 2732861 (ARV)	
71	Re-entry		GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV)	3★
72	56	44	MICHAEL BUBLE	It's Time	143/Reprise 9362489462 (CIN)	2★
73	67	31	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	
74	60	26	PARAMORE	Brand New Eyes	Fueled By Ramen 75678958304 (CIN)	
75	69	69	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E)	3★

Official Charts Company 2010.

AC/DC 23	Burke, Alexandra 49	Glee Cast 45	Ke\$ha 35	Mumford & Sons 13	Royal Air Force Squadronaires 7	Who, The 27	Key	BPI Awards
Aguilera, Christina 1	Carole King & James Taylor 51	Glee Cast 45	Keane 51	Muse 62	Scouting For Girls 65	Winwood, Steve 18	★ Platinum (300,000)	Albums
Allen, Lily 75	Cole, Cheryl 50	Glee Cast 57	Keys, Alicia 2	Nutini, Paolo 22	Slash 44		● Gold (100,000)	Richard Hawley: Lady's Bridge (gold); Biffy Clyro: Only Revolutions (platinum); Paolo Nutini: These Streets (4 x platinum)
B.O.B 40	Dangerfield, Fyfe 34	Gorillaz 38	Keys, Alicia 63	Nutini, Paolo 58	Snow Patrol 37		● Silver (60,000)	
Beyonce 43	Derulo, Jason 21	Goulding, Ellie 33	Kings Of Leon 42	Paloma Faith 73	Stereophonics 68		● 1m European sales	
Bieber, Justin 11	Divine Comedy, The 64	Guetta, David 53	Lady Gaga 5	Paramore 74	Stewart, Rod 59			
Biffy Clyro 46	Dizzee Rascal 20	Hendrix, Jimi 29	Lady Gaga 41	Pendulum 9	Stornoway 36			
Black Eyed Peas 30	Drums, The 16	Iyaz 26	Last, James 31	Plan B 14	Tiesto 66			
Bryanne 60	Faithless 32	JLS 55	Lott, Pixie 10	Port Isaac's Fisherman's Friends 47	Vampire Weekend 54			
Buble, Michael 3	Florence + The Machine 17	Joel, Billy 15	Macdonald, Amy 56	Rihanna 25	Weller, Paul 70			
Buble, Michael 52	Free & Bad Company 39	Johnson, Jack 6	Madness 48	Rolling Stones 24				
Buble, Michael 72		Kasabian 67	Melua, Katie 12					
			Miller, Glenn 8					



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