

# MusicWeek

United Business Media



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## NEWS

### GLEE'S SET TO PLEASE

US show set to unleash new wave of chart hits as UK tour is considered



## LIVE

### INDUSTRY ENTERS NEXT PHASE OF CLIMATE FIGHT

Julie's Bicycle embarks on most ambitious research yet



## FEATURES

### MUSIC AND SPORT

It is a mutually beneficial association as music and sport draw ever closer

Roger Faxon brings EMI's publishing and recorded music under one umbrella for the first time

# Faxon forms united front at EMI

## Executives

By Charlotte Otter

**ROGER FAXON SAYS HE HOPES HIS PROMOTION** to EMI Group CEO, overseeing the major's publishing and recorded music divisions, will dispel any rumour that the company is looking to sell its publishing arm.

His promotion means that for the first time in the music group's history the recorded music and publishing arms will directly report to the same man and comes as EMI repositions itself as a "comprehensive rights management company". Faxon will be based in New York - the first time that EMI's chief executive will be located outside of the UK.

The shock announcement came after months of speculation that EMI could be forced to sell off its lucrative publishing arm to help owner Terra Firma settle some of its debts with Citigroup. Those fears were eased somewhat earlier this month with the news that Terra Firma had secured a £105m bailout from investors.

Now Faxon underlines that he is not in the mood for selling. "Anyone who knows me knows that I have an aversion to the sale of any copyright,"



he says. "We are in a business to grow and to develop and to bring together great musical works - not only compositions but recordings as well. We are not sellers, we are developers and acquirers of rights and that needs to be remembered."

Faxon, who has been chairman and CEO of EMI Publishing since 2007, says publishing and records "working in concert with one another as a global rights management business, can and will deliver for the artists and songwriters that we are privileged to work with now and in the future".

Already he has identified a number of key areas in which EMI



New York-based Faxon (left) will be the first EMI chief executive based outside the UK

Music could learn from the success of the publishing division, naming the publisher's "singular focus" on the development of its songwriters as one model which can be applied to the record company.

In an internal email to staff sent out the morning of his appointment last Friday, Faxon explains, "We must cultivate a culture of co-operation that will enable us to work better and

more effectively across different geographies, functions and divisions. In other words, we need to be a team."

Faxon tells *Music Week* that it is essential for the major to start focusing on building value for its artists and songwriters, something he believes EMI has failed to do in the past.

"In this changing marketplace, there is an increasing need to look at all the ways music can be found and enjoyed by consumers," Faxon explains. "Music does not just reach consumers through sales or records; it gets there through radio, internet, toys etcetera."

"Here at EMI Publishing I don't think that we have been looking at the world in entirely that way. We are closer to that vision than the recording side, but overall we need to understand that we have a broader and potentially more complex set of opportunities to find markets for our music and we need to step back and look at this strategically."

He notes this approach is simply a reaction to "the reality of the marketplace" and continues, "I don't

want to measure the success of our company through how many units or records are sold, as this is not necessarily the best indicator of success. But obviously there has to be an economic model in place that allows creators of that music to receive the compensation that they do and this will continue to be part of our job."

Alongside Faxon's appointment Charles Allen, who was appointed executive chairman of EMI in March following the departure of Elio Leoni-Setti, becomes an adviser to EMI and its owner Terra Firma, while former Terra Firma MD Stephen Alexander will become chairman of EMI holding company Maltby Capital. Lord Birt, formerly chairman of Maltby, will move on to other Terra Firma assignments.

Commenting on the changes, Faxon says, "I think that Stephen is a hugely experienced executive who understands EMI from both the recorded music and publishing side. As a result he is an extremely good choice to be the chairman of our parent company and the board that surround him will be equally distinguished."

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# Colin Lester has global goal for Universal's artist management plans

**COLIN LESTER, THE NEWLY-INSTALLED CEO** of Universal's management business Twenty First Artists, says the major wants to become a global force in artist management, with plans to establish both a New York office and a producer management business.

Lester, whose existing CLM Entertainment operation will be merged into Twenty First, replaces Frank Presland, whose contract with the Universal subsidiary expired at the same time as that of its most high-profile artist, Elton John, in March.

"Universal are serious about

becoming a major player in management - I wouldn't have agreed to the deal otherwise," Lester says of the move. "I've got my own ideas about how to achieve that, so it's a great challenge and one I'm already enjoying."

Lester's CLM operation includes long-term client Craig David, while Twenty First looks after platinum-selling stars such as Lily Allen and James Blunt. However, the new CEO is reluctant to talk about the company's roster, as his review of the business will include making decisions on the future representation of certain artists.

"I'll be making changes and

restructuring Twenty First Artists, but it's too early to talk about any of that at the moment because it is a complex organisation with lots of deals in place both here and internationally," says Lester.

But he has definite ideas about the direction he wants to take the business in and reveals that he will be working closely with Universal's Lucian Grainge and Max Hole to plan the future of the company.

"The business has changed hugely so I want to look at how we can move it forward so that we can assist established artists and help them to build scale, as well as supporting up-and-coming artists

and managers," he continues.

"Unless we move forward with investment it will become increasingly difficult for managers to succeed so I will be looking to offer investment to artists through buying a percentage of their business - excluding publishing, because as an artist manager I respect that the song is the artist's baby and I don't want a split of that."

Among Lester's immediate priorities are establishing a producer management business and setting up a New York office for Twenty First, most likely in Universal's existing Big Apple premises.

As for his own office, he says he will remain in his existing location in the former Virgin Records building at Portobello Dock and Twenty First Artists staff will relocate there following the conclusion of his review.

Whether those employees will include the likes of Lily Allen and James Blunt manager Todd Interland remains to be seen, but Lester comments, "Todd has been very helpful in assisting me to settle in. He's a great guy and a fantastic manager so we'll see what he decides is right for his future and, of course, best for his acts."

# News

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

## The Playlist



**MAGNETIC MAN**  
**I Need Air (feat. Angela Hunte)**

**Columbia**  
First single proper from this dubstep supergroup, it is more commercially-minded than intro single Mad but no less innovative. (single, July 26)



**DRAKE**  
**Find Your Love**

**Island**  
His debut moved 500,000 copies in the US last week and Drake plays his first UK shows next month. This mega-hit in waiting is laying foundations. (single, July 12)



**KID ADRIFT**  
**Oxytonin**

**Island**  
From their debut EP, this specialist radio favourite sees an emotive vocal floating atop the erratic production of synths and beats. (from EP, July 12)



**HESTIA PRYNN**  
**You Winding Me Up**

**unsigned**  
From the same management stable as Slipknot, New Yorker Hestia Prynn pens pop songs with a hypnotic punch and is unsigned in the UK. (from EP, out now)



**BRANDON FLOWERS**  
**Crossfire**

**Mercury**  
With his bandmates taking a rest, the Killers frontman has enlisted producers Brendan O'Brien, Stuart Price and Daniel Lanois to bring this to life. (single, July 19)



**ARCADE FIRE**  
**We Used To Wait**

**Mercury**  
The third song to surface from Arcade Fire's new album, this makes real progress from the group's major label debut. (single, July 12)



**TIRED PONY**  
**Dead American Writers**

**Polydor**  
The debut single proper from this rock supergroup, led by Gary Lightbody and Peter Dinklage, is a faultless slice of guitar-driven pop. (single, July 5)



**SKY FERREIRA**  
**One**

**Parlophone**  
Produced by Bloodshy & Avant, Ferreira's debut is bright, upbeat and club-friendly and proves a strong introduction to this LA native's talents. (single, August 2)



**CHIEF**  
**Breaking Walls**

**Domino**  
Picking up strong play across XFM, 6Music and Radio 1, Chief's opening single from debut album Modern Rituals leads a round of five UK dates. (single, July 5)



**GIGGS**  
**Blow Em Away**

**XL**  
Shola Ama teams up with Giggs for this infectious new single, providing the upbeat chorus against Giggs' slow drawl. (single, July 19)



### SIGN HERE

Wichita has signed **Best Coast** and will release their debut album *Crazy For You* on August 2. A London show on the same day and European dates will follow

NME Radio problems will give BBC Trust food for thought

## Save 6 campaign thrown curveball by NME Radio

### Radio

By Ben Cardew

**SUPPORTERS OF 6 MUSIC** are urging the BBC Trust to learn from the problems of NME Radio when they consider their plans for 6.

NME publisher IPC announced earlier this month that NME Radio, which launched in June 2008 on Sky, Virgin Media and Freesat as well as online before securing a national DAB berth last December, would be coming off digital radio and TV platforms imminently.

This followed the decision of DX Media to terminate its deal to operate the station under licence from IPC.

IPC is currently evaluating what steps to take with the station, which is part of NME's cross-platform approach that includes NME TV.

In the interim, the station continues to broadcast on automated playout. An IPC spokeswoman says, "It is anticipated that broadcast on Sky and Virgin will cease shortly. Transmission on national DAB will continue for a very short time while IPC evaluates what it will do next with NME Radio."

The station will then continue to air online at [NME.com/radio](http://NME.com/radio). The spokeswoman says that there



has already been interest in the station, which had 226,000 listeners in the first quarter of 2010 according to Rajar figures. "We are evaluating these and other options," she adds.

DX's decision to step away from a commercial station that attracted more than 225,000 listeners based on a playlist similar to that of 6 Music throws a curveball in the battle to save 6: the BBC Trust is set to decide this summer whether to back proposals to axe the station.

But should 6 Music close and NME remain online only, that would leave only one "alternative" station - XFM - on national DAB prompting Beggars Group chairman Martin Mills to suggest the decision to scale back NME Radio is "a great shame" and could have a bearing on the Trust's final decision on 6.

Mills, a very vocal supporter of the save 6 campaign, says, "It seems to me that this validates the argument that niche stations can't oper-

ate in the commercial marketplace. The only way to survive is to become more mainstream."

As a result, he believes it is in the BBC's public-service remit to operate a station like 6, which would struggle to survive in a commercial environment.

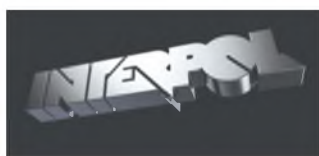
AIM chairman and CEO Alison Wenham adds, "The move to online only underlines two clear problems - one, that DAB platform is a complete failure in the youth market. Secondly, it proves [former GCap operations director] Steve Orchard's point - commercial radio is primarily about advertisers and NME's programming simply didn't attract enough of them to pay the bills."

However, Mills believes there is a real danger that the Trust will draw the wrong conclusions from the troubles at NME Radio.

"The dangerous thing is for the Trust to think that this shows that the BBC stifles other stations in the same sector," he says. "I don't think that kind of station in the commercial sector could work at the moment. The advertising market is in a bit of a trough and will pick up a bit. But it won't be nearly enough for a station with 200,000 listeners to pay its way."

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## Interpol choose Co-Operative approach



### CO-OPERATIVE MUSIC HAS MADE

"maybe the biggest single signing" in its history by snapping up New York's Interpol ahead of the release of their fourth studio album.

The eponymous set, which was recorded at Electric Lady Studios, New York, and mixed with Alan Moulder in London, will be released on September 13 on the band's own Soft Limit label via Co-Op. It is their first for their own label after two albums for Matador and one for Capitol/Parlophone and is licensed to Co-Operative Music throughout the world, excluding North and South America where it will be released via Matador.

"It is a really exciting time," says Co-Op general manager Vincent Cery-Melin. "It is maybe the biggest single signing we have ever done. The interesting thing about them is they

have basically sold a fair amount of records all around the world."

The band's last album, 2007's *Our Love To Admire*, reached number two in the UK, selling more than 76,000 copies. In the US it reached number four.

Cery-Melin, who previously signed the band during his time at Co-Op predecessor Labels, says the band were pleased to return to the indie route after a time with EMI.

"They have had the major experiment, but they probably found out the indie route gave them more flexibility," he explains. "With us they will be a massive priority in every market including places like Portugal and Norway. In a much bigger system they wouldn't get that everywhere."

Matador co-president Gerard Cosloy adds, "Though we've remained fans of Interpol's recordings and live since their hiatus from the Matador label, none of us were fully prepared for the scope and ambition of the band's fourth, and arguably best album. We're thrilled they're back on Matador but even

more excited that on an artistic level, they're only just getting started."

The band preceded the album's release by giving away a free download, *Lights*, from their website ([interpolnyc.com](http://interpolnyc.com)) at the end of April. Cery-Melin explains that Co-op is currently focusing its attentions on this track, with a full launch single to follow in a few weeks.

The band will be heading to Europe for media duties this summer, followed by North American dates, a U2 support slot in Europe in September (Bono's health permitting) and an extensive European tour in November/ December, including two Brixton Academy dates.

Having parted ways with bass player Carlos Dengler, they will be joined by former Slint guitarist Dave Pajo, as well as Secret Machines' Brandon Curtis on keyboard.

Interpol are managed by 3D Artist Management, home to Azealia Banks, Amanda Blank, Coldplay, The Drums, My Chemical Romance, Santogold, Scissor Sisters and Serj Tankian.



### GIG OF THE WEEK

**Who:** A Summer Evening with Bella Union

**When:** Thursday, June 24

**Where:** Union Chapel, London

**Why:** Bella Union showcases some of its rising talent with performances from John Grant, Mountain Man (pictured), Lone Wolf and Alessi's Ark

Syco shifts focus away from reality TV shows in search for new artist signings

# Syco branches out with Labrinth

## Labels

By Paul Williams

**SYCO HAS DECLARED ITSELF** "open for business" to bring in more artists outside the world of reality TV after signing rising UK urban artist, songwriter and producer Labrinth.

The co-writer and producer of Tinie Tempah's hit singles Pass Out and Frisky last week became the first artist in six years to sign to Simon Cowell's Sony label without a connection to one of its TV platforms.

The deal is now likely to lead to Syco signing more acts outside The X Factor and Britain's Got Talent, not least because Labrinth has been given his own label imprint within the company to bring in artists himself.

Syco managing director Sonny Takhar acknowledges that "because our business has been focused on TV shows", some artists and their managers might not have thought about signing to the company, but he believes this deal with Labrinth "sends out a clear message to artists, lawyers and the management community that we are open for business".

"We want to have a more-round-



ed label," he says. "We've got a very robust company, which is very different to other music companies out there. We're in the TV business and we're very successful in that business; we're in 40 markets. It's a very broad church of artists: on one side we've got Leona Lewis and Alexandra Burke and on the other side the likes of Susan Boyle, so I'm always looking for the right type of artists that have the philosophy of Syco. That is artists who are stars, that write great songs and have global ambitions."

According to Takhar, Labrinth perfectly fits that description, although he acknowledges that when his new signing first approached him about writing and producing for

Syco artists he did not know he was also an artist in his own right.

"He came in to see me six weeks ago in the guise of being a producer of our artists. I didn't have any idea he was an artist himself until the course of the conversation we were having," says Takhar.

"He played me three or four songs he had written for himself and it became very apparent this guy had all the attributes of what we want when we sign an artist. First and foremost he has the swagger and presence of a star. He's clearly a prolific songwriter and producer and thirdly he's someone who is engrained in a scene that is now enjoying huge commercial success."

Takhar believes, out of all the current successful UK urban artists, Labrinth is the one with the most international potential, while he is also encouraged by his songwriting ambitions. "The first thing he wants to do is go to Nashville. To me this says he has got an approach which is completely refreshing because he understands and respects songwriting," he says.

Labrinth will be launched as a solo artist with his self-penned and

produced single Let The Sunshine in the first week of September, while the plan is to "take our time" with his first album, which will not appear until next summer.

But Syco will also look to Labrinth to bring in artists himself through the newly-formed Odd Child/Syco imprint, run by himself and his manager Mark Williams. Takhar says, "For me it is a huge opportunity to attract other artists through his standing within that [urban] genre. Giving him the label imprint was a very easy decision as he is an artist who can attract other artists."

The artist launch of Labrinth will come in another very busy closing period of the year for Syco, which in 2009 had the year's top-selling album through Susan Boyle's I Dreamed A Dream with sales of 1.6m by year's end.

Its Q4 schedule this year will include the second Boyle album, produced as the first by Steve Mac, new albums by Il Divo, Westlife and Shayne Ward, a repackaging of Alexandra Burke's album Overcome and the debut album by 2009 X Factor winner Joe McElderry.

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## Figures fly in the face of music's football fatigue myth

**THE ENTERTAINMENT RETAILERS ASSOCIATION** has released figures which could finally debunk one of the oldest myths in music industry lore – namely that the World Cup is anathema for music sales.

As the tournament continues in South Africa this week, Eminem's Recovery (left) and Miley Cyrus' Can't Be Tamed are both released today (Monday). These are followed next Monday by Scissor Sisters' Night Work and Kylie Minogue's Aphrodite on July 5.

These, however, are the exceptions. Labels generally shy away from releasing big new albums during the World Cup as it is thought that consumers are less interested in buying music – or, indeed, anything other than TVs, beer and barbeque – during this period.

To attempt to settle this debate once and for all, ERA asked chart compiler Millward Brown to come up with statistics showing album sales during World Cup weeks as a percentage of total sales that year. It then compared these stats to sales activity during non-World Cup years.

In 2002, a World Cup year, 11.9m albums were sold in the UK during the five World Cup weeks – or 8.0% of total sales that year (see table above).

### What World Cup effect? Eight years of albums sales

YEAR	Annual sales (000s)	World Cup five weeks	
		Sales (000s)	% of year's sales
2002 (World Cup)	149,179	11,936	8.0
2003	159,277	12,546	7.9
2004	163,406	12,426	7.6
2005	158,989	14,243	9.0
2006 (World Cup)	154,099	12,631	8.2
2007	136,484	11,500	8.4
2008	131,331	11,422	8.7
2009	125,604	10,012	8.0

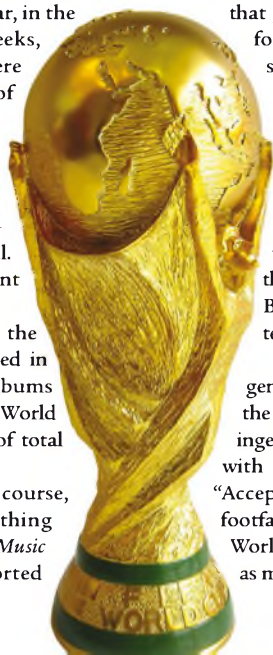
Source: Millward Brown

The following year, in the five equivalent weeks, 12.5m albums were sold – or just 7.9% of the year's total sales.

In 2004, 12.4m albums were sold during the five equivalent weeks – 7.6% of the year's total. In 2005, the equivalent percentage was 9.0%.

In 2006, when the World Cup was staged in Germany, 12.6m albums were sold in the five World Cup weeks, or 8.2% of total album sales that year.

The figures, of course, do not prove anything comprehensively – *Music Week* recently reported



that June 2006 accounted for 7.9% of total music sales that year, while the average for June over the past five years is 8.2% – and there are a number of variables, such as release schedules, the weather and even the performance of the British and Irish teams.

But ERA director general Kim Bayley says the statistics do reflect the ingenuity of retailers faced with the World Cup. "Accepted wisdom is that footfall is less during the World Cup – you don't get as many people wandering

through the stores," she says. "Retailers have to work doubly hard to generate sales. Retailers go out there and think of ways to get people back in to their stores, being creative about marketing products."

HMV's approach during the World Cup has been to create a two-pronged campaign that appeals to both lovers of the beautiful game and football haters.

But the company's head of music Melanie Armstrong says sales trends during this World Cup have been hard to judge.

"Overall it is difficult to comment on sales trends as we have Father's Day shopping this week, which is creating a spike, and should result in a pretty busy Friday and Saturday.

"Our current bestsellers are very much Father's Day- and World Cup-driven right now – Oasis' Time Flies really is flying and the timing of its release couldn't be more perfect for us, and various Dads compilations are also doing well."

The news comes as this week's singles chart is again packed full of football-related songs, including Dizzee Rascal and James Corden's Shout, K'naan's Wavin' Flag, the evergreen Three Lions and Terry Venables' If I Can Dream.

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The DIY ethic is alive and well as Wichita celebrates 10 years

# News

## Editorial Paul Williams



**THERE IS NO DOUBT** that the rise of British urban music to occupy a regular place at the top of the UK charts is a real cause for celebration as for too long our artists in this field sat completely in the shadows of their US equivalents.

It says everything about how successful this sector has become domestically that, for the first time in six years, Syco last week stepped out of its comfort zone of reality TV talent by signing a deal with Tinie Tempah collaborator Labrinth.

But while UK urban music is arguably in better health than ever before, our once-proud tradition of producing successful guitar bands seems to have completely deserted us. The lull in rock music – and there is not much selling here from the US either – has got so bad that Absolute Radio COO Clive Dickens revealed at the Muxexpo Europe conference in London last week he is increasingly having to mine foreign music markets to find new material to play on his rock-based radio stations.

## We have let slip our talent for nurturing and breaking guitar music

He is not overstating how bad it has got. In the OCC UK Top 40 singles chart a week ago, if we leave aside any football-related oldies returning because of the World Cup, there were just two rock tracks present and they were by US bands – Train and Pretty Reckless.

The week before, for the first time ever, the entire Top 10 comprised only black and urban acts. The album chart was not much better from a rock perspective, although at least the likes of Mumford & Sons offered something different to pop, dance or urban for a bit of variety. And as if to remind us of the UK's glorious past in rock there were appearances lower down the Top 40 by The Rolling Stones and The Who. In a similar vein, an Oasis best of album was yesterday (Sunday) expected to debut at the top of the albums chart, proof you do not need to go back anywhere near as far as the Sixties to find a time when the UK could still produce world-beating rock bands.

This is not a case of favouring one genre or type of music over another, but the charts, especially the singles countdown, have got very samey and boring of late and it would be good for everyone to have a bit more variety. That traditionally has been a strength of the UK singles chart over, say, the Billboard Hot 100, which for a number of years has been swamped by R&B and hip hop to leave little room for much else. Now our charts look as unimaginatively unvaried.

From a business perspective, the lack of successful rock acts also has a significant bearing because these are the artists that often have the strongest album sales and are more likely to go on and have lengthy careers. They are also where festival organisers will most frequently look when putting together the main acts in their event line-ups.

Although UK album sales are holding up far better than in the US, where the market has gone into meltdown, the lack of artists for the public to get excited about beyond wanting to purchase one or two single-track downloads has to be a factor in the number of albums being sold in the UK at present; it goes beyond just piracy and changing buying habits. Sales at the top end of the albums chart have dipped so low that a week ago when Christina Aguilera topped the UK chart she did so with the lowest sales in more than eight years.

As it is, it seems just as the UK has finally started to produce world-quality urban artists beyond a few rare examples, we have let slip our talent for nurturing and breaking guitar music. It surely cannot be too greedy to wish for us to succeed in both markets – managing to do so would not only make the charts a lot more appetising for music fans but should result in more music being sold as well.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

**YES 33% NO 67%**

### THIS WEEK WE ASK:

Is EMI right to bring its recorded music and publishing arms together under one CEO?

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

New signings show service model has artist appeal

# 'Transparent deals' attract artists to Cooking Vinyl

## Labels

By Robert Ashton

**LEADING INDIE LABEL COOKING VINYL** has made two new signings in a move to quickly build on the company's pioneering service deal model.

The new additions to the company roster are The Charlatans and Underworld. Both acts have signed deals which will see their releases fully marketed and promoted for a share of sales revenues, as opposed to a royalty-based agreement.

The signings follow a similar deal struck in May with Get Cape. Wear Cape. Fly, as well as the company's recent success with albums by Groove Armada, Suzanne Vega and the Prodigy. The latter's album *Invaders Must Die* was the best-selling independent release in the UK and Europe last year.

Cooking Vinyl managing director Martin Goldschmidt says artists like the stripped-down service model, launched at the end of 2009, which claims no stakes in artist copyrights, with the label taking responsibility for the management of a project with a number of add-on services.

Thus, Cooking Vinyl will devise and implement worldwide sales, marketing and distribution plans for artists, working alongside booking agents and artist managers.

"Bands always think you are making loads of money, but these deals are transparent; there is no room to hide anything and the artists really seem to like it," says



Cooking with gas: Underworld (top right) and The Charlatans (bottom left) join Cooking Vinyl's roster that includes Sam Duckworth of Get Cape. Wear Cape. Fly (right)

Goldschmidt, who now has more than half a dozen acts signed on similar deals. "The success of the Prodigy also changed a lot of people's perceptions."

Goldschmidt's label also offers more conventional royalty deals and he says that one artist he is now talking to prefers to go that route because he is used to it. "For us, the pleasing thing is we are becoming the first choice for people in the indie world," he says.

Underworld's new album, *Barking*, is the band's first output since *Oblivion With Bells* in 2007 and will be released on September 13. Lead single *Scribble*, which has already attracted airplay from Radio 1's Zane Lowe, will be released on June 28.

The Charlatans' 11th studio album, *Who We Touch*, is also released on September 13. Lead-off single *Love Is Ending* will be released on July 19 and the band will embark on a 13-date tour later this year, taking in eight O2 Academies including Brixton.

Around the same time, the as-yet-untitled third studio album by Sam Duckworth (aka Get Cape. Wear Cape. Fly), will be released on Cooking Vinyl. The campaign for this began earlier in the year when *Morning Light* was made available as a free download.

The band and four other Cooking signings, including Groove Armada, are also lined up to play Glastonbury.

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# Denby takes new role with SEG

**MARC MAROT'S SEG ENTERTAINMENT** has signed up Mark Denby, manager of rising singer songwriter Kirsty Almeida, to launch a digital marketing division.

In his new role at SEG, Denby, who was previously a manager in the digital division of Universal Music International and managed Almeida in his spare time, will launch a division offering services such as digital marketing, database management, e-commerce solutions and website creation.

The services will initially be offered solely to existing SEG clients but this will eventually open out to third-parties.

Denby says that he is excited

about working with SEG, whose artists range from Leftfield to Billy Ocean. "It is a very creative place right now," he adds.

SEG Entertainment UK CEO Marc Marot explains that the new division will fit into the company's existing support structure, which includes a lawyer and accountants.

"We feel very strongly that, to be a proper, fully-serviced management company, we have to be able to provide more than just experience – we need to offer practical support. We want to be able to offer our artists and managers support that can be of real use to them," he says.

"Mark comes from a high-

powered position with Universal in the new media world. He has great interpersonal skills and we thought he would fit in well. And he is also bringing in an interesting act with Kirsty Almeida."

SEG Entertainment is the music-focused UK arm of Dutch sports management company Sports Entertainment Group. Marot and his partner John Arnison joined the company in February 2009 to head SEG Entertainment UK.

Denby will continue to oversee Almeida's career, which, following her signing to Universal's Decca label last summer, will see the release of debut album *Pure Blue Green* in August.

## ON THE WEB

www.musicweek.com

- **Musexpo publishing focus:** Julie Horton
- **BMG Rights signs** Scorpions
- **Bucks Music** launches new film and TV themes website

Producer hints at possible tour and UK version of stateside smash hit

# Further success anticipated with Glee

## Companies

By Ben Cardew

**THE CHARTS SHOULD READY THEMSELVES** for more Glee hits with the show's producer backing a UK Glee concert tour and a British version of the show, following the US show's incredible success on this side of the Atlantic.

Glee executive producer Dante Di Loreto was in London with members of the Glee cast for promotional duties last Monday as the show's season finale aired on E4, pulling in a 6.3% audience share, or more than 1.5m viewers, an impressive result for the digital channel.

Season two of the popular show is to enter production later this month and Fox has commissioned a third. In addition, the cast has recently completed a US tour, an experience Di Loreto says was "thrilling".

Glee is proving as popular in the UK as it has in the US, providing some of E4's highest TV ratings as well as a number of singles and album chart hits.

Because of this, Di Loreto says he would welcome the idea of a UK tour. "We would like to do shows in the UK and Ireland but it is a question of when we could do it," he says. "We need to make more of the TV show. That comes first."

He is also open to the idea of a British take on the quintessentially American show. "Would we do a British version? That would be somewhere down the road, for someone else to worry about," he explains.

One notable feature of Glee's success here has been its ability to lift the original versions of the songs



Don't curb your enthusiasm: The success of Glee on television has translated to popularity on stage and an extended presence in the charts in the UK

covered by the cast high into the UK charts - Journey, for example, benefited greatly from the cast's cover of their 'Don't Stop Believin'', with the original making the Top 10 for the first time, while their Greatest Hits made its chart debut earlier this year, some 22 years after release.

As such, getting music into the show is seen as something of a Holy Grail for many in the music industry - both in terms of its desirability

and elusiveness. The show's creator Ryan Murphy personally picks a lot of the music used and any choices must be plot-driven.

However, the good news is that Di Loreto says the show will not limit itself to tried and tested hits in its use of music. "The show comes from our creators' imaginations. The song choices are driven by story and character," he explains. "Anything is possible provided it

stays true to the character."

And he explains that British music is likely to continue to play an important role in Glee, following the use of songs from acts such as Queen, Amy Winehouse and Duffy in series one.

"You have a fantastic history of musical variety and rock'n'roll [in Britain]," says Di Loreto, who himself has considerable experience in theatre. "The musical dialogue between the US and the UK has been impactful on both sides."

One possible reason for Glee's impact on the charts has been the programme's close relationship with Sony Music. Ryan Murphy created Glee with input from Columbia/Epic Label Group chairman Rob Stringer, and music from the Glee cast is released by Sony's Epic label in the UK.

Di Loreto pays tribute to Sony, as well as Fox, which produces the show, and hints at closer collaboration in the future. "Our partner and parent companies in Sony and Fox plan many things about the show," he says. "The most important thing is, can we continue to engage in story and character? Anything that comes out of that is going to serve the music well."

"We had a terrific time with the live concert and I am sure we would like to do more of that. The problem is finding the time to do it."

However, he remains tight-lipped on what the highly-anticipated second series of the show will deliver for Glee fans worldwide.

"What will the second series contain? No one knows," he says. "We finish our first series today, and the concert tour, now our writers are in LA writing the scripts."

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## News in brief

● US music sales took a **turn for the better** last week, improving 6% week-on-week to 5.49m - their highest level for five weeks - while all of the top three sold more than 100,000 copies for the first time since the chart for week-ending April 17. Despite this improvement, however, sales were 14% below same-week 2009 sales of 6.35m.

● A star-studded audience ranging from **Amy Winehouse** to Lord Mandelson turned out last week for a send-off for Lucian Grainge ahead of him leaving London to become Universal Group CEO in New York. The gathering was at the Mandarin Oriental Hyde Park in London's Knightsbridge.

● **Lesley Bleakley** has stepped down as CEO of Beggars US for personal reasons, with Matt Harmon replacing her in the new role of president. Bleakley, who set up the company's North American office in New York in 1995, will continue to work for the company, initially remote working in Vietnam and then locally when she returns to the US.

● Former London pirate radio station **Rinse FM** has been awarded an FM licence. The station is known for its role in promoting genres such as grime, dubstep, UK garage and more recently funky. It currently broadcasts online at [www.rinse.fm](http://www.rinse.fm). It has been awarded a community licence and will broadcast in central, south and east London.

● **Plastic Head Music** has launched a North American office, which will be headed by Paula Hogan. The new department will see logistics and distribution handled by existing label partners Candlelight Records and EMI Label Services/Caroline Distribution.

● Former EMI rep and well-known Birmingham music retailer **Andy Cash** has died at the age of 56. Cash started off in the music industry at the Tempest record store in Birmingham in the mid-Seventies. He moved to EMI as a rep in 1978, before starting his first store, Andy Cash Records, in Erdington in 1980.

● Universal International has promoted its president and CEO for Germany, **Frank Briegmann**, to president, Universal Music Germany, Austria, Switzerland and Deutsche Grammophon.

● EMI's veteran music industry executive **Ian Ralfini** has won an OBE in the Queen's Birthday Honours.

● **Hallam FM, The Bay and 106.4 Andover Sound** were among the station of the year winners at last week's Arqiva Commercial Radio Awards. Hallam took the prize for a station with a 1m-plus TSA; Lancaster station The Bay claimed the award in the 300,000 to 1m TSA category while the award for a station with a TSA up to 300,000 went to 106.4 Andover Sound.

● Contrary to our Simply Vinyl story last week, Domino manufactures its own vinyl and therefore does not use third party manufacturers.

# 'RyanAir of ticketing' offers venues control

**BRITAIN'S GRASS-ROOTS VENUES** are being offered the chance to take their ticketing operations in-house, courtesy of a new web-based system that claims to be able to increase customer spend.

Set up three years ago as a bespoke ticketing agency with SMS-delivered tickets, Dublin-based Ticket Text has radically evolved its business model to meet the demands of customers who want to take control of their box office arrangements.

"We were looking to be like the RyanAir of ticketing rather than another Ticketmaster," explains Ticket Text founder Mark McLaughlin. "What we've seen is

that there's a desire by some venues and promoters to take control of their own ticketing so that they can set their own prices and, more importantly, own and use their customer data. So we've developed what is effectively a cost-effective software solution to allow people to take ticketing in-house."

McLaughlin contends that existing systems require hefty upfront costs. "Those licensed ticketing models make it very hard for people to recoup their investment unless it's a big venue," he continues. "As a result we've developed Ticket ABC as a white-label solution to tap into the 200 to 5,000 capacity-sized venue market."

Ticket ABC charges 50p per ticket plus a 5% slice of the overall transaction price, but McLaughlin believes the ancillary benefits his company can offer the grass-roots live music sector will make the system a popular choice.

It has already signed a deal with The Luminaire in London and The Sugar Club in Dublin.

McLaughlin adds that most venues around that size make their money selling alcohol rather than on the tickets. "We think this is a market that is badly served by existing ticket agencies," he claims.

Ticket ABC can be skinned to appear like the client's own website.

However, McLaughlin maintains that the key to success will be the use of customer data and suggests users could text ticket buyers on the day to offer them a deal such as £2 off merchandise if they scan their tickets for entry before 8pm.

He adds, "There are all kinds of ways you can look to increase spend per customer through ticketing. The real value is knowing when the customer is in your venue so you can generate additional revenues."

McLaughlin says he is looking to add two venues per month in the first year of Ticket ABC and in the long-term hopes the service is adopted by bands, brands, artists and promoters as well as venues.

# News media

ON THE WEB

www.musicweek.com

Glastonbury: BBC reveals details of its coverage  
Scouting For Girls are Famous at radio  
Picturehouse cinemas to stage live soundtrack tour

## TV Airplay chart Top 40



This Wk	Last	Artist Title Label	Plays
1	1	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	519
2	33	EMINEM Not Afraid / Interscope	462
3	3	B.O.B FEAT. BRUNO MARS Nothin' On You / Atlantic	432
4	6	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin	422
5	2	JLS The Club Is Alive / Epic	417
6	1	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	417
7	30	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island	392
8	16	K'NAAN Wavin' Flag / A&M	379
9	5	JASON DERULO Ridin' Solo / Warner Brothers	365
10	13	RIHANNA Te Amo / Def Jam	337
11	10	USHER FEAT. WILL.I.AM OMG / LaFace	314
12	4	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco	313
13	7	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin	306
14	9	KYLIE MINOGUE All The Lovers / Parlophone	301
15	20	EXAMPLE Kickstarts / Data	293
16	12	IYAZ Solo / Reprise	290
17	NEW	TRAVIE MCCOY Billionaire / Atlantic	283
18	14	N-DUBZ FEAT. BODYROX We Dance On / AATW/UMTV	281
19	11	SEAN KINGSTON AND JUSTIN BIEBER Enie Meenie / RCA	277
20	15	ALICIA KEYS Try Sleeping With A Broken Heart / J	261
21	25	PIXIE LOTT Turn It Up / Mercury	255
22	NEW	BIG BOI Shutterbugg / Mercury	251
23	NEW	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN Shout / Syco	245
24	23	SKEPTA Rescue Me / Boy Beta Know	233
25	NEW	BASSHUNTER Saturday / Dance Nation	230
26	26	DAN BALAN Chica Bomb / AATW	223
27	17	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat/AATW	223
28	21	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future	223
29	31	PROFESSOR GREEN FEAT. LIYI ALLEN Just Be Good To Green / Virgin	218
30	18	KELIS Acapella / Interscope	217
31	22	KERI HILSON I Like / Interscope	212
32	36	PLAN B Prayin' / 699/Atlantic	202
33	28	MILEY CYRUS Can't Be Tamed / Hollywood-Polydor	202
34	40	ROBYN Dancing On My Own / Konichiwa	195
35	NEW	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE Love Dealer / Polydor	186
36	19	KE\$HA Your Love Is My Drug / RCA	183
37	NEW	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	177
38	34	INNA Amazing / 3 Beat/AATW	172
39	NEW	THE WANTED All Time Low / Geffen	169
40	NEW	SCISSOR SISTERS Fire With Fire / Polydor	167

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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Radio chief on lookout for fresher guitar sounds

# Dickens aims to shake guitar scene out of lull

## Radio

By Ben Cardew

**ABSOLUTE RADIO** COO Clive Dickens told the audience at the MUSEXPO Europe media summit last week that his stations are casting the net ever wider in search of new guitar-based music because of a lull in the UK market.

Dickens, who was on a panel examining the current state of radio alongside XFM head of music Mike Walsh and Radio 1 and 1Xtra head of music policy George Ergatoudis, explained how he searches the web and downloading sites for music to play on his company's stations, which include Absolute Radio, Absolute 80s and Absolute 90s.

"I go around the iTunes store changing the country. It is amazing how different the charts are. I know record companies are doing that, too," he said. "The music that we play, guitar-based music, is in a real lull and I am having to go further to find things to play."

Ergatoudis agreed with Dickens on the state of the UK music scene. "At the moment, pop and urban are very competitive. In the rock space less so. The brilliant ones are still all too rare," he said.

However, unlike Absolute, he explained this does not necessarily mean that Radio 1 will play more foreign bands. "We are mandated to play 40% UK music," he explained in answer to a question from the floor as to whether Radio 1 would playlist a record that has not been released in the UK. "Therefore we are more inclined to take the risk on UK acts."

The panel also touched on the issue of release dates, with Walsh claiming that most of the record labels he speaks to are in favour of



bringing the release date of a record closer to its radio debut in a bid to combat piracy – something the MMF, among others, has been pushing for – while Ergatoudis said that in his experience this varies from label to label.

"Some of them want complete control of how they market their records," he explained "If you can hold back a release so you can get it Top 10 on iTunes, it is amazing what difference it makes. It drives a phenomenal amount of sales."

The panel ended with a discussion on the importance of sales-driven charts. Dickens questioned their relevance with the increasing popularity of streaming services.

"I would like to see streaming data put in the charts as soon as possible," he said. "Ownership of a song as an indication of popularity is so 1998. Spotify and Last.fm data is as important and we need to recognise that."

However, Ergatoudis – whose station airs the current OCC sales chart – disagreed on the grounds that sales of "singles" – or single-track

downloads – are back to the high volumes of the Nineties. "I value the purity of a sales-driven chart," he added. "People are staggered by how much you have to sell to get into the Top 40."

The panel was completed by Bayern 3 Radio programme director Matthias Matuschik, *Music Week* editor Paul Williams and moderator Alex Jones-Donnelly of Tear The Roof Off Media.

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Chart defender: Radio 1's George Ergatoudis

## Media news in brief



● **Absolute Radio** has launched advertising agency One Golden Square Creative, which will see the company license music compositions for use in commercials. The move follows a deal with EMI Publishing last September

which allowed Absolute advertisers use the company's writers to create bespoke songs and audio accompaniments for marketing campaigns for clients. OGS Creative, which will be based at Absolute's headquarters in London, will have access to EMI-published artists including groups such as Daft Punk, Pink, Blur's Alex James and Arctic Monkeys, for use by clients looking to advertise on the Absolute Radio network, as well as other radio stations, digital platforms, TV and movies for sync deals.

● **MTV International** premiered its Friday Night Music Block last week, which is seen on MTV's 64 international channels across 155 territories. It features three strands: World Stage – MTV's showcase live music programme featuring artists including Green Day, Shakira, Gorillaz, 30 Seconds to Mars, Foo Fighters and Muse; Documentary strand Behind the Music; and Storytellers, in which artists perform hit songs and share the stories behind them. Episodes include Kid Rock, Mary J Blige, Jay-Z and Kanye West

Charts: colour code ■ Highest new entry ■ Audience increase ■ Highest climber ■ Audience increase +50%

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

## Airplay analysis Alan Jones

# Radio goes GaGa for Lady's hit



Female solo artists are queuing up at the top of the radio airplay chart, where Lady GaGa's Alejandro jumps 4-1 this week, dethroning Kylie Minogue's All The Lovers, which, in turn, ended the seven-day reign of Alexandra Burke's All Night Long last week. Minogue's single now ranks third, while the all-female top three is completed by Katy Perry's California Gurls, which holds at number two.

Alejandro's radio airplay chart coronation is attended by the biggest increase in audience (up 23.13m at 67.2m) and plays (up 481 to 2,028) of any track in the current week. Achieving the highest audience of any track for eight weeks, it was helped to its lofty tally by 21 plays on Radio 2 (where it was the week's most-played track) and 12 plays on Radio 1, which provided a joint 57.5% share of its audience. Its top tallies came from The Hits (82 plays), 95.8 Capital FM (50) and Red Dragon (48).

Rising singer-songwriter Tiffany Page fell short of both the airplay and sales chart with debut single Walk Away Slow in March but follow-up On Your Head is performing much better. It makes its introductory appearance on the sales

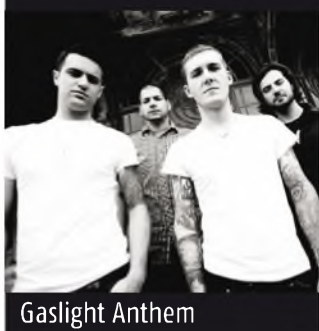
chart, debuting at number 102 this week, while charging 84-22 on the radio airplay chart. It was aired 690 times by 79 stations on the Music Control panel, amassing an audience in excess of 24m. The biggest share of its audience (79.91%) was provided by Radio 2, where the track was aired 15 times – although its top supporters, in raw play terms, were Kingdom FM (36 plays), Imagine FM (25) and Citybeat 96.7 (23).

Topping the sales chart for the second week in a row, Shout For England's Shout advances 40 places. Shout's 64-24 jump was fuelled by 650 plays generating an audience of more than 20m.

Rap rules the roost on TV airplay, with B.O.B. feat. Bruno Mars' Nothin' On You holding at number three, Eminem's Not Afraid vaulting 33-2, and Tinie Tempah jumping 8-1 with Frisky. It is Tinie's second number one in a row on the chart – he spent four weeks at the summit with debut smash Pass Out. The video clip for Frisky was aired 519 times on stations on the Music Control panel last week. Its biggest supporters: MTV Base (66 plays) and MTV Dance (61).

Alan Jones

## Campaign focus



Gaslight Anthem

Released last week, it has earned critical acclaim and glowing praise from the likes of *Uncut*, *Kerrang!*, *Rock Sound*, *Classic Rock* and *Q* in the UK. Its release comes ahead of a UK tour, which kicks off in Birmingham on June 22 and will include an appearance at Hard Rock Calling this weekend and an O2 Academy Brixton date.

PIAS is undertaking an extensive marketing campaign for the album, which started as far back as April with the launch of an international pre-order campaign, driven via HMV in the UK.

Front-of-store racking at HMV has also been confirmed and at HMV.com fans can purchase an exclusive boxed set of the album.

At radio, the band have enjoyed strong specialist support and this week they play sessions for both Radio 1's Zane Lowe and Radio 2's Janice Long.

A new double A-side single, Diamond Street Church Choir/Boxer, is to be released on August 9.

Independent label Side One Dummy and its UK partner PIAS will launch an innovative Facebook campaign for the new Gaslight Anthem album this week, encouraging fans to integrate the artwork for the album into their own Facebook profile in return for exclusive audio content.

As an incentive for taking part in the promotion, fans will receive an acoustic version of album title track American Slang.

American Slang is the US band's third studio album and the follow-up to 2008's critical breakthrough release The 59 Sound.

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %*or-
1	4	3	10	LADY GAGA Alejandro Interscope	2028	31.09	67.2	52.48
2	2	5		KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	2037	18.29	65.02	21.06
3	1	5	4	KYLIE MINOGUE All The Lovers Parlophone	2932	15.75	55.63	-0.61
4	13	3	2	K'NAAN Wavin' Flag A&M	595	299.33	50.77	63.09
5	8	4		SCISSOR SISTERS Fire With Fire Polydor	1330	10.74	47.1	21.96
6	3	10	12	B.O.B FEAT. BRUNO MARS Nothin' On You Atlantic	2177	4.06	46.89	2.49
7	10	7	15	ALICIA KEYS Try Sleeping With A Broken Heart J	3004	5.92	42.7	17.21
8	5	6	36	FYFE DANGERFIELD She's Always A Woman Geffen	2363	-4.1	39.79	-9.59
9	6	6	9	JASON DERULO Ridin' Solo Warner Brothers	1992	14.09	37.42	-7.99
10	9	12	29	PLAN B She Said 679/Atlantic	2838	-3.63	35.85	-3.58
11	11	7	18	RIHANNA Te Amo Def Jam	2267	7.54	33.82	-0.97
12	7	9	21	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	2763	-10.93	31.96	-20.5
13	15	12	11	USHER FEAT. WILL.I.AM OMG Deface	1431	9.37	29.27	1.21
14	27	6		JLS The Club Is Alive Epic	1173	11.5	28.5	34.94
15	18	3	3	EXAMPLE Kickstarts Data	630	102.02	27.24	15.57
16	12	16	53	SCOUTING FOR GIRLS This Ain't A Love Song Epic	2040	-11.19	26.61	-19.99
17	19	3	5	TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone	573	29.64	26.59	14.96
18	17	3	7	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Positive/Virgin	723	22.13	25.74	0.16
19	14	4	14	KE\$HA Your Love Is My Drug RCA	1382	0.88	25.26	-15.23
20	26	5	99	RICK ASTLEY Lights Out Cruz	497	11.69	25.16	19.07
21	45	2		HARPER SIMON Wishes And Stars Pias	39	39.29	24.91	57.26
22	RE			TIFFANY PAGE On Your Head Mercury	690	0	24.16	0
23	23	10	37	ROLL DEEP FEAT. JODIE CONNOR Good Times Releasit/Virgin	1027	-8.71	22.07	-1.6
24	NEW	1	1	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN Shout Syco	650	0	20.55	0
25	22	20	38	LADY GAGA FEAT. BEYONCE Telephone Interscope	1565	-15.45	20.3	-9.85
26	29	20	61	JASON DERULO In My Head Warner Brothers	1145	-5.53	20.09	-2.9
27	24	35	52	LADY GAGA Bad Romance Interscope	1383	0.58	19.84	-5.81
28	28	19	58	RIHANNA Rude Boy Def Jam	1102	-11.27	19.83	-4.39
29	32	3		LISSIE When I'm Alone Columbia	708	14.19	19.53	-0.41
30	42	3	13	PIXIE LOTT Turn It Up Mercury	668	-10.22	19.29	15.84
31	35	3	8	ROBYN Dancing On My Own Knichtwa	755	1.48	18.4	3.65
32	37	11	65	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	619	-0.24	18.39	4.85
33	33	39		MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1216	5.83	18.03	-4.95
34	36	2	6	EMINEM Not Afraid Interscope	390	-8.31	17.95	1.53
35	NEW	1		PAUL CARRACK If I Didn't Love You Carrack UK	162	0	17.92	0
36	31	25	41	ALICIA KEYS Empire State Of Mind Part II J	1436	-7.83	17.71	-10.15
37	44	41	91	KINGS OF LEON Sex On Fire Hand Made Down	1200	0.08	17.59	8.51
38	30	3	16	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA	699	-2.49	17.52	-14.2
39	49	8		MICHAEL BUBLE Crazy Love 143/Reprise	1421	10.24	17.17	13.41
40	NEW	1		SCOUTING FOR GIRLS Famous Epic	331	0	17.11	0
41	20	11	28	TRAIN Hey, Soul Sister Columbia	1692	-4.46	17.01	-25.88
42	34	40	93	CHERYL COLE Fight For This Love Fascination	1211	-4.12	16.27	-9.91
43	50	21	70	ELLIE GOULDING Starry Eyed Polydor	685	-4.63	16.2	7
44	21	4		MUMFORD & SONS Roll Away Your Stone Island	171	-5.52	15.71	-31.1
45	RE			FLORENCE + THE MACHINE You've Got The Love Island	886	0	15.27	0
46	41	17	34	TINIE TEMPAH Pass Out Parlophone	715	-0.42	15.25	-9.17
47	40	17	80	CHERYL COLE Parachute Fascination	1260	-18.92	15.1	-1.2
48	NEW	1	87	MUSE Neutron Star Collision (Love Is Forever) Hellium 3/Warner	198	0	14.9	0
49	RE			JOURNEY Don't Stop Believin' Columbia	1105	0	14.56	0
50	NEW	1		LEDDRA CHAPMAN Summer Song ALC	29	0	14.4	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-101 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 108-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 95.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 95.9 Wirral FM, 95.9 Radio Norwich, Absolute Radio, Absolute Radio, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 96.1, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105/106, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 107, Mainly Music, Mersey Sound, Metro Radio, Minter FM, Max 96, Nalkon Radio, New 96.4, 96.5, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Q102.9 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spare FM, Tay FM, TEM, The Coast 106, The Hits Radio, The Pulse, Utopia, Wave 105 FM, West FM, West Sound AM, Wire 102.2, XFM 104, XFM Manchester

## Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	SCISSOR SISTERS Fire With Fire / Polydor	47.10
2	JLS The Club Is Alive / Epic	28.50
3	HARPER SIMON Wishes And Stars / Pias	24.91
4	LISSIE When I'm Alone / Columbia	19.53
5	MICHAEL BUBLE Haven't Met You Yet / 143/Reprise	18.03
6	SCOUTING FOR GIRLS Famous / Epic	17.11
7	LEDDRA CHAPMAN Summer Song / ALC	14.40
8	LEE RYAN I Am Who I Am / Geffen	13.60
9	ENRIQUE IGLESIAS I Like It / Interscope	12.77
10	THE WANTED All Time Low / Geffen	12.52
11	3OH!3 FEAT. KE\$HA My First Kiss / Atlantic	11.20
12	TIRED PONY Dead American Writers / Polydor	11.03
13	ROX I Don't Believe / Rough Trade	10.93
14	FLORENCE + THE MACHINE Cosmic Love / Island	10.80
15	BIG BOI Shutterbug / Mercury	10.46
16	NE-YO Beautiful Monster / Mercury	10.42
17	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin	10.37
18	ELIZA DOOLITTLE Pack Up / Parlophone	10.11
19	DAN BALAN Chica Bomb / A&M	9.32
20	MIA XXXO / XL	7.76

# News live

**ON THE WEB**

- **Festival focus:** Blaze
- **Julie's Bicycle** provides green help for touring bands
- **Venue Profile:** The CCD, Dublin

www.musicweek.com

Industry pressure group Julie's Bicycle launches new direction in fight against carbon

# Touring emissions not as high as feared

**Environment**

By Robert Ashton

**JULIE'S BICYCLE'S FIGHT AGAINST CLIMATE CHANGE** is moving into a new post "carbon scoping" phase to encourage artists to push for a greener industry and more executives to become involved in cutting carbon.

The climate-change group launched its most ambitious research to date last week with a new Industry Green (IG) tool for touring bands to measure their carbon impact and a conclusion that touring is not quite the massive carbon pollutant many had feared.

The report - Moving Arts: Managing the Carbon Impacts Of Our Touring - also shows that total greenhouse gas (GHG) emissions, not including audience travel and power used to fire-up shows, produced by touring bands in the UK



and British acts playing overseas contributes 85,000 tonnes of CO2e (carbon dioxide equivalent) annually. That is roughly equivalent to the personal emissions of 8,000 people each year or 13,000 flights from London to New York.

With its 2008 UK Music Industry Greenhouse Gas Emissions report putting the whole industry's emis-

sions - including recording, festivals, CD production and venues - at nearly 540,000 tonnes of CO2e, the environmental impact of music-industry touring is nowhere as huge nor as damaging as first thought.

Julie's Bicycle director Alison Tickell admits that her group had initially thought touring might be "half as much" again as the annual emissions for the whole industry, not just one sixth.

"We were surprised at how much less they [the emissions] were. We all assumed it would be dreadful, but it is not that bad," admits Tickell, who says that this latest research into the live sector - the fourth in a series following in-depth work on venues, festivals and the recording industry - brings to an end the major "carbon scoping" phase of Julie's Bicycle.

With only the digital and merchandising sectors of the music business left for JB to investigate, Tickell

says Moving Arts heralds a new direction for her group, which she founded almost exactly three years ago.

"We have done the carbon scoping, finding out how much carbon is used so we all know where we are. Now we are entering an entirely different period and that is to get something done," she says. "We now have a set of recommendations for the touring industry to put environmental concerns at its heart. We don't want people just to look at touring in terms of cost or comfort, but also in terms of climate impact."

Tickell identifies a key role for artists and managers in this phase. "We are asking artists to ask the industry to green up. Their power lies not in telling audiences to go green, but telling their record label, the promoter, venue, or the agent that, 'I want my stuff to be green,'" she adds. "Artists have a unique role to play and have a real voice because they are voic-

es that the industry must listen to."

JB has also extended its range of IG tools - they exist for festivals and venues - by creating one to help promoters plan and schedule a green tour. "Everyone going out on tour should use the IG, too. If someone asks if a venue is managing its energy properly we know where they are," adds Tickell.

Tickell also wants more people in the industry to get involved with measuring, monitoring and reporting emissions throughout the industry.

JB chairman Tony Wadsworth says that the music and creative industries can be very influential and affect consumer behaviour to make people more green aware. "Now isn't the time for complacency or loss of focus," says Wadsworth, who stresses the music industry is ahead of the curve with its pan-industry approach to climate change.

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**Box Score** Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
788,948	X FACTOR LIVE Metro Radio Arena, Newcastle	28,470	3A Entertainment
522,804	X FACTOR LIVE Cardiff International Arena	18,880	3A Entertainment
71,940	RONAN KEATING Opera House, Blackpool	2,498	3A Entertainment
66,405	CHRIS REA Plymouth Pavilion	2,251	Live Nation
56,670	CHRIS REA Portsmouth Guildhall	1,921	Live Nation
50,770	CHRIS REA New Theatre, Oxford	1,721	Live Nation
49,295	CHRIS REA Colston Hall, Bristol	1,671	Live Nation
44,700	CHRIS REA St David's Hall, Cardiff	1,502	Live Nation
37,772	THE COURTEENERS O2 Academy, Glasgow	2,550	DF Concerts
21,269	TRIVIUM Bristol Academy	1,289	Live Nation

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

**Tixdaq** Sales quantity chart

pos	prev	event	dates
1		ROGER WATERS	11
2	1	MICHAEL BUBLE	9
3	2	BON JOVI	12
4	7	LADY GAGA	2
5	6	ROD STEWART	6
6	3	LEONA LEWIS	10
7		PINK	8
8	10	GREEN DAY	4
9		AEROSMITH	2
10	4	STING	3
11	11	JLS	8
12	9	KINGS OF LEON	1
13		SIMPIY RED	4
14	5	PARAMORE	5
15		READING & LEEDS FESTIVAL	3
16	8	GORILLAZ	3
17	14	SCISSOR SISTERS	6
18		BLINK 182	3
19	12	PAUL MCCARTNEY	2
20		PETER ANDRE	4

**Hitwise** Secondary ticketing chart

pos	prev	event
1		BON JOVI
2	1	LADY GAGA
3	2	MICHAEL BUBLE
4	6	JLS
5	3	T4 ON THE BEACH
6	14	BESTIVAL
7		NEW PARTY IN THE PARK
8	4	T IN THE PARK
9	12	LATTITUDE
10		NEW V FESTIVAL
11		NEW VAN MORRISON
12		NEW ROGER WATERS
13		NEW PIXIE LOTT
14	8	SUMMERTIME BALL
15		NEW READING FESTIVAL
16	19	USHER
17		NEW GREEN DAY
18		NEW JASON DERULO
19		NEW SIMPIY RED
20		NEW ISLE OF WIGHT FESTIVAL

tixdaq.com - Live entertainment intelligence



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

# Figuring out the vital statistics

**ALISON TICKELL ADMITS** a lot of people were anxious that the new Julie's Bicycle report would recommend bands stop touring if they are serious about climate change.

That would not have been feasible, however, so the music industry's environmental group has given the touring industry an arsenal of tools to help it cut the 85,000 tonnes of CO2e produced annually by bands on the road in the UK and by British acts playing abroad.

First Julie's Bicycle had to take some measurements to get a handle on the scale of the problem. Unfortunately, a lack of data meant some GHG emissions such as show-power demand and audience travel were not included in the figures, but using 32 tour samples by 16 bands it was able to quantify accommodation and the transport of personnel, stage sets, instruments and other equipment.

From these figures it was able to find that most of the activity in terms of touring happens at the club and theatre level, with most touring emissions coming from international travel. In the UK stadiums accounted for just over 1,000 tonnes of CO2e in 2009, compared to 10,984 tonnes produced in theatres and another 3,621 tonnes from clubs.

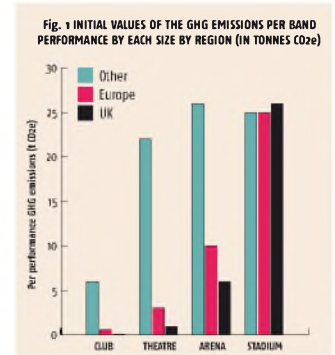
Julie's Bicycle's new Moving Arts report shows that a four-piece band playing one gig in a UK club will on average generate 120kg CO2e. A band playing a theatre will generate 1 tonne of CO2e, while a

band playing a stadium will rack up 26 tonnes (see Figure 1).

Lead researcher Catherine Bottrill explains that once the mapping was complete JB was able to draw up a list of recommendations (Figure 2), which broadly fall under planning, measurement, action, awareness and finance.

SJM Concerts director Chris York says, "We regard the report as a great start for the industry. One of the major things I see is the fear of change. Everybody would do it [go green] if everyone else would do it.

There needs to be a sea change in the industry as a whole. The report highlights the sheer scale of the problem. We all have to take responsibility for what we do now because we have a document for change."



SOURCE: Julie's Bicycle

**Figure 2 JB recommendations**

- PLANNING**
  - 1 Embed environmental sustainability into tour planning alongside artistic and financial considerations
  - 2 Scope the GHG emissions when planning a tour
- MEASUREMENT**
  - 3 Measure the GHG emissions after the tour
- ACTION**
  - 4 Share the GHG emissions produced from touring and any steps taken to reduce environmental impacts
  - 5 Venues embed environmental sustainability into day-to-day practices and in future building
  - 6 Suppliers direct customers to products and services with environmental credentials
- AWARENESS**
  - 7 Membership organisations should increase member awareness of the importance of embedding environmental sustainability in operational practice
  - 8 Environmental training is provided
  - 9 Fast-track environmental innovation that is grounded in the business realities of the music industry
  - 10 Collect statistics on live performance industry
- FINANCE**
  - 11 Calculate the environmental damage of a tour by pricing these impacts





SONY MUSIC

# News publishing

Tom Jones' new singer-songwriter career path produces publishing tie-up with EMI

## Late developer Jones pens first major deal

### Deals

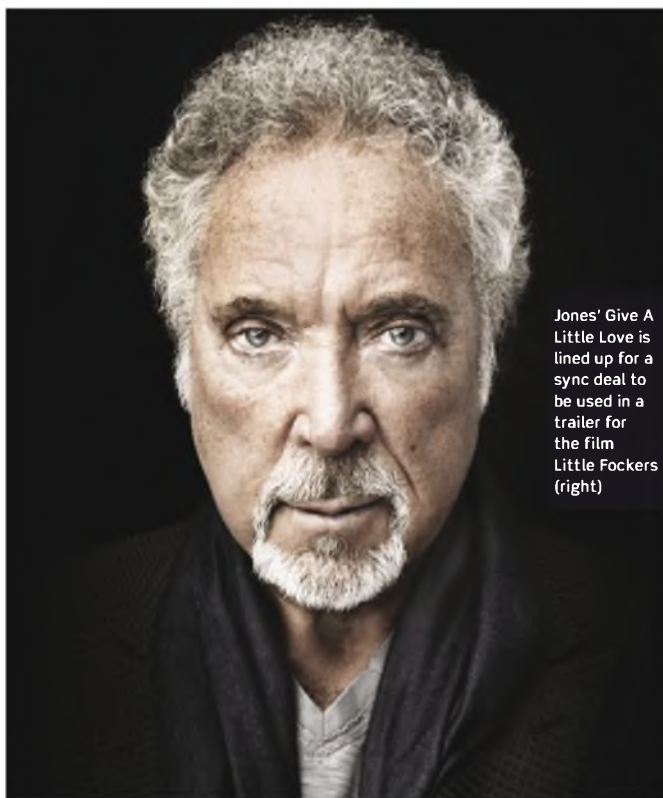
By Charlotte Otter

**TOM JONES' LATE BLOSSOMING** as a songwriter has led the Welsh singer to sign his first deal with a major publisher, with EMI Music Publishing now representing the singer's compositions worldwide.

The deal will see the publisher look after all of Jones' material since 2003 and covers all future work from him, including his upcoming album *Praise And Blame*.

It is the first time in his long career that Jones will be represented by a major publisher – Kobalt currently administer a number of his earlier works – and his manager and son Mark Woodward says he hopes the deal will see the singer develop further as a composer and writer.

"When Tom started his career as a singer, the industry was a completely different world. Singer-songwriters just did not exist, you either did one or the other, and Tom decided to carve an extremely successful career for himself from singing," says



Jones' *Give A Little Love* is lined up for a sync deal to be used in a trailer for the film *Little Fockers* (right)



Woodward. "However, the landscape has changed and Tom recognises this. I hope that the deal with EMI will see him develop his talents as a singer-songwriter."

Jones' first highly-publicised foray into songwriting came with the release of his 2009 album *24 Hours* and Woodward is confident Jones' new career path will prove successful.

"As a writer Tom is excellent," says Woodward. "He has a wealth of material to draw from and over his career has sung almost every genre of music there is to perform, which means that any material which he will produce will be extremely diverse and interesting."

EMI has already arranged for the Welsh singer to collaborate with a

number of composers and Woodward adds Jones is keen to work with songwriter Sam Sparro.

The publisher has also lined up a number of sync placements from the singer's repertoire, including *Give A Little Love*, which will be used in the trailers for the Universal film *Little Fockers* (left) – the sequel to *Meet the Fockers*.

Woodward says that EMI Publishing's head of A&R Felix Howard was instrumental in securing Jones and adds, "Tom met Felix and just got on with him extremely well and was impressed by EMI's enthusiasm for his catalogue. He is excited by the opportunities offered to him by the publisher."

Howard says he is thrilled Jones has joined the company and notes, "Tom is an absolute legend and when I found that he was looking for a publisher I jumped at the chance to sign him."

"The depth and breadth of his work is tremendous and I am excited to work with Tom over the next few years."

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## FIFA theme is a dream for TCB writer

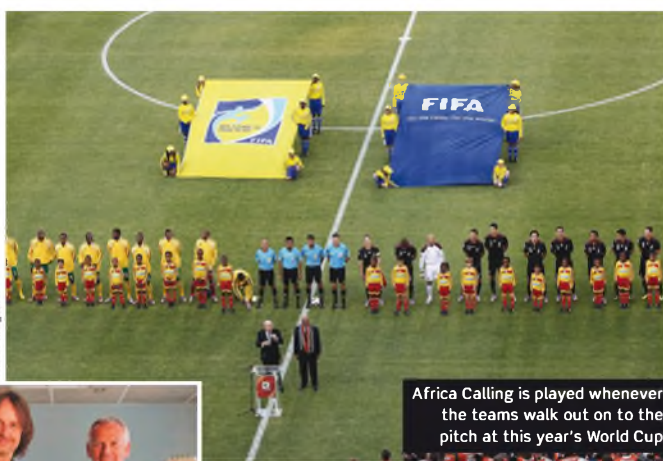
**TCB MUSIC IS TO PROFIT** from activity around the World Cup after one of its songwriters was commissioned to write the official FIFA theme music for the 2010 tournament.

British composer Matt Clifford wrote *Africa Calling* (FIFA World Cup Theme 2010) for the footballing body and the track is being broadcast alongside all coverage of the tournament to more than 100 countries for the duration of the month-long competition.

The bespoke theme was developed by Clifford alongside sound designer Michael Berthon and is published worldwide by TCB Music, with administration carried out by Kobalt.

TCB Group CEO Steven Howard says he is proud an English songwriter has been able to gain such high-profile coverage during the competition.

"We have enjoyed a long-standing relationship with Matt and have shared some great successes together," he says. "But this eclipses everything we have done to date. The World Cup is a truly global event and Matt's music will reach every corner of the Earth over the next month



*Africa Calling* is played whenever the teams walk out on to the pitch at this year's World Cup



Composer Matt Clifford (far left) and TCB Group CEO Steven Howard

or so through television broadcasting."

Howard explains the number of people who will hear the classical theme will vary depending on the broadcast package arranged between FIFA and different territories. In the UK, the BBC and ITV usually commission their own music to be played before each game rather than the official FIFA theme.

However, he says that other

broadcasters, including ESPN in the US, are featuring the music, which is played every time players enter the stadium for matches.

He adds, "We also anticipate FIFA will release a computer game from the World Cup coverage and also DVDs, which will both feature the music."

It is not the first time that Clifford has written bespoke music for sports coverage. He previously worked with the European football governing body UEFA for the Champions League final in Madrid, for the Six Nations rugby championship and the Honda Formula One gallery at Silverstone.

## Los Angeles welcomes A&G

**A&G SYNC MD ROY JACKSON** says his company is looking to expand its reach across the US following the establishment of a Los Angeles office and predicts the organisation will open a second base in New York next year.

The new LA office will be managed by Jennifer Martinez and co-ordinated by Ibhi Anderson from the company's London headquarters. It will work alongside A&G's partner company in New York, Melillo Music, which specialises in the US television commercials field with sub-publishing carried out by Evergreen Copyrights.

Despite the expansion, Jackson stresses A&G Sync will keep its "boutique style", focusing on quality rather than quantity of acts on the organisation's roster and describes the move to the US as the "next logical step for the company".

A&G Sync has recently enjoyed success with placements in the UK including *Sohodolls'* track *Stripper* which appeared on Max Factor's *Diva* commercial as well as *My Federation's* *What Gods Are These* in the film *She's Out of My League* and a sync for composer Simon Bowring for the current Olay advert.

He hopes the company will have a second office in New York established in 12 months' time in a bid to secure its hold on the US sync market.

"To realistically be able to provide a service to our American clients to

help place their music, it is inevitable that if we are to continue to grow that we need to be based in the territory and have a permanent office and presence there," he says.

He adds the US is an extremely important territory for his company, which specialises in sync placements, due to its strong domestic and international advertising industry. "The film, TV and games industries are all largely based there, too, and our American base will provide us with more opportunities in these areas," he explains.

Jackson says the other reason for establishing a US presence is to ensure a fast response to music searches and licence requirements – having an LA office will mean the business is effectively a 24-hour organisation, combined with the UK head office.

"Sync is a very competitive business," he says. "As a result, we felt it essential to make that commitment to our clients and contacts and ensure that we have people on the ground, available and capable of providing the very best service."

The organisation is also considering the launch of a music supervision arm, based in both territories, for film, TV, games, online and television commercials. Jackson says this will allow A&G to reach out to smaller companies.

# News digital

ON THE WEB

www.musicweek.com

- **Sound Around** offers acts and labels customisable app builds for the iPhone
- **Harmonix** unveils details of new motion-sensing Dance Central game
- **Ustream** makes its new live video-streaming app available to artists

PwC forecast claims UK's digital market will begin to reverse sales decline

## Digital domination on the horizon

### Revenue

By Eamonn Forde

**THE UK'S ENTHUSIASM FOR STREAMING SERVICES** and digital music innovation as a whole means that it is set to be one of the first countries in Europe to turn around the decline in revenue from recorded music.

Such is the claim of PwC media director Adam Sutton, one of the authors of PricewaterhouseCoopers' latest market forecasts for the entertainment and media sectors - Global Entertainment & Media Outlook 2010-2014.

The report's headline finding is that digital music sales in the UK will buck European trends and overtake physical revenues next year. Meanwhile, total recorded music spend will reach US\$2.6bn (£1.75bn) by 2014, an increase of 4.4% from 2009.

"The UK, along with the US and Japan, has always been one of the drivers of music and music trends globally," says Sutton. "For us, therefore, it was not surprising to see these trends happening in the US and UK before other markets."

While steady growth in the UK is projected over the next five years, the total market will still fall short of the US\$2.9bn (£1.96bn) generated in 2005. Recent BPI figures revealed that 2009 saw the UK's music industry turn around a lengthy slump in trade income last year, with revenue up 1.4% to £928.8m.

According to PwC's numbers, however, which are compiled by different methods, 2010 is set to be the turnaround year for music sales in

### Recorded and digital recorded music market by country (US\$m)

RECORDED	2005	2009	2010	2011	2012	2013	2014	2010-14 CAGR*
UK	2,955	2,129	2,238	2,363	2,465	2,543	2,636	4.4
Germany	2,430	2,127	2,081	2,045	2,043	2,065	2,092	-0.3
France	1,834	1,172	1,126	1,084	1,071	1,078	1,105	-1.2
Netherlands	477	372	352	343	344	345	346	-1.4
Italy	750	356	313	282	276	293	313	-2.5
<b>W Europe total</b>	<b>11,485</b>	<b>8,202</b>	<b>8,080</b>	<b>8,063</b>	<b>8,181</b>	<b>8,384</b>	<b>8,680</b>	<b>1.1</b>

DIGITAL RECORDED	2005	2009	2010	2011	2012	2013	2014	2010-14 CAGR*
UK	98	741	975	1,209	1,404	1,560	1,716	18.3
Germany	43	178	225	286	375	480	584	26.8
France	78	211	222	250	292	348	417	14.6
Netherlands	7	33	39	51	70	88	104	25.8
Italy	38	40	54	71	101	139	174	34.2
<b>W Europe total</b>	<b>327</b>	<b>1,518</b>	<b>1,936</b>	<b>2,414</b>	<b>2,946</b>	<b>3,499</b>	<b>4,084</b>	<b>21.9</b>

\* compound annual growth rate

Source: PricewaterhouseCooper (June 2010)



internet and 3G in the UK is also slightly ahead of where the German market is today. The acts embracing the digital revolution the most tend to be English-speaking and UK-focused."

Simon Harris, another of PwC's media directors, claims that the decline in physical, against sharp growth in digital, will soon start to flatten out.

"There is still some more decline in physical to come," he warns. "But the decline is slowing and we are seeing a narrowing market demand for physical product. Although physical is going to decline a little further, we think it is going to slow down and start to plateau."

The report singled out streaming services such as Spotify as indicative of new business thinking carrying the market forward. That said, BPI fig-

ures for 2009 showed that ad-funded services only made up 1% of label revenues. Can they turn around the industry's fortunes significantly in the coming five years?

"There are some tensions between streaming services and copyright holders in terms of royalty payments," says Harris. "But we have to remember these types of services are in their nascent stages. As they develop further, they should reach an equilibrium where the royalty payments changing hands are something everyone is more happy with."

The PwC forecasts come against the backdrop of the Digital Economy Act and new anti-piracy measures in European markets such as Sweden and France.

Sutton states that legislation is having an impact here but wider cultural changes are helping create an environment in which the legal digital market can better flourish.

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## Direct-to-fan model aims to drive and motivate

### RECORD COMPANIES HAVE FAILED

to understand the needs of fans when building D2F (direct-to-fan) platforms - and their confused retail strategies are killing off many opportunities that such services offer.

So claims Rudy Tambala, co-founder of new D2F solutions company d2mondo. He set the company up alongside Ben O'Shea, the two having previously provided branding and software to clients including Digital Stores, Hed Kandi and Ministry Of Sound.

"A fan doesn't care what your website looks like, and they don't want to be sold to," Tambala says. "Fans want to be engaged and get closer to the acts. That all helps spread the word and creates a positive brand sentiment which, over the long term, can help you turn them into buying customers."

The company describes itself as a "next-generation D2F platform" that pulls all the various digital platforms an act may use - from forum sites to physical and digital retail points - into one central place. By combining e-commerce, brand marketing and social media elements, clients will apparently benefit from a smaller and more intimate boutique approach to retailing.

Beyond saving users time and money, its founders claim d2mondo will place them in much closer proximity to their fans and consumers.

"The old e-commerce model doesn't really have much engagement with the fan," continues Tambala. "We are trying to build a platform with a better understanding of fan psychology. All fans are consumers, but not all consumers are fans."

So where does he think the labels have gone wrong?

"If you are building a D2F solution, you need something that motivates and drives fans," he explains. "That's very different from just flogging units. That's where a lot of the majors have gone wrong and where a lot of the indies are following them. Fans are very promiscuous and unless you can give them a place where they can come to feel motivated and engaged, you are not going to get the conversion rates and sell direct to fans."

The d2mondo service works on a freemium model. Acts and labels can have access to a basic site for free but Google ads will appear on their page, with d2mondo taking all the ad revenue. For a site stripped of ads, clients pay £9.99 a month and multiple site licences are also available on a discounted sliding scale.

Tambala and O'Shea began planning the project last July and it has

just gone live. The initial plan was to white label it, but they decided to make the software public. They state, however, that the success or failure of d2mondo hinges on volume and it needs "thousands of labels and acts" to make it cost effective.

"We took the MySpace approach of 'there it is - go and use it,'" says Tambala. "We want it to be as low-maintenance as possible and make the content management system] relatively easy for anyone to use."

The back-end hosting for MP3s is taken care of by d2mondo, while a partnership with Consolidated Independent sees it handling all the fulfilment issues.

The initial clients are small labels, but the company is in advanced talks with the majors and larger independents to create D2F sites for their acts.

### Digital news in brief

- Eight music publishers - including EMI, Sony/ATV and Bug - have taken legal action against **LimeWire**, seeking up to \$15,000 (£10,230) for each song infringed on the service
- **Tesco** is planning a locker service for CDs and DVDs bought in-store, giving users on-demand streaming access on multiple registered devices
- **Ubisoft** has confirmed it will launch a video game based around Michael Jackson's music and life before the end of the year
- Microsoft has confirmed that its **Zune** music service is coming to the Xbox 360 later this year. A total of 7m tracks will be available to stream from Zune Marketplace but gamers will need a Zune Pass music subscription, which costs \$14.99 (£10.18) a month

• **Vodafone Ireland** is in talks to become the second ISP, after Eircom, to sign up to the country's three-strikes anti-piracy policy

• **Sony Ericsson** has unveiled the Yendo, its first pure touchscreen phone under the umbrella of the Walkman brand

• **Jason Hirschhorn** has stepped down as MySpace co-president after less than five months in the role. The company's other co-president Mike Jones is expected to move up to the role of CEO

• The **iPad** now has more than 10,000 dedicated apps

• Ipsos Media has found that 67% of households in the US now regularly play **video games**. The average gamer is aged 34, 40% are female and 42% regularly play games on smartphones

• Ad-funded service **Guvera** states it now has 75,000 users and up to 5,000 new users are signing up every week

### New services

• **Extension.fm** gathers and organises music available for streaming on the web within a user's Chrome browser, allowing the creation and management of updatable playlists

• **Mixlr** offers bands and DJs the ability to share and stream live performances to their fans. It is in invite-only beta and currently only compatible for the Mac, although a Windows version is planned, as is an iPhone app

### Apps round-up

#### • Live Phish (iPhone - £2.39)

Jam-band Phish have made their complete archive of concert recordings available for on-demand streaming for a one-off fee through this app

#### • MMI2 Taylor Swift (iPhone - £1.79)

Short for Make Me In 2 Taylor Swift, this app lets fans sing or play along with her hits and share the results on Facebook or Swift's official site

# News diary

## ON THE WEB THIS WEEK

### NME RADIO TO GO ONLINE ONLY AFTER DX ENDS DEAL

**Dante Banks:** "This is terrible news! I only bought a DAB radio for listening to NME Radio. What with 6 Music's problems and now this bringing indie/alternative music closer to a mainstream outlet looks doomed!"

### QUEEN OF THE INDIES GOES TO THE PALACE



**Mike Pailthorpe:** "Congratulations, Alison [Wenham]. You are a voice of constant sanity and intelligence in a business which needs you now more than ever."

### SPOTIFY COMES TO TV IN SWEDEN AND FINLAND

**Jay:** "It's an interesting idea to have Spotify on TV, but it'll be whether people take to it or not that still begs to be seen. But it still needs partner deals."

# Mercury act out of this world

## UNEARTHED

**MERCURY IS LOOKING TO THE STARS** to kickstart the campaign for domestic signing Monarchy, who broadcast a gig into space over the weekend.

The duo, who were signed by A&R executive Thomas Hamovici earlier this year, were the focus of an ambitious international media jaunt to Florida last week, where their soaring synth pop was broadcast from the BCC Planetarium and the Kennedy Space Centre into space.

For the international media in attendance it was an early opportunity to hear the duo's music live, ahead of their debut album release later this year.

"The trip was about doing something a bit different and memorable," says marketing manager Ben Karter.

"For the UK and international media attending it was the first opportunity to see them play live and the enormity of this event really complemented their big sound."

Karter says the footage will provide content for their online campaign in the lead-up to the



### Cast list

#### Management

Guillame Pichois, Kayak Music

#### A&R

Jodie Cammidge & Thomas Hamovici, Mercury

#### Marketing

Ben Karter, Mercury

#### Radio

Chris Slade, Alchemy Radio

#### Press

Ash Collins, Toast

#### TV

Helena McGeough & Josh Nicoll, Mercury

#### Digital

Azi Eftekhari, Mercury

#### Online press

James Penycate, Brilliantly Different

album release. "We'll be rolling out the footage online over the next month and hope to introduce them to new fans globally," he adds.

Next week will see the launch of a Monarchy iPhone app – which recognises images and in turn triggers content. Fans pointing the app at a Monarchy album poster will receive a free album sampler; and when the app is held in front of the album cover art, fans can also access a free bonus video.

Monarchy is the musical vehicle for Ra and Andrew Kornweibel. Formerly called Milke, the duo changed their name earlier this year, amassed some new material and found themselves drawing an ever-growing line-up of interested A&Rs to many of their London shows, until they ultimately sided with Mercury.

Mercury will release the band's debut album on August 9, preceded by lead single Love Get Out Of My Way. An introductory single entitled The Phoenix Alive is available now.

stuart@musicweek.com

## Dooley's Diary



Don't kick a man when he's down. Just lay the boot in while he's hobbling...

**SOME PEOPLE THINK HE IS INDESTRUCTIBLE**, but the great and the good at Lucian Grainge's send-off party last week discovered even the Universal maestro can fall victim to an injury. The soon-to-be Universal Group CEO was hobbling around on crutches at last Tuesday's party at the Mandarin Oriental Hyde Park in Knightsbridge to mark his departure to New York, although there were conflicting stories on the night as to how he hurt himself. In a tribute speech in which a relentless delivery of **sizest jokes** at Grainge's expense had him sounding like **Marjorie Dawes** out of Little Britain's Fat Fighters, **Sir Bob Geldof** suggested the Universal man had collapsed in his garden after trying to chase off some birds attacking his dogs. Grainge, pictured below with Duffy and Amy



Winehouse, himself reckoned the despair of watching **England's World Cup** performance against the US had

him kicking the telly... Away from the football, the former Boomtown Rats man had his own take on **transatlantic relations** in some departing advice for Grainge. "They think the **Brits are cunts**, but we know they are," said Geldof in a way only he can. Earlier, Geldof had told the audience, whose numbers ranged from **Lord Mandelson**, Bernie Ecclestone, Sir Philip Green and Seb Coe to Roger Daltrey, Duffy, Scissor Sisters and Amy Winehouse, he had known Grainge since he was 11. "He was the git who accompanied his brother everywhere," he recalled. Grainge had made his presence felt since then, of course, with Geldof recalling this gem from the record executive's long-time friend "Knocker" Knowles: "Doing business with Lucian

is like wearing a condom.

You feel safe and secure while you're getting fucked"... Also tellingly among the gathering were **Brian May and Roger Taylor**, whose Queen catalogue is expected to head to a new home away from EMI at the end of the year...

Meanwhile, at Glastonbury, it's great to hear the team spirit is being built up with

some **five-a-side football** in something of an unusual venue. Despite Worthy Farm offering up 1,000 acres



of green fields the Glasto crew decided to use a huge metal vat reserved for **gallons of festivalgoers' sewage** as a makeshift pitch, wittily christened the **Stadium of Shite**... The cast of hit TV show **Glee** were in town last week for a packed promo schedule, as the series finale aired on E4. As well as delighting a selection of teenagers huddled together outside the Soho Hotel to escape the rain, the cast took time out to pose with Epic MD **Nick Raphael** (above) as they received their platinum discs for **Glee: Vol 1**. Meanwhile, the show's exec producer Dante Di Loreto had a chat with *Music Week* about what the future holds for the programme, bringing up the possibility of a **Sex Pistols special**, à la the recent Madonna one-off. We think he was joking. But if not, well, you heard it here first... Syco's **Sonny Takhar** got his timing perfectly right when he signed Labrinth to an artist and imprint deal. The agreement was

inked on the day the company's Dizzee Rascal and James Corden single was released, so Labrinth's Tinie Tempah co-penned Frisky was then still top of the midweeks only for the World Cup song to deny Labrinth another number one by week's end... The **politicians** were out in force at last Thursday's Arqiva Commercial Radio Awards, with Ben

Bradshaw, Ken Livingstone and John Whittingdale all giving out gongs, but organiser Radio Centre also upped the ante this year on the music side with live sets from new boy band The Wanted, The Saturdays and Katie Melua, pictured below with Radio Centre chief executive Andrew Harrison... And finally, Dooley is pleased to hear PPL chief **Fran Nevrkla** is back home recuperating after surgery earlier last week.



# Features

# HEART OF GLASTO

Music Week takes a trip to the farm as Glastonbury prepares for its 40th anniversary festival. There we find Michael Eavis with a renewed sense of purpose following Mendip Council's decision to grant the festival a licence until 2016 and so allow it a rare opportunity for long-term planning

## Festivals

By Christopher Barrett

**ON A BEAUTIFUL JUNE DAY** barely a week before the Glastonbury festival opens its many gates to some 177,500 revellers, the lush green thousand-acre site is a hive of preparatory activity.

It is 40 years since Michael Eavis held the Pilton Pop Festival at Worthy Farm; back then the audience of 1,500 were asked to pay £1 and in return were offered music and free milk. This week the site will be transformed into a temporary city with a population comparable to that of Oxford and it is one that contributes around £82m to the national economy.

That hundredfold increase in punters has developed slowly over the past four decades and has, according to Emily Eavis, reached a comfortable ceiling.

"The capacity has evolved really slowly and I think it has found its place now – it's definitely not getting any bigger," says Emily. "But the scale is one of the things that make it exciting."

Exciting it may be, but putting the infrastructure in place to cope with such a sudden invasion of people is obviously no mean feat and since the festival was granted a licence until 2016 by Mendip District Council, Glastonbury festival organisers have been taking the opportunity to undertake a number of long-term changes to the site.

Dressed in shorts and sporting a brand new Glastonbury 40th T-shirt, Michael Eavis is animated about the opportunity the license extension has provided him and his team to strengthen the infrastructure for the future.

"The licence means we can look at doing the show for longer, because I have always had to think that the next one might be the last due to all the problems with licensing and terrorism, foot and mouth, swine flu and all that. But, because of the money we have invested in the site, now we need to do it for at least another 10 years," he says.

Eavis is fresh from addressing a crowd of the longest-standing Glastonbury collaborators, including Andrew Kerr – his partner in crime on that first event back in 1970 – who assembled for the unveiling of Bella's Bridge, an impressive new structure of mainly recycled materials that stands in tribute to Theatre Fields and Children's World founder Arabella Churchill.

The bridge is just one of the many new improvements to the site, which Eavis says is "much, much, better" this year. Among the long-term initiatives aimed at improving facilities and reducing the festival's carbon footprint are two new developments that reduce the number of lorries needed to transport both the site's much-needed water and the 1.8m gallons of faeces produced by the event across its 4,700 toilets.

"We are reducing the lorries full of sewage because we now have a huge store for that so we can feed it slowly into the system locally rather than take it to Avonmouth," explains Eavis.

Improvements to the site also include two 500,000-litre subterranean reservoirs which Eavis says are placed at the site's highest point above the farm: "It means we have 20-bar of pressure all around the site for two miles – it's very technical stuff but essential for the show."



Overseeing the infrastructure at the world's largest greenfield festival – which also includes 1,600km of road, six bridges, 4km of piping and 60km of fencing – is infrastructure manager Phil Miller.

With barely a week before the site opens Miller is a busy man who has 1,500 staff currently working flat out on site logistics – this staff includes a new area coordinator who will be laying down his guitar and foregoing protest songs to get his hands dirty, namely one Billy Bragg.

Since February, when Miller started on engineering work, he admits he has had to invest a considerable amount of money. "It's essential for the benefit of the festival," explains Miller. "If you stand still you will reach a point where the site becomes tired so we have to focus on maintaining and improving it. Now with the licence of five years we have been able to put in a more permanent infrastructure and that is what we are doing."

Miller is even confident that his preparation will mean that the English weather will not be able to put a dampener on festivities.

"The last two years I have focused heavily on drainage," he explains. "We have put in a mile and a half of new drainage in appropriate areas – so we won't get problems in the areas that we have done in the past. If there are thunderstorms there will be big puddles but the drainage will take it away pretty quickly."

It is the third year Miller has overseen Glastonbury's infrastructure having worked for Mendip Council where he was one of the authority's volunteers involved in the monitoring of the festival.

"I have come from the outside to the inside," he smiles. "I respect what the council do; they have a job to do and we have a job to do and together we achieve what we need to achieve. The licence is a very strict and essential piece of information that steers us. We have regular meetings with the council and have a good partnership."

Eavis is understandably happy with Miller's achieve-



**ABOVE**  
The likely lads: Michael Eavis and collaborator since 1970 Andrew Kerr watch the unveiling of the new Bella's Bridge structure



ments in building an infrastructure not only fit for the year ahead but the next decade.

"Phil has been brilliant. He is a new find and he's spot on – pity he is around 60... but then I'm over 70 so I can't criticise him for that," he says.

With performances taking place on numerous stages across the festival, including the Michael Eavis-owned Pyramid stage, which is legally permitted to stand all year round, there will be more than enough entertainment on offer. And those wanting to watch England's World Cup action, should there be any left to see, will not be disappointed. Glastonbury organisers have cleared a field capable of holding a crowd of around 20,000 that slopes conveniently down to what will be the site of a huge daylight screen. Costing organisers around £40,000 and only switched on during England games, it is an expensive concession to those more interested in the beautiful game than the music.

But the football-obsessed festivalgoer will be able to catch up on other games, too, via the redesigned Orange Chill'n'Charge tent which will feature 800 phone chargers as well as laptops. Split into three areas representing the past, present and future, in celebration of Glastonbury's 40th anniversary, it will even feature a mini-pyramid stage.

Overseeing the colossus that is Glastonbury is something that Emily Eavis is not looking to take on too soon, despite her increasing involvement in its management and her father's advancing years.

"It's been a gradual thing and it's really a team effort – the festival is run by about 100 people really. It's not like one day it will suddenly change. The people that make it work is what makes me so proud of it. It's such a commitment from people – because there is no serious financial gain. You are looking at a person [Michael Eavis] who put a lot of energy, time and love into it and that's what is so incredible. There is no doubt that is what makes the event unique because people really pick up on that."

**LEFT**  
The calm and the storm: within a fortnight of this picture (inset) being taken, Glastonbury will once again be a hive of explosive noise and activity

**LEFT**  
Dirty pretty things: a new drainage system means the infamous festival mud and weather are less likely to affect punters than in previous years

**BELOW**  
In for a quid: a ticket from the very first Glastonbury festival in 1970



Greetings from Glastonbury!



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# Features



## A BEAUTIFUL ROMANCE

With the World Cup kicking-off in South Africa, the mutually beneficial associations between music and sport go far beyond the beautiful game with concerts and sporting events making seemingly ideal partners

### Music and sport

By Christopher Barrett

**WHEN KATY PERRY TOOK TO THE STAGE** at the MTV Awards she chose to sport West Ham lingerie constructed entirely from team shirts, a move that inspired the club to produce a limited-edition underwear range.

A few months later it was the turn of Kasabian frontman Tom Meighan to show his true colours. Following a tie-in with Umbro, Meighan launched the new official England football away kit by donning it at a gig in Paris.

But thankfully the association between music and sport goes far beyond awful World Cup songs and the bums of pop stars. While the two entertainment forms have always been a close fit, recent months have seen the launch of a number of mutually beneficial synergies between the two sectors, not least with the launch of increasing numbers of concerts at sporting events.

Football and music have a long-established allegiance, but it was stepped up a gear this year with FIFA choosing to use music as the bedrock of its World Cup opening celebrations. Earlier this month Control Room founder Kevin Wall (Live Earth) oversaw the FIFA World Cup Kick-Off Celebration concert featuring acts including Alicia Keys, Amadou & Mariam and Black Eyed Peas.

And while the Liz Hobbs Group boasts a long-established reputation for aligning music concerts and horse racing, with Simply Red, James Morrison and Jools Holland just some of the artists set to play at racecourses around the UK this summer, a wide range of other sports are increasingly embracing music.

Renowned promoter Harvey Goldsmith is currently advising Formula One honcho Bernie Ecclestone on the F1 Rocks concert series, which last year pulled in a global TV audience of 30m. Meanwhile, a major multi-artist concert to herald the start of this year's Ryder Cup golf tournament in Wales is being planned for September 29.

Only last week the inaugural RugbyRocks London 7s event kicked off in Richmond Athletic Ground, a pioneering summer rugby sevens and music festival that combined the on-pitch action with performances by Feeder, The Parlotones and Just Jack. Along with 56 rugby sevens teams, an area was set aside for a music festival that included a main stage, sponsored by online music retail specialist zavvi.com, and an acoustic stage.

RugbyRocks co-founder Ed Kemp says that the event went so well that he is planning to hold it on an annual basis and expand it to other sites around the UK.

"It went extremely well," says Kemp. "As a result we

are thinking of making it a two-day event next year and have plans to launch it in other areas around the UK and possibly abroad."

Beyond actually devising and promoting events that combine musical and sporting entertainment, the scope to effectively promote music within the sporting environment is huge and something that has been embraced in recent years by Shoot Music Promotions.

Set up in 2007 by former music PR Tom Roberts to "promote new and established artist campaigns across the sports market", Shoot Music

Promotions counts a number of major and independent labels among its clients including Korda Marshall's Infectious Records and Fiction.

A key area of Shoot Promotions' activity is getting music used in the sporting environment. Whether that be teaming up with the Football League to exclusively air a Robbie Williams album track at stadiums around the country 10 days before it's official launch, or arranging for the England cricket team to use the Detroit Social Club track *Prophecy* as their walk-on music during the summer season, Shoot is bringing music to the sporting masses.

"Music and sport are intrinsically linked. We mirror a lot of music-marketing techniques and methodology, but place it in the sports area," says Roberts. "There are many parallels. Instead of Radio 1 it is Talk Sport, our NME is Four Four Two and instead of club promotions we have stadium promotions."

Aside from PR and marketing music through sport utilising TV, radio, online, press and stadia to reach an audience of more than 25m, other Shoot initiatives include the first bespoke-for-the-music-industry fantasy football league and building a digital delivery system especially for TV sports producers.

When it comes to sport utilising music, Roberts says that it is not just football and rugby. While sports such as ice hockey and basketball use a considerable amount of music at events, sports like cricket and athletics are both proving areas of increasing opportunity.

"Cricket is the one that is becoming very interesting because you have a young England team very interested in music. Graeme Swann is a musician and he has been instrumental in choosing music with us to be heard at cricket grounds this season and the ECB [England and Wales Cricket Board] want to attract a younger audience.

Breaking preconceptions that it is just lad-rock that appeals in the sporting environment, Roberts is working

with a range of artists and genres from classical to rap.

"It doesn't have to be The Pigeon Detectives and Kaiser Chiefs. They have a big part to play in the market, but so does Eminem and a lot of dance acts. Most genres have a place. A lot of sport are trying to attract a different audience. We work very closely with the Football

League. We run a playlist for them at grounds and their objective is to turn the sport into a family game, so they want a mixture of music."

Fiction Records managing director Jim Chancellor, whose label has been a client of Shoot for the last two years, says that sport promotion was "a big hole that needed to be filled". Fiction's association with Shoot has been "brilliant", but he emphasises that it does not work for all his artists.

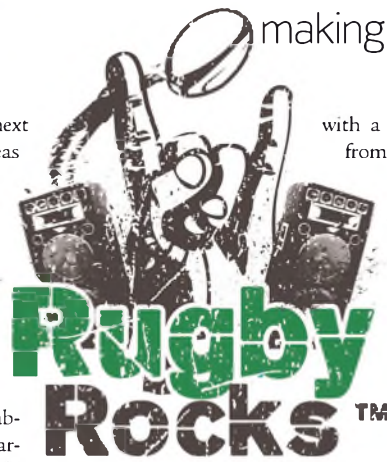
He says: "It's not relevant for all the acts. Detroit Social Club's *Prophecy* is anthemic, has a good beat behind it and works well with the world of sport because it's uplifting, energetic and makes you want to jump around. It's very much on a case-by-case basis but we are seeing some really good results - exposure for bands that might be struggling in the more traditional areas."

Aside from the launch of combined music and sport festivals and increasingly widespread and effective promotion of music throughout the world of sport, synergies between the two entertainment forms are also being examined in the arena of education.

At Guildford's Academy of Contemporary Music, A&R consultant Mark Bounds has been working closely with Australian Institute of Sport manager of high-performance coaching Darlene Harrison to examine the similarities within the two areas with the aim of sharing ideas and ultimately strengthening both sport coaching and artist development programmes.

"We have been examining the skills, knowledge and behaviour required to consistently deliver performance," says Bounds. "With sport it is the coach and athlete and in music it is the artist and executive, whether that is the A&R or manager. There is also the psychological aspect which relates to both performers and business personnel: how to deal with reputation, how people change given certain circumstances and the psychology of how to manage your team.

"There are so many areas of convergence between sport and music training that are relevant to both our business and performance programmes because essentially you are looking to build and develop a performer and their ultimate performance," says Bounds.



**ABOVE LEFT** The 'music' and sport link currently making the headlines: fans in South Africa make themselves heard with the ubiquitous vuvuzelas

**LEFT** Rugby Rocks combines the sport with a music festival while (far left) Katy Perry creates a stir in West Ham lingerie

**BELOW** Kasabian frontman Tom Meighan helps launch the new England away kit



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# Features

## TAKE THE HIGHLANDS ROAD

GoNorth funding enables project to give bands and industry wannabes vital practical experience

### Events

By Christopher Barrett

**THE GONORTH SHOWCASE** and conference reached two significant milestones earlier this month. Not only was this the 10th anniversary but organisers also announced that it had secured a funding commitment for the next three years as part of the Creative Highlands initiative, which brings together music, film and television.

A budget of £1.4m provided by Highlands & Islands Enterprise (HIE) will enable organiser goNorth and other music projects coming under the Go Events banner, to plan ahead, thereby putting it on a firmer footing.

According to HIE head of creative industries Iain Hamilton, Creative Highlands will be geared towards building local, national and international networks, improving access to markets and providing specialist support to develop creative businesses. And he adds that developing the next generation of film and music businesses is also an essential part of the approach.

"We are looking to have internships in bigger companies so people get hands-on experience," he says. "We want to create opportunities to create more jobs and develop more business."

Significantly, Hamilton's strategy of nurturing young business talent has been particularly evident with Robert Hicks, who started out promoting shows in Ullapool and in less than a decade has become Scotland's second largest festival promoter. In addition to co-founding RockNess and Belladrum, he organises the Loopallu festival and

promotes numerous tours.

Hicks' Beyond company has now taken up the baton to foster the next generation of bands and music entrepreneurs in a £38,000 pilot-project funded by the Scottish Arts Council's Youth Music Initiative [YMI], the Small Business Gateway and regional arts organisation Hi Arts.

Announced during the goNorth fringe event held on June 9, which was developed for a youth audience, the Touring Project will see the company take three bands whose members are aged 16-25 on a tour of the Highlands and Islands.

And in addition to providing the musicians with valuable experience on the road, it will also offer work experience for budding tour managers, sound engineers and PRs. "We want them to get hands-on experience and get involved. When people are thrown in at the deep end they learn a lot more," says Beyond's Dougie Brown, who along with Hicks and Steve Robertson, the manager of the company's Ironworks venue in Inverness, will oversee the project.

The first gig kicks off in Thurso on July 15 and will be followed by Orkney (16th) and Shetland (17th). All gigs will be open to over 14s while band members must be at least 16 years old and based in the Highlands and Islands.



A Facebook page has been set up at [www.facebook.com/ymitourproject](http://www.facebook.com/ymitourproject) and bands simply send in a bio and MySpace link. Aspiring trainees are required to send in a 200-word summary of how they would like to be involved.

Three further tours will take place before January 2011, with future gigs scheduled to include Skye, Mull and Inverness.

"We will try to cover as much of the Highlands and Islands as possible and will be working with people involved in the local scenes," says Brown. "We have already been to all the places we plan to visit on tours organised by Beyond."

YMI development officer

Jennifer McGlone adds, "It's about developing a network of venues which accommodate new bands."

Significantly, while central Scotland has seen an explosion of music business courses in the past two decades, both the Touring Project and the larger Creative Highlands initiative will provide the framework for much-needed practical experience.

During the past decade HIE has developed a model which has led to success stories such as Hicks, as well as facilitating numerous jobs in the region's music business and building strong international ties.

**LEFT** Northern delights: goNorth celebrated its 10th anniversary in Inverness earlier this month

## Despatches from our Northern correspondent... The live highlights from goNorth 2010



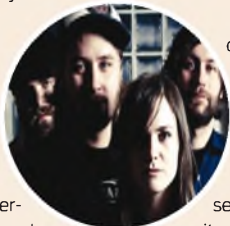
Stanley Odd

GoNorth 2010 offered a global showcase featuring more than 40 acts from around the world across nine Scottish city-centre venues.

An early highlight came courtesy of Glasgow six-piece The Seventeenth Century.

They suffused strong traditional elements with subtle pop undercurrents augmented with some stunning vocal harmonies.

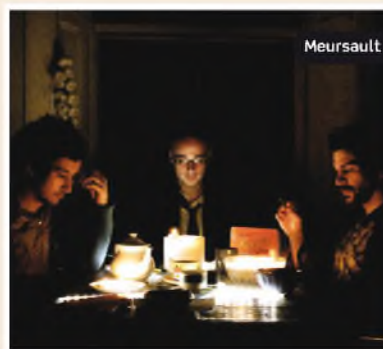
Edinburgh-based hip-hop outfit Stanley Odd delivered a refreshing and vibrant set to a packed Hootannay's, which generated a great response. Frontman and rapper Solareye boasts a sharp, skilfully-paced style, which highlights a genuine lyrical quality. Currently on tour in Scotland, the band are also booked to appear at several festivals including



T In The Park. Debut album Oddio, released by Edinburgh's Circular Records on May 31, is enjoying critical success, with *The Scotsman* declaring album track The Numbness track of the month.

Japanese band Mothercoat delivered one of the standout showcases, shifting from thrillingly-iridescent pop to progressive electronica to striking effect.

The Megaphonic Thrift (inset, left) from Norway provided an explosive set packed with buzzing, fuzz-soaked guitars. They made several overt doffs to other acts, perhaps most explicitly Silversun Pickups, but ultimately maintained enough originality and strength of material to make them an exciting prospect.



Meursault

Meursault never really missed a stroke across the entirety of a powerful set heavy with live electronics. Having toured Europe in May, they are acutely aware of their strengths, delivering a performance which was intense, compelling and direct. The recent album launch shows in Glasgow and Edinburgh both sold out and the act could well provide Song By Toad Records with its first UK-wide hit act.

Glasgow's Gogobots offered a seriously charged set to an absolutely crammed Market Bar which illustrated the strength of their material and the growing buzz surrounding the trio. They are interesting and infectious and despite the shoe-box environment (it would be difficult to get closer to an act outside a rehearsal room) sounded great.

A local performance of note came courtesy of Iain McLaughlan & The Outsiders who gave a barnstorming performance of straight-ahead indie rock which nearly took the roof off the tiny venue. McLaughlan is a charismatic performer in possession of a muscular voice which reconciled perfectly with The Outsiders' robust music.

Astral Planes also delivered a fantastic short set of cool surf guitar lines and sparkingly hip vocals which offered perhaps the most stylishly executed showcase of the evening.



Astral Planes

The excellent Woodenbox With a Fistful of Fivers closed proceedings at The Exchange venue with an energetic and stomping brass-whipped fiesta, with vocals sometimes reminiscent of Joe Strummer combined with the energy of The Pogues. Having recently played the Scottish Born To Be Wide stage at Berlin's huge Karneval Der Kulturen festival, they exude a natural charm and talent which they also manage to replicate on the Home And The Wild Hunt album released on Glasgow's Electric Honey Records.

Meanwhile, the acoustic stage at The Encore Hotel featured some excellent performances. Local singer-songwriter Rachel Sermann's set illustrated a maturity of craft which certainly bellies her years. The quirky, individualistic and seductive performance was utterly charming and certainly justified the presence of the many leading lights in the Scottish music scene.

# Features

# WICHITA: STILL ON THE LINE

**BELOW**  
Wichita is concentrating on Kele Okereke's *The Boxer*, having enjoyed success with Bloc Party (below left)



The DIY ethic is alive and well at Wichita HQ, where the perfectly-formed indie label is celebrating its 10th anniversary with a stint at The Garage and events around the world. Music Week talks to co-founder Mark Bowen about the simple pleasures of putting out great records



## Labels

By Christopher Barrett

**IF WICHITA RECORDINGS HAD A MOTTO** it would have to be 'No job titles, no office, no business cards, no nonsense – just great music', but it is very unlikely its founders ever wanted something as superfluous as a motto.

The last decade has seen Wichita establish itself, with meagre means, as one of the UK's key independent labels. Despite being a two-man operation for much of its history and not even having an office for the first five years, Wichita's rise has been remarkable.

In July 2000 it released its first album, *Bright Eyes' Fevers And Mirrors*, and soon became the first European label for American artists including Yeah Yeah Yeahs and My Morning Jacket. It soon shook hands on deals with the likes of The Cribs and Bloc Party – with the latter's debut album *Silent Alarm* going on to sell more than 1m copies around the world.

Now with artists including Simian Mobile Disco, Peter Bjorn & John, Los Campesinos! and Lissy Trullie among its many artists, Wichita is celebrating its 10th birthday in style via a string of events around the world, including a four-night stint at The Garage in July, with plans afoot for Iceland Airwaves and CMJ later in the year.

Born out of the ashes of Creation Records in 2000, Wichita was launched by Creation co-founder Dick Green and former Creation A&R executive Mark Bowen – their collective vision being to establish a label with minimal infrastructure and overheads, yet one that was able to attract great acts from across a variety of genres.

"Dick wanted to do something very small, with no offices, no staff, a real back-to-basics operation, concentrating on putting out records; that sounded amazing," recalls Bowen.

While discussing the label concept over a beer at The Enterprise in Chalk Farm the duo decided on a name, inspired by what they both saw as a high watermark in song making – Jimmy Webb's *Wichita Lineman*.

"We had always talked about it being the ultimate song in terms of the vocals and arrangement," says Bowen. "It's just absolutely perfect, we were joking around with the idea that the label should put out songs as good as *Wichita Lineman*. We still haven't, but it was definitely our stated aim."

While Bowen does not feel they have managed to handle a musical gem as precious as Webb's, there is no doubt that Wichita has produced its fair share of great tracks, not least



Peter Bjorn & John's *Young Folks*. In 2007 the Swedish trio's single peaked at number 11 in the UK chart, before going on to shift 120,000 units in the territory, becoming an international hit and a sync sensation.

"*Young Folks* has gone around the world five or 10 times and has been synched in so many territories," says Bowen. "It has generated a lot of money. It's crazy to think that we have had many bands come and go that never generated as much money as that one song did."

But with moments such as *Young Folks* being few and far between, the success of Wichita has been down to hard graft, an unpretentious approach to the business and a savvy approach to A&R.

With Green relocated to Devon and Bowen working from home in London for the first five years, the duo may have been miles apart geographically but they have always been united in their musical tastes, making A&R decisions less than testing.

"Dick and I have never really disagreed on any signings," says Bowen who is proud that with both of them having open minds and ears the label has created a diverse roster including everything from folk to techno.

Looking back on the days leading up to inking a deal with Bloc Party, Bowen says, "I saw them and thought of The Smiths and then we also recorded with them and they started doing this thing that sounded like New Order. Between Dick and I they are our two musical touching posts. There was this incredible excitement because they reminded us of our favourite acts."

But even when Bloc Party's *Silent Alarm* started taking off Wichita's founders kept their feet firmly on the ground. "There was definitely a time around the release of *Silent Alarm*, and we had several records selling strongly around the world, when it would have been very easy to get carried away," says Bowen. "It was probably only the experience at Creation that stopped us doing that. Dick had always said he didn't want a label as big as that again and I had no desire for world domination; I just wanted to put out great records."

Ten years on from Green and Bowen's initial conversation at the Enterprise, Wichita not only has an office but boasts two additional members of staff – but the label still maintains a tight ship. "The downside is that you work a lot harder," says Bowen. "But when things do slow down then there is no reason to think of cutbacks. Everyone that we have had working for us has been fantastic because it is tough when there is no infrastructure, someone has got to go and do the post and then handle a complex issue – everybody has mucked in and embraced that."

Just across the way from Wichita's office in east London's Strongroom Studio complex, Cooperative Music has been handling the label's international endeavours with considerable success. Wichita became the first label to sign up to the Universal-owned operation, which is headed up by Cooperative Music general manager Vincent Clery-Melin.

"Whilst we remain independent we have had the stability of working with them overseas and they have sold a lot of records for us," explains Bowen. Among the highlights of Wichita's international success are records by Bloc Party, Clap Your Hands Say Yeah, Simian Mobile Disco and Peter Bjorn and John.

"It's undoubtedly been one of the keys to us sticking around for 10 years [Cooperative Music] were definitely a big part of that because it meant we had dedicated people working for us around the world," says Bowen.

This year has seen Wichita concentrate a lot of effort on its recently-opened US operation, having inked a deal with Fontana eight months ago. And following the release of Simian Mobile Disco's last album in the territory, Bowen is cueing up a forthcoming set from Swedish teenage duo *First Aid Kit*.

"It became necessary to have as much control as possible [in the US] because split deals can be great but it becomes increasingly difficult to control strategies," says Bowen explaining their stateside foray.

Back on home turf Bowen is concentrating on forthcoming releases including *The Boxer*, the first solo album from Bloc Party singer Kele Okereke, on June 21 and new signings Frankie & The Heartstrings.

Looking further ahead to Wichita's next decade in the trade, Bowen is not expecting the business to get any easier, and is diversifying into the likes of management as a result, but he remains confident that his label's slimline model will keep it fighting fit.

"I do feel like music has been devalued. People increasingly expect it for free. It's not free to make, it's not free to distribute and it does break my heart that there is little value placed in it any more," says Bowen.

"The pot is so small now. There is so little money out there. Just trying to survive on recorded music sales is very hard. But we are small enough to be versatile and go wherever we need to go."

**ABOVE**  
Bright beginnings: Wichita's first release, *Bright Eyes' 2000 debut Fevers And Mirrors*

**RIGHT**  
More band members than label staff: Los Campesinos! will play the final night of Wichita's four Garage shows

**BELOW**  
Whistle test: sync favourite Peter Bjorn & John's *Young Folks* was a rare moneyspinner



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## Out this week

### Singles

- **Big Boi** Shutterbugg (Mercury)
- Previous single: Mighty D (did not chart)
- **Crowded House** Saturday Sun (Mercury)
- Previous single: Pour Le Monde (51)
- **K'Naan** Wavin' Flag (A&M)
- Debut single
- **Pearl Jam** Amongst The Waves (Island)
- Previous single: The Fixer (did not chart)
- **Katy Perry** Feat. **Snoop Dogg** California Gurls (Virgin)
- Previous single: Waking Up in Vegas (19)
- **Scissor Sisters** Fire With Fire (Polydur)
- Previous single: Kiss You Off (43)
- **Tegan And Sara** Alligator (Sire)
- Previous single: Hell (did not chart)
- **Yolanda Be Cool & DCup** We No Speak Americano (AATW)
- Debut single

### Albums

- **Bombay Bicycle Club** Acoustic (Island)
- Previous album: I Had The Blues But I Shook Them Loose (4,886/69,366)
- **Miley Cyrus** Can't Be Tamed (Hollywood)
- Previous album: Breakout (13,559/303,537)
- **The Dream** Love King (Def Jam)
- Previous album: Love Vs. Money (776/2,863)
- **Eminem** Recovery (Interscope)
- Previous album: Relapse (165,983/455,434)
- **Example** Won't Go Quietly (Data/Mos)
- Previous album: What We Made (1,639/9,099)
- **Giggs** Let Em Ave It (XL)
- Previous album: Walk In Da Park (1,241/9,857)
- **Macy Gray** The Sellout (Concord/Island)
- Previous album: Big (4,088/11,968)
- **Kele** The Boxer (Wichita/Polydor)
- Debut album
- **Lissie** Catching A Tiger (Columbia)
- Debut album



- **Ozzy Osbourne** Scream (Columbia)
- Previous album: Black Rain (14,112/48,968)
- **The Roots** How I Got Over (Def Jam)
- Previous album: Rising Down (1,768/8,022)

## Out next week

### Singles

- **Matt Abbott** I Love This City (Mercury)
- **Aeroplane** We Can't Fly (Wall Of Sound)
- **Sarah Blasko** I Never Knew (Dramatic)
- **Blondes** Touched EP (Merok)
- **Bon Jovi** When We Were Beautiful (Mercury)
- **The Boy Who Trapped The Sun** Katy (Geffen)
- **Broken Bells** The Ghost Inside (Columbia)
- **The Chakras** Build Me A Swan (Flock Music)
- **Cherry Ghost** Kissing Strangers (Heavenly)
- **The Dead Weather** Blue Blood Blues

(Third Man/Warner Bros)

- **Dee-Lux** Hot Hot Hot (Serious/Mercury)
- **Chris Difford** Back In The Day (Smme)
- **The Futureheads** I Can Do That (Nui)
- **I Blame Coco** Self Machine (Island)
- **Enrique Iglesias** I Like It (Interscope)
- **Norah Jones** Young Blood (Blue Note)
- **Sean Kingston And Justin Bieber** Eenie Meenie (RCA)
- **Lady GaGa** Alejandro (Interscope)
- **Leddra Chapman** Summer Song (ALC Music)
- **Marina And The Diamonds** Shampain (679)
- **Matisyahu** One Day (100%)
- **Imelda May** Psycho (Decca)
- **Meat Loaf** Did You Ever Love Somebody (Mercury)
- **MIA** Born Free (XL)



- **Kate Nash** Kiss That Grrrl (Fiction)
- “A world away from the short-lived Riot Grrrls 'scene' of the Nineties, from whom Nash borrows part of this single's title, this is another jaunty, sugar-coated surefire hit. It will do little to win over new fans but it sticks rigidly to Nash's winning formula for catchy and bittersweet verse-chorus pop gems. The video features a cameo from lead Crib and Nash sweetheart Ryan Jarman.”

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

- **The National** Anyone's Ghost (4AD)
- **Noisettes** Ever Fallen In Love (Vertigo)
- **Princess Nyah** Butterflies (My ish)
- **Tracey Thorn** Why Does The Wind? (Strange Feeling/Buzzin Fly)
- **Tinashe** Zambezi EP (Island)

### Albums

- **Laurie Anderson** Homeland (Warner)
- **Black Helicopter** Don't Fuck With The Apocalypse (Ecstatic Peace!)
- **Blame** The Music (New State)
- **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)
- **Madness** Keep Moving (Salvo/Union Square)
- **The Morning Benders** Big Echo (Sub Pop)
- **Rick Ross** Teflon Don (Mercury)
- **Scissor Sisters** Night Work (Polydor)
- **Wolf Parade** Expo 86 (Sub Pop)
- **Zero 7** Record (Atlantic)
- **Zero T** Fabriclive52: Zero T (Fabric 591)

## July 5

### Singles

- **30h:3** Feat. **Ke\$ha** My First Kiss (Asylum/Photo Finish/Atlantic)
- **Alabama 3** Feat. **Steve Van Zandt** Jacqueline (Hostage)

- **Bombay Bicycle Club** Ivy And Gold (Island)
- **Ciara** Feat. **Ludacris** Ride (Laface)
- **Eliza Doolittle** Pack Up (Parlophone)
- **Florence + The Machine** Cosmic Love (Island)
- **Foals** Miami (Transgressive/Warner)
- **Hot City** Another Girl (Moshi Mosh.)
- **I Am Kloot** Northern Skies (Parlophone)
- **JLS** The Club Is Alive (Epic)
- **Kelis** 4th July (Fireworks) (Interscope)
- **Kid Adrift** Oxytocin EP (Island)
- **The Lucinda Belle Orchestra** Dodo's Blues (Island)
- **Miike Snow** The Rabbit (Columbia)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy)
- **Mystery Jets** Dreaming Of Another World (Rough Trade)
- **Alan Pownall** Colourful Day (Mercury)
- **Lee Ryan** Who I Am (Geffen)
- **School Of Seven Bells** Windstorm (Full Time Hobby)
- **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)
  - **Cherry Ghost** Beneath This Burning Shoreline (Heavenly)
  - **Feeder** Renegades (Big Teeth)
- Fifteen years since their debut album, Renegades is Feeder's seventh release but the first on their own Big Teeth label. Boasting 11 new tracks, the album was previewed to fans earlier this year when the band hit the road for a string of intimate shows under the undercover name Renegades. The band will commence their first tour as Feeder since 2008 in October. Over the course of their career Feeder have delivered 25 singles and sold over 4.5m albums.
- **The Game** R.E.D. (Geffen)
  - **I Am Kloot** Sky At Night (Shepherd Moon/EMI)
  - **Enrique Iglesias** Euphoria (Interscope)
  - **Kylie Minogue** Aphrodite (Parlophone)
  - **Mystery Jets** Serotonin (Rough Trade)



## July 12

### Singles

- **Autechre** Move Of Ten (Warp)
  - **Avenged Sevenfold** Nightmare (Warner Brothers)
  - **Basshunter** Saturday (Hardbeat)
  - **Biffy Clyro** God & Satan (4th Floor)
  - **Darwin Deez** Up In The Clouds (Lucky Number)
  - **Esmee Denters** Feat. **Justin Timberlake** Love Dealer (Polydor)
  - **Drake** Find Your Love (Island)
- His debut album has shifted almost 500,000 copies in the US this week and Drake will be in the UK for his first shows next month, headlining two nights at London's Shepherd's Bush Empire. Drake made a guest appearance at Jay-Z's UK shows this month, performing at both, and he is also confirmed as special guest of Jay-Z for the Wireless Festival next month.
- **El Guincho** Piratas De Sudamérica (Young Turks)
  - **Fanfarlo** Fire Escape (Canvasback/Atlantic)
  - **Jamie Foxx** Feat. **Justin Timberlake & T.I.** Winner (RCA)
  - **Paul Harris V Eurythmics** I Want You (ER2/Sony)
  - **Paramore** Careful (Fueled By Ramen)
  - **Plan B** Prayin' (679/Atlantic)
  - **Professor Green** Feat. **Lily Allen** Just Be Good To Green (Relentless/Wing)
  - **Robyn** Dancing On My Own (Konichiwa)
  - **Mark Ronson** Bang Bang Bang (Columbia)
  - **Scarlette Fever** Cheatin' Man (Starfish)
  - **Scouting For Girls** Famous (Epic)
  - **Trey Songz** Aready Taken (Atlantic)

- **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)



- **Glass** Teenage Galaxies (Caserta Red)
- “This is a short introduction to the up-and-coming Manchester band weighing in at just eight songs but they are a fine showcase for what promises to be the beginnings of something worth keeping an eye on. As their name suggests, the trio indulge in the more fragile side of rock'n'roll, their plaintive yearnings never more than a sliver from shattering into a more expansive, powerful and atmospheric swirl of guitar noise. Embryo and After The Rain are the standout tracks here for a guitar band who dare to approach their craft in a manner that doesn't conform to what is becoming an increasingly tired norm.”

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

- **Mia** /M/V/Y/ (XL)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy)
- **Alan Pownall** True Love Stories (Mercury)
- **School Of Seven Bells** Disconnect From Desire (Full Time Hobby)
- **Sia** We Are Born (Monkey Puzzle/RCA)
- **Emilie Simon** The Big Machine (Wrasse)
- **Sting** Symphoncities (Decca)
- **Tired Pony** The Place We Ran From (Polydor)

## THE PANEL

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



**LUCY SAXTON (MIZZ)**  
**Elan Lea: Right Away** (Universal South Africa)  
 Elan is extremely teen-friendly and Right Anyway - his debut UK single - has a fantastic video which will really win him fans. Even without the current focus on all things South African, Elan has all the ingredients to follow in the footsteps of international artists like Shakira and Nelly Furtado.



**CHARLIE MENS (THE FIV)**  
**The Rialto Burns: Radiate** (Gung-Ho Recordings)  
 With the whiff of a Hooky bassline but brought bang up-to-date with some ear-burrowing Deastro-esque chiming axe work and a niggly killer chorus, Radiate is pretty much as promising as radio-courting guitar pop gets.



**JUDE RODGERS (THE GUARDIAN)**  
**Cherry Ghost: Beyond This Burning Shoreline** (Heavenly/Co-op)  
 Influenced by Nick Cave and Warren Ellis, Cole Porter, and TV On The Radio, this sounds more modern and more musically ambitious than their debut. These are songs full of characters bruised by life, but still beautiful nevertheless.



**JASON RITCHIE (GET READY TO ROCK)**  
**Chris Singleton & The Distractions: Lady Gasoline** (IRL Records)  
 On this album, melody is first and foremost. And with a fantastic production which soundchecks everybody from Lou Reed to Madchester, Lady Gasoline is full of musical depth. It is also packed with surefire radio hits.

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

**July 19****Singles**

- **30 Seconds To Mars** Closer To The Edge (Virgin)
- **Circa Survive** Get Out (Atlantic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Adam Lambert** Whataya Want From Me (99RCA)
- **LCD Soundsystem** I Can Change (Parlophone)
- **Amy Macdonald** This Pretty Face (Vertigo)
- **Pendulum** Witchcraft (Warner Brothers)
- **Lauren Pritchard** Painkillers EP (Island)
- **RPA & United Nations Of Sound** Born Again (Parlophone)
- **Swedish House Mafia** One (Poptiva/Virgin)

**Albums**

- **3OH!3** Streets Of Gold (Asylum/Photo Finish)
- **Mike Batt** Zero Zero (Dramatico)
- **Sheryl Crow** 100 Miles From Memphis (A&M)
- **Department Of Eagles** Archive 2003 - 2006 (Bella Union)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Iprofessor Green** Alive Till I'm Dead (Virgin)
- **RPA & United Nations Of Sound** The United Nation Of Sound (Parlophone)

**July 26****Singles**

- **Diana Birch** Valentino (Virgin)
- **Crystal Castles** Baptism (Fiction)
- **Jason Derulo** What If (Beluga Heights/Warner Bros)
- **Gorillaz** On Melancholy Hill (Parlophone)
- **I Am Arrows** Green Grass (Mercury)
- **Tom Jones** Did Trouble Me/Don't Knock (Island)
- **Magnetic Man feat. Angela Hunte** I Need Air (Columbia)

66 This year looks set to be another big summer for dubstep don Skream, after his remix of La Roux's In For The Kill took the festival scene apart last year. Twelve months later

the producer makes a double return with a new solo album *Outside The Box* (August 9) and a collaboration with fellow Croydonites Benga and Artwork as *Magnetic Man*. The latter will be first out of the traps with this single, a robotic, luminous pop song that perfectly combines UK bass production trickery with a glossy, electronic pop feel."

- **Marina And The Diamonds** Oh No! (679)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Katie Melua** A Happy Place (Dramatico)
- **Night Bus** I Wanna Be You (Island)
- **Grace Potter And The Nocturnals** Paris (Ooh La La) (Island)
- **Roll Deep** Now Or Never (Virgin)
- **Sunday Girl** Self Control (Geffen)
- **The Wanted** All Time Low (Geffen)

**Albums**

- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Corinne Bailey Rae** The Sea (Virgin)
- **Buckcherry** All Night Long (Eleven Seven)
- **Chicane** Giants (Modena)
- **Circa Survive** Blue Sky Noise (Atlantic)
- **Tom Jones** Praise And Blame (Island)



- **The Like** Release Me (Downtown/Polydor)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)
- **Sky Sailing** An Airplane Carried Me To Bed (Island)

**August 2****Singles**

- **Arcade Fire** We Used To Wait (Mercury)
- **Toni Braxton** Make My Heart (Atlantic)
- **Fan Death** Veronica's Veil (Mercury)
- **Melanie Fiona** Monday Morning (Island)
- **Flo-Rida feat. David Guetta** (Club Can't Handle Me) (Atlantic)
- **Holy Ghost!** Static On The Wire (DFA)
- **The Hoosiers** Choices (RCA/24-7)
- **Jack Johnson** At Or With Me (Island)
- **Locnville** Sun In My Pocket (Epic)
- **Port Isaac's Fisherman's Friends** Haul Away Joe (Universal)
- **T.I. feat. Keri Hilson** Got Your Back (Atlantic)
- **Tinchy Stryder** In My System (4th & Broadway)
- **Kanye West** Power (Def Jam)

**Albums**

- **Arcade Fire** The Suburbs (Sonovox)
- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- **James** The Morning After (Mercury)
- **All Love** Love Harder (Backyard)
- **Travie McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **John McKeown** When You're Real (Beatroute)
- **Grace Potter And The Nocturnals** Grace Potter And The Nocturnals (Island)
- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Violent Soho** Violent Soho (Island)
- **Wavves** King Of The Beach (Bella Union)

**August 9****Singles**

- **B.O.B. feat. Hayley Williams** Airplanes (Rebel Rock Ent./Atlantic/Grand Hustle)
- **Newton Faulkner** Let's Get Together (Ugly Truth/RCA)
- **Ellie Goulding** The Writer (Polydor)
- **Iyaz** So Big (Reprise)
- **Kassidy** Take Another Ride (Mercury)
- **Lady Antebellum** I Run To You (Capitol)
- **Nas & Damian 'Jr Gong' Marley** My Generation (Universal Republic/Island)

- **Ne-Yo** Beautiful Monster (Def Jam)
- **The Saturdays** Missing You (Fastination/Geffen)

**Albums**

- **Ciara** Basic Instinct (LaFace)
- **Fan Death** Womb Of Dreams (Mercury)
- **Monarchy** Monarchy (Mercury)
- **Caitlin Rose** Own Side Now (Names)
- **Skream** Outside The Box (Tempa)

The 24-year-old Croydon DJ, producer and artist delivered one of the hits of last year with his remix of La Roux's In For The Kill and recently appeared on the cover of *NME* with his Magnetic Man co-stars Benga and Artwork. With his own debut now scheduled, the ball is rolling, with lead single Listenin' To The Records On My Wall, enjoying strong radio play from Radio 1 and specialist stations. There will be a bonus edition of the album with another four or five tracks on it, and another *Skreamizm* EP later in the year.

**August 16 and beyond****Singles**

- **Gabriella Cilmi** Defender (Island) (16/09)
- **The Drums** Let's Go Surfing (Island) (16/09)
- **Hurts** Wonderful Life (RCA) (16/09)
- **One Night Only** Say You Don't Want It (Vertigo) (16/09)
- **Rihanna feat. Young Jeezy** Hard (Def Jam) (16/09)

**Albums**

- **Aeroplane** We Can't Fly (Wall Of Sound) (06/09)
- **Chiddy Bang** tbc (Regal) (06/09)



- **Phil Collins** Going Back (Atlantic) (13/09)

- **Donkeyboy** Caught In Life (Warner Brothers) (23/09)
- **Eels** Tomorrow Morning (V2/Cooperative) (23/09)
- **Estelle** All Of Me (Atlantic) (30/09)
- **Everything Everything** Man Alive (Geffen) (23/09)

This debut album will be preceded by the official release of MY KZ, YR BF (My Keys, Your Boyfriend) which enjoyed a limited release last year. A Delphic remix of the track is also available via their Myspace page. The album also boasts current single 'Schoolin'', released last week. Man Alive has been produced by David Kosten and its release will be backed by appearances at Glastonbury, 1 In The Park and Latitude this summer.

- **Goldhawks** Trick Of Light (Mercury) (23/09)
- **The Hoosiers** The Illusion Of Safety (RCA) (16/09)
- **Interpol** Interpol (Soft Limit) (13/09)
- **Iron Maiden** The Final Frontier (EMI) (16/09)
- **Kassidy** Hope Street (Mercury) (16/09)
- **Pixie Lott** Turn It Up (Louder) (Mercury) (13/09)
- **McFly** tbc (Island) (23/09)
- **N\*E\*R\*D** Nothing (Interscope) (06/09)
- **Ocelot** No Requests (Wall Of Sound) (30/09)
- **One Night Only** One Night Only (Mercury) (23/09)
- **Papa Roach** Time For Annihilation (Eleven Seven) (30/09)
- **Katy Perry** Teenage Dream (Virgin) (30/09)
- **Josh Ritter** So Runs The World Away (Pytheas) (23/09)
- **David Rotheray** The Life Of Birds (Proper) (16/09)
- **The Script** tbc (Phonogenic) (13/09)
- **T.I.** King Uncaged (Atlantic/Grand Hustle) (16/09)
- **Tinashe** tbc (Island) (23/09)
- **Tinie Tempah** The Disc-Overy (Parlophone) (30/09)
- **Robbie Williams** In And Out Of Consciousness - The Greatest Hits 1990-2010 (Virgin) (11/10)

**SINGLE OF THE WEEK****Scissor Sisters** Fire With Fire (Polydor)

A-listed at Radios 1 and 2, and with TV performances confirmed for Friday Night With Jonathan Ross

and T4, the foundations for this lead single proper from Scissor Sisters' new album are strong indeed. The band are also in the UK at present for a national tour which will see them returning to Glastonbury this weekend to perform on the main stage ahead of Muse. From a press perspective their profile is also strong, with features behind them in *Sunday Times Style*, *Q*, *Clash* and *Attitude*, and features forthcoming in the *Daily Mail*, *Telegraph* and *News Of The World*. *Fire With Fire* is a mid-tempo, Stuart Price-produced track which builds gradually to a soaring crescendo.

**ALBUM OF THE WEEK****Example** Won't Go Quietly (Data/Mos)

Example's second studio set and his first for Ministry Of Sound follows a busy 12 months building his UK fanbase via a steady stream of single releases and touring activity. His latest single *Kickstarts* was released last week. Produced by Sub Focus, it boasts strong Radio 1 support and some serious summer anthem potential, with performances at Bestival, Camp Bestival, T In The Park, Oxygen, Wireless, V Festival and Glastonbury ahead of him. Other collaborations on the album include Calvin Harris, MJ Cole, Chase and Status, Peter from Peter Bjorn and John and The Fearle. Online content for the album has racked up almost 8m views so far, and, if Data can convert even a fraction into sales, it will put this artist in very good stead indeed.

# Key releases

## Robbie regaining Consciousness early



**FOR ONLY THE SECOND TIME** this year, punters patronising the websites of Amazon, HMV and Play are as one in their choice of most popular pre-release title. It is only three weeks since Oasis dominated all three lists with their new Time Flies: 1994-2009 retrospective, and now it is the turn of the mighty Aphrodite. The new Kylie Minogue album has been boosted by the high profile and positive reception

given to first single All The Lovers which becomes her 28th top five hit this week. Minogue's 11th studio album, Aphrodite, is released on July 5, in CD, CD/DVD and heavyweight vinyl formats.

Minogue's 2000 duet partner on Kids, Robbie Williams is a new entry to all three lists with his October 11 compilation In And Out Of Consciousness: Robbie's Greatest Hits 1990-2010 making a

very early appearance. The album, which will include his newly recorded Shame collaboration with former Take That colleague Gary Barlow, will apparently include 39 tracks, and presumably spans his career with Take That as well as solo. There is no track listing in circulation yet but that does not stop the album debuting at number 15 at Amazon, number 16 at HMV and number nine at Play.

Already a million-selling number one in America, California Gurls looks like topping the chart here too, for Katy Perry and Snoop Dogg. It spends a third week at the top of the list of pre-release tracks most tagged for identification by users of Shazam, ahead of the novelty house track We No Speak Americano, the debut offering of Australia's Yolanda Be Cool & D Cup.

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	GREYSON CHANCE	8,853	-2,813
2	LADY GAGA	3,015	131
3	DEVLIN	2,975	2,975
4	DEMI LOVATO	2,343	578
5	JUSTIN BIEBER	1,847	237
6	SOULJA BOY TELL 'EM	1,123	-189
7	MIRANDA COSGROVE	1,074	220
8	EMINEM	875	875
9	JASMINE V	739	95
10	KID CUDI	737	538
11	KE\$HA	732	-474
12	DRAKE	714	-73
13	MICHAEL JACKSON	698	230
14	GORILLAZ	505	211
15	LIL WAYNE	502	-65
16	ASHLEY TISDALE	492	11
17	AKON	468	252
18	GREEN DAY	456	229
19	TREY SONGZ	444	128
20	YOUR FAVOURITE ENEMIES	440	153

### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	IRON MAIDEN	The Final Frontier	EMI
3	SCISSOR SISTERS	Night Work	Polydor
4	KERRY ELLIS	Anthems	Decca
5	KORN	Korn III Roadrunner	
6	SETH LAKEMAN	Hearts...	Relentless/Virgin
7	AVENGED SEVENFOLD	Nightmare	Warner
8	JOE MCDERRERY	Joe McDerrery Syco	
9	ROBBIE WILLIAMS	In And Out Of...	Virgin
10	SIA	We Are Born	Monkey Puzzle/RCA
11	VARIOUS	Now! 76	EM/UMTV
12	FEEDER	Renegades	Big Teeth
13	PARKWAY DRIVE	Deep Blue	Epitaph
14	ARCADE FIRE	The Suburbs	Sonovox
15	ENRIQUE IGLESIAS	Euphoria	Interscope
16	THE CORAL	Butterfly House	Deltasonic/Coop
17	STONE SOUR	Audio Secrecy	Roadrunner
18	UNITED NATIONS OF SOUND	United...	Parlophone
19	A-HA	Hunting High & Low Deluxe	Rhino
20	BOMBAY BICYCLE CLUB	Flaws	Island

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	SCISSOR SISTERS	Night Work	Polydor
3	SETH LAKEMAN	Hearts...	Relentless/Virgin
4	LIONDA BELLE ORCH.	My Voice...	Island
5	MADNESS	Rise & Fall	Salvo/Union Square
6	TIRED PONY	Place We Ran From	Polydor
7	MADNESS	Keep Moving	Salvo/Union Square
8	TOM JONES	Praise And Blame	Island
9	BEE GEES	Mythology	Rhino
10	THE CORAL	Butterfly House	Deltasonic/Coop
11	OASIS	Time Flies: 1994-2009	Big Brother
12	ARCADE FIRE	The Suburbs	Sonovox
13	A-HA	Hunting High & Low Deluxe	Rhino
14	SIA	We Are Born	Monkey Puzzle/RCA
15	ROBBIE WILLIAMS	In And Out Of...	Virgin
16	THE SUPREMES	Meet	HIP-0
17	A-HA	Scoundrel Days: Deluxe	Warner
18	CLIFF RICHARD	Bold As Brass	EMI
19	PATRIZIO BUANNE	Very Best Of	UMTV
20	PROPAGANDA	A Secret Wish	Union Square

### Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	SCISSOR SISTERS	Night Work	Polydor
3	IMELDA MAY	Mayhem	Decca
4	FEEDER	Renegades	Big Teeth
5	THE CORAL	Butterfly House	Deltasonic/Coop
6	KJLA SHAKER	Pilgrims Progress	Strange Folk
7	MAGIC NUMBERS	Runaway	Heavenly
8	TINIE TEMPAH	The Disc-Overy	Parlophone
9	SETH LAKEMAN	Hearts...	Relentless/Virgin
10	MADNESS	Rise & Fall	Salvo/Union Square
11	VARIOUS	Now 76	EMI
12	MADNESS	Keep Moving	Salvo/Union Square
13	ARCADE FIRE	The Suburbs	Sonovox
14	KORN	Korn III	Roadrunner
15	JEDWARD	Planet Jedward	Absolute
16	ROBBIE WILLIAMS	In And Out Of...	Virgin
17	ENRIQUE IGLESIAS	Euphoria	Interscope
18	SIA	We Are Born	Monkey Puzzle/RCA
19	CLIFF RICHARD	Bold As Brass	EMI
20	VARIOUS	Clubland 17	AATW

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	KATY PERRY/SNOOP D	California Gurls	Virgin
2	YOLANDA BE COOL	We No Speak...	AATW
3	JLS	The Club Is Alive	Epic
4	THE WANTED	All Time Low	Geffen
5	DAN BALAN	Chica Bomb	AATW
6	BIG BOI	Shutterbugg	Mercury
7	SCISSOR SISTERS	Fire With Fire	Polydor
8	M AVALON	What Do... Shot To Kill	Interscope
9	ENRIQUE IGLESIAS	I Like It	Interscope
10	SKEPTA	Rescue Me	Boy Betta Know
11	DIDDY/DIRTY MONEY/T.I.	Hello...	Bad Boy
12	NE-YO	Beautiful Monster	Def Jam
13	3OH!3/KE\$HA	My First Kiss	Asylum/Photo Finish
14	PROF GREEN/LIUY ALLEN	Just Be...	Relentless
15	LISSIE	When I'm Alone	Columbia
16	ELIZA DOOLITTLE	Pack Up	Parlophone
17	MASSIVE ATTACK	Paradise Circus	Virgin
18	M RONSON/Q TIP	Bang Bang...	Columbia
19	SWEDISH HOUSE MAFIA	One	Postiva/Virgin
20	WILEY/J2K/J CONNORS	Electric	Back Yard

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PLAY.COM

amazon.co.uk

hmv.com

SHAZAM

## CATALOGUE REVIEWS

### REM

Fables Of The Reconstruction (Capitol/IRS 6460712)



REM's third album, recorded in the UK in 1985, Fables

Of The Reconstruction is an early alternative rock classic. Its 25th anniversary edition sees it crisply remastered in a clamshell box which also accommodates a second CD featuring The Athens Demos – fascinating previously unreleased demo versions of the entire album and the previously unheard track Throw Those Trolls Away. The band really get into their stride with tracks like Driver 8 and Can't Get There From Here packing quite a punch, and generating the first substantial airplay of their career. Liner notes by band member Peter Buck, a selection of postcards and a 24x36-inch poster accompany the CD release, while there is also a heavyweight vinyl edition of the album.

### DEE DEE SHARP

Happy 'Bout The Whole Thing/What Color Is Love?/Dee Dee (Edsel EDSO 2084)



With nine novelty dance hits to her credit in

the previous decade – a run bettered only by her some-time partner Chubby Checker – Dee Dee Sharp seemed to be in the ascendancy again in the 1970s when she married Philadelphia International owner/producer/songwriter Kenny Gamble. Sharp recorded three albums for the label before the partnership – and her marriage – floundered. Although not successful at the time, the albums are now highly regarded and are pleasingly available again via this two-disc set, which includes a 24-page booklet. A classy vocalist, Sharp is admirably served by Gamble/Huff compositions like Love Buddies and See You Later and some interesting covers.

### THE MIRACLES

City Of Angels (Hip-0 Select2727249)

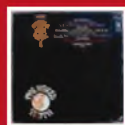


Post Smokey Robinson, The Miracles suffered something of

a slump in form until 1975, when they issued City Of Angels, a concept album about Los Angeles. With Billy Griffin on board to provide the falsetto lead in place of Smokey, as well as writing all the tunes with Warren Moore, they acquitted themselves admirably, even scoring a US number one hit with the estimable Love Machine. As an album about LA in the mid-seventies, City Of Angels tackles relevant issues, including smog, street hustlers and – breaking new ground at the time – homosexuality, via gay-friendly lyrics in Ain't Nobody Straight In LA. The title track is a more restrained, stylish tribute to the city, while My Name Is Michael is a prototype disco track.

### VARIOUS

Bubblegum Music Is The Naked Truth (Rev-Ola CRREV 304)



A simple, highly commercial and eminently

disposable style of music that flourished in the late 1960s and early 1970s, "bubblegum" was most successfully sold by the Buddah label which produced a series of sweet, sticky confections for teen consumption. Bubblegum Music Is The Naked Truth was a 1969 Buddah sampler, which has now been remastered, expanded from 12 to 19 tracks and comes with 16 pages of liner notes. Repetitive, nursery-rhyme lyrics abound with the 1910 Fruitgum Company offering Goody Goody Gumdrops, The Ohio Express countering with Yummy Yummy Yummy and The Lemon Pipers offering Jelly Jungle. It is juvenile, psychedelic, endearing – and proves surprisingly durable.

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	BILLY JOEL	Piano Man – The Very Best Of	Columbia (ARV)
2	NEW	THE WHO	Greatest Hits & More	Polydor/UMTV (ARV)
3	NEW	JIMI HENDRIX	Fire – The Collection	Sony (ARV)
4	NEW	MADNESS	Ultimate Madness	Union Square (SDU)
5	RE	ROD STEWART	Some Guys Have All The Luck	Warner Brothers (CIN)
6	NEW	CAROLE KING & JAMES TAYLOR	Live At The Troubadour	Hear UMTV (ARV)
7	RE	STEREOPHONICS	A Decade In The Sun – Best Of / V2	(ARV)
8	3	GUNS N' ROSES	Greatest Hits	Geffen (ARV)
9	RE	QUEEN	Absolute Greatest	Parlophone (E)
10	10	BON JOVI	Cross Road – The Best Of	Mercury (ARV)
11	5	ROLLING STONES	Rolled Gold +	Decca (ARV)
12	9	THE WHO	Then And Now	Polydor (ARV)
13	4	MICHAEL JACKSON	Number Ones	Epic (ARV)
14	RE	FOO FIGHTERS	Greatest Hits	RCA (ARV)
15	8	FLEETWOOD MAC	The Very Best Of	WSM (ARV)
16	6	BOB MARLEY & THE WAILERS	Legend	Tuff Gong (ARV)
17	RE	MADONNA	Celebration	Warner Brothers (CIN)
18	NEW	FAITHLESS	Insomnia – The Best Of	Camden Deluxe (ARV)
19	7	WHITNEY HOUSTON	The Ultimate Collection	Arista (ARV)
20	RE	MEAT LOAF	Piece Of The Action – The Best Of	Camden Deluxe (ARV)

Official Charts Company 2010

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
2	6	4	SCISSOR SISTERS	Fire With Fire / Polydor
3	8	3	INNA	Amazing / 3 Beat/AAIW
4	1	4	KYLIE MINOGUE	All The Lovers / Parlophone
5	4	15	LOVERUSH UK! & SHELLEY HARLAND	Different World / Loverush Digital
6	9	2	YOLANDA BE COOL & DCUP	We No Speak Americano / AAIW
7	17	2	SKEPTA	Rescue Me / Boy Betta Know
8	5	6	DENNIS FERRER	Hey Hey / Defected
9	26	2	STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You / 3 Beat/Blue
10	12	7	SUZANNE PALMER	Big Love / Star 69
11	11	4	GREG DOWNNEY & MANSUN	Wide Open Space / Nebula/EMI
12	30	2	DJ FRESH	Gold Dust / Data
13	NEW		GLOBAL DEEJSY FEAT. IDA CORR	My Friend / Superstar
14	NEW		DARUSO	Since You Been Gone / 3 Beat
15	16	3	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AAIW
16	NEW		LOCNVILLE	Sun In My Pocket / Epic
17	15	3	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO	Gettin' Over You / Positiva/Virgin
18	37	2	BEATBULIYZ	Skills / Big Weekend
19	19	5	EX-PRESIDENTS	Africa / Spinnin'
20	NEW		WILLEM	Heartbox / Columbia
21	2	4	KATIE MELUA	The Flood / Dnmatico
22	10	9	HANNAH	I Believe In You / Snowdog
23	22	3	DANCE4DADDY	Another Day / Dance4daddy
24	NEW		SWEDISH HOUSE MAFIA	One / Positiva/Virgin
25	21	6	NOEL G FEAT. ADAM JOSEPH	Can't Stop / Soluenz/Strictly Rhythm
26	20	6	KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me / Loverush Digital
27	25	6	ROBYN	Dancing On My Own / Konirhwa
28	28	8	EXAMPLE	Kickstarts / Data
29	18	2	SEAN FINN	Summer Days / White Label
30	24	8	ANALOG PEOPLE IN A DIGITAL WORLD VS. TIM DELUXE/SAM OBERNIK	Just Won't Do / Hysterical
31	29	3	LARRAKIN	Breaking Love / Hi-Bias
32	39	3	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
33	13	7	ELLIE GOULDING	Guns & Horses / Polydor
34	7	4	MILLIONAIRES	Stay The Night / B Unique
35	23	7	ROBBIE RIVERA FEAT. FAST EDDIE	Let Me Sip My Drink / New Style
36	NEW		CHICANE	Middledistancerunner / Modena
37	32	3	DADA LIFE	Cookies With A Smile/Love Vibrations / Big & Dirty
38	38	2	JOHAN GIELEN PRESENTS HOLLIS P MONROE	I'm Lonely / Magik Muzik
39	NEW		LADY GAGA	Alejandro / Interscope
40	NEW		WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW	In The V.I.P / Loaded

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	LADY GAGA	Alejandro / Interscope
2	8	4	SCISSOR SISTERS	Fire With Fire / Polydor
3	7	4	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
4	13	2	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
5	16	2	LAURA STEEL	Feedback / Steel These
6	NEW		INNA	Amazing / 3 Beat/AAIW
7	18	2	JLS	The Club Is Alive / Epic
8	1	3	KYLIE MINOGUE	All The Lovers / Parlophone
9	15	4	GOLDFRAPP	Alive / Mute
10	28	2	MACY GRAY	Lately / Concord/Island
11	NEW		SKEPTA	Rescue Me / Boy Betta Know
12	NEW		YOLANDA BE COOL & DCUP	We No Speak Americano / AAIW
13	11	4	TENNY TEN AKA 10 SHOTT	Swaggnificent / zy
14	24	5	DAVID JONSON	Killer / Rebel Yell / White Label
15	NEW		ENRIQUE IGLESIAS FEAT. PITBULL	I Like It / Interscope
16	NEW		ELAN LEA	Right Anyway / Universal
17	22	3	MCLEAN	Finally In Love / Asylum
18	21	5	STACEY JACKSON	I Hear A Symphony / 3Big
19	9	4	BASSHUNTER	Saturday / Hardbeat
20	6	7	KATIE MELUA	The Flood / Dnmatico
21	27	2	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
22	26	2	CHANTELLE REDMAN	Good Times / Agency Global
23	NEW		ITALO BROTHERS	Love Is On Fire / AATW
24	2	4	MILLIONAIRES	Stay The Night / B Unique
25	5	7	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
26	10	3	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO	Gettin' Over You / Positiva/Virgin
27	4	4	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie / RCA
28	20	6	EDEL	In My Bed / Alma
29	NEW		WILEY FEAT. J2K & JODIE CONNORS	Electric Boogaloo (Find A Way) / Back Yard
30	NEW		SHENA	Look Don't Touch / No Prisoners

# Remixed Reel 2 Real fights Fire With Fire



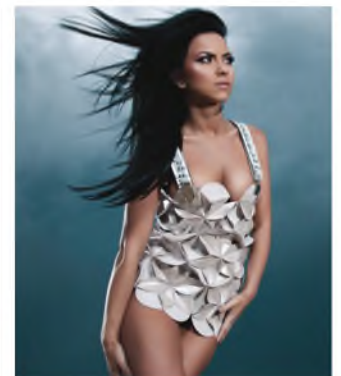
**MORE THAN 16 YEARS** after it first topped the Upfront club chart, Reel 2 Real's 'I Like To Move It' returns to the summit, in new 2010 mixes by Sidney Samson (pictured), following Just Dance, Poker Face, Harry Choo Choo Romero & Erick Morillo, Nicola Fasano, Klaas and Bart B More. It crosses the finishing line 5.3% ahead of Fire With Fire, the incendiary new offering from Scissor Sisters, which is doubly unlucky, as – despite being the most popular track across the two charts combined – it also finished second in the Commercial Pop chart.

Its conqueror there is someone who pretty much owns the chart: Lady GaGa. GaGa's new single Alejandro – in club-friendly mixes by Binmo Jones, Dave Aude, Afrojack, Kim Fai, Skiller, Kleerup

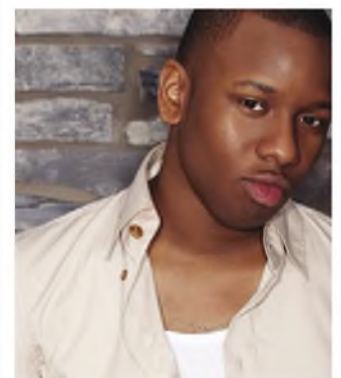
and Rusko – finished with a 10.5% lead over Fire With Fire. Incredibly, it is GaGa's eighth number one on the chart in less than 18 months, following Just Dance, Poker Face, Paparazzi, Love Game, Bad Romance, Video Phone and Telephone, the last two of which were collaborations with Beyoncé. GaGa's most recent Commercial Pop success, the sampler for The Remix, spent a fortnight at number two last month, just missing out on top spot.

On the Urban club chart, Tinie Tempah's Frisky is number one for the fifth week in a row, while Nathan's Caught Me Slippin' improves from 3 to 2 on its 17th appearance in the chart.

Alan Jones



**Amazing pace:** Inna's Amazing climbs to three on the Upfront chart and is the highest new entry at six on the Commercial Pop list



**Slippin', not sliding:** Nathan's Flo-Rida collaboration is hot on Tinie Tempah's heels on the Urban chart

## Urban Top 30

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

## Cool Cuts Top 20

Pos	ARTIST	Title
1	UNDERWORLD	Scribble
2	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P
3	FAITHLESS	Tweak Your Nipple
4	ALEX GAUDINO	I'm In Love
5	T-COY	Carino
6	ALI LOVE	Smoke & Mirrors
7	FUGATIVE	Bad Girl
8	DIGITAL DOG	Firing Line
9	CHICANE	Middledistancerunner
10	CHICO SECCI	Tarantella
11	ROBBIE RIVERA	Rock The Disco
12	DJ FRESH	Gold Dust
13	THE SHRINK RELOADED	Nervous Breakdown 2010
14	LANGE FEAT. EMMA HEWITT	Live Forever
15	ORBITAL	Don't Stop Me/The Gun Is Good
16	GORILLAZ	On Melancholy Hill
17	SOVNGER	Breathless
18	PAUL JACKSON	Drum & Bass EP
19	ZERO 7	Zero 7 Remixes
20	MAX SEDGELEY FEAT. TOR CESAY	Sound Boy



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

# Charts analysis

## Analysis Alan Jones



# Eighth number one for Oasis

**IN A BUSY WEEK OF ALBUMS CHART ACTION**, leadership of the list changes hands for the 11th week in a row, with **Oasis'** singles compilation *Time Flies 1994-2009* taking pole position on first-week sales of 101,297 – the highest for any artist album thus far in 2010.

Out of 13 albums chart entries, it is their eighth number one. All seven of their studio albums reached number one, while two previous compilations (*The Masterplan* and *Stop The Clocks*) reached number two. Total UK sales of Oasis albums exceed 14m.

The only groups to have more number one albums than Oasis are The Beatles (15), The Rolling Stones (10) and Abba (nine), while Led Zeppelin have also had eight. Among solo artists, Elvis Presley (11), Madonna (11), Michael Jackson (nine) and David Bowie (eight) are the leaders.

*Time Flies 1994-2009* is the fifth of Oasis' albums to reach number one in the 21st century – a tally matched by Eminem and Madonna, and beaten only by Robbie Williams (six) and Westlife (seven). Ronan Keating has scored with four solo

sets and Boyzone's latest album.

The above acts played the long game but if there's a 2010 award for striking while the iron's hot, it would surely go to the cast of **Glee**. The Fox TV show has won big ratings and generated hit singles and albums at an unprecedented rate. The last of the 22 episodes in the first season was aired in the UK last week, and immediately generates the **Glee Cast's** fifth top five chart album in 17 weeks. That's how long it is since **Glee: The Music – Season One – Volume 1** topped the chart. Subsequently, **Glee: The Music – Season One – Volume 2** reached number two, **Glee: The Music – The Power Of Madonna** reached number four, **Glee: The Music – Volume 3 – Showstoppers** reached number three. The six-track season finale souvenir **Glee: The Music – Journey To Regionals** debuts at number two (25,905 sales), lifting the albums' overall sales tally to more than 700,000. All five of the new songs on the EP enter the Top 75, while **Don't Stop Believin'** jumps 71-33 (8,252 sales), on a combination of sales of the first **Glee Cast** recording of it, and the new version

### Sales statistics

Last week	Singles	Artist albums
Sales	2,598,177	1,635,827
prev week	2,790,756	1,290,831
% change	-6.9%	+26.7%

Last week	Compilations	Total albums
Sales	458,546	2,094,371
prev week	361,628	1,652,459
% change	+26.8%	+26.7%

Year to date	Singles	Artist albums
Sales	66,898,291	37,236,862
vs prev year	62,408,561	37,204,115
% change	+7.2%	+0.1%

Year to date	Compilations	Total albums
Sales	8,432,860	45,669,722
vs prev year	9,912,893	47,117,008
% change	-14.9%	-3.1%

Compiled from sales data by Music Week

from *Journey To Regionals*.

Of 92 **Glee Cast** tracks issued thus far this year, 89 have made the Top 200 – the only duds were (*You're Havin' My Baby*, *Funny Girl* and *Don't Make Me Over* – while 45 have made the Top 75. Of the new intake, the highest charting is *Over The Rainbow*, which debuts at number 30 (9,943 sales). The Harold Arlen/Edgar Harburg composition, written in 1939 for *The Wizard Of Oz*, and first recorded by Judy Garland, is the only song to chart in five different versions this century, being a hit for Eva Cassidy (number 42, 2001), Cliff Richard (medley with *What A Wonderful World*, number 11, 2001), Israel Kamakawiwo'ole (number 46, 2007) and just last month for Danielle Hope (number 29).

Antipodean veterans **Crowded House** debut on the albums chart at number 12 (14,890 sales) with *Intriguer*. Their only UK number one album to date is the compilation *Recurring Dream: The Very Best Of Crowded House*, which topped the chart in 1996. That album is by far their most successful, with UK sales of 1,345,364.

Canadian rapper **Drake** was set to enter at number one in both his homeland and the US this week with *Thank Me Later*. His debut album also makes a big impact in the UK, entering at number 15 (14,167 sales).

New Jersey rockers **The Gaslight Anthem** sold 5,000 copies of 2007 debut album *Sink Or Swim*, but 2008 follow-up *The '59 Sound* has sold more than 60,000, despite peaking at number 55. It is understandable, therefore, that their new set *American Slang* is off to a brisk start, debuting at number 18 (12,448 sales).

There are also Top 40 debuts for **Kasabian** gift pack *The Albums* (number 22, 11,522 sales) and **Tom Petty & The Heartbreakers'** *Mojo* (number 38, 6,595 sales).

After topping the chart last week with the lowest sales for a number

### ARTIST ALBUMS



Sony	38.1%
Universal	35.9%
Warner	16.0%
EMI	2.2%
Others	7.8%

### SINGLES



Universal	35.7%
Sony	27.0%
EMI	19.0%
Warner	10.1%
Others	8.2%

one for more than eight years, **Christina Aguilera's** *Bionic* slumps spectacularly to number 29 (9,754 sales). It is the biggest slide from number one in chart history, beating both the 1-16 collapse of **Ellie Goulding's** debut set 14 weeks ago, and the 1-18 dive of **George Harrison's** *All Things Must Pass* in 1971, although Harrison's slump came at the end of an eight-week residency at number one, and was partially due to disruption caused by a postal strike.

Doubtless helped by Father's Day gift buying, the Oasis album boosts the average sales of a number one

album this year. In 23 prior chart weeks in 2010, the average sales for a number one album was just 46,453, with only **Boyzone's** *Brother* managing a six-figure sale, shifting 101,096 copies on its debut in March. To put this in perspective, even Boyzone's tally is less than the same-stage 2006 average of 105,111. The 2010 average to date is 24.2% below the same-stage 2009 average of 61,282, and 18.15% adrift of the worst same-stage figure of the 21st century, which was logged in 2003 when the average was 56,757.

Overall album sales, at 2,094,371, were up 26.7% week-on-week, but were 9.48% below same-week 2009 sales of 2,313,810.

Football songs continue to dominate the singles chart, where **Shout For England feat. Dizzee Rascal and James Corden** remains at number one, with sales of 84,145, while Coca-Cola's official World Cup anthem, *Wavin' Flag*, improves 3-2 for **K'Naan** (76,330 sales). As mentioned last week, *Shout* is Dizzee's fifth number one. It took Dizzee 707 days to achieve five number ones, a time-frame surpassed in chart history only by **Blondie** (651 days), **Slade** (595), **The Rolling Stones** (476), **The Spice Girls** and **Take That** (both 455), **The Beatles** (448) and **Westlife** (343).

**Example** reached number 19 with debut hit *Watch The Sun Come Up*, and number six with *Won't Go Quietly*. He eclipses them both with third single *Kickstarts* (number three, 53,757 sales).

Meanwhile, **All The Lovers** debuts at number four (49,213 sales) to become **Kylie Minogue's** 46th Top 75 entry, her 44th Top 40 hit and her 33rd Top 10 entry. Sweden's **Robyn** has a more modest haul, securing her 10th Top 75 entry, her ninth Top 40 entry and her fourth Top 10 success with *Dancing On My Own* (number eight, 30,852 sales), while parent album *Body Talk – Part 1* debuts at number 47 (4,600 sales).

Singles sales are down 6.9% week-on-week at 2,598,177. They are 5.2% above same-week 2009 sales of 2,469,669.

Alan Jones

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 OASIS <i>Time Flies: 1994 - 2009</i>	£8.93	£8.99	£11.99	£8.95
2 GLEE CAST <i>Music Journey To Regionals</i>	£6.99	£4.99	£7.99	£4.97
3 MICHAEL BUBLE <i>Crazy Love</i>	£7.00	£8.99	£9.49	£8.85
4 GLENN MILLER <i>The Very Best Of</i>	£6.99	£8.99	£9.49	£8.85
5 RAF SQUADRONAIRES <i>In The Mood...</i>	£7.99	£6.99	£10.49	£6.97

Source: Music Week

## International charts coverage Alan

# Aguilera album pipped at the post around the world

**BIONIC BECAME CHRISTINA AGUILERA'S** (pictured) second number one album in the UK a week ago, but it has been held off the top spot in other key music markets around the world.

In the US, where she has previously topped the chart twice, her fourth regular studio set has begun its chart life lower than any of its predecessors by debuting at three, the same position it enters in Austria,

Australia and Canada. Switzerland gives her the nearest to another number one, as it slots in at two, while there are also top five debuts in Belgium (Flanders), Ireland and Spain.

In Switzerland it is **Katie Melua** who denies Aguilera a number one as her own fourth studio album *The House* replaces **Jack Johnson's** *The Sea* to return to the top after a week's gap.

Meanwhile, in the US both the latest instalments of **Glee** and **Twilight**



# Charts sales

Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>EXAMPLE</b> Kickstarts / Data (ARV)
2	1	<b>DIZZEE RASCAL</b> Dirtee Disco / Dirtee Stank (PIAS)
3	NEW	<b>DENNIS FERRER</b> Hey Hey / Defected (ADA/CIN)
4	2	<b>FAT LES</b> Vindaloo / Demon (Sony/DADC)
5	RE	<b>ISRAEL KAMAKAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (HOT)
6	9	<b>VARIOUS</b> Wavin' Flag / Countdown (Countdown)
7	6	<b>EXAMPLE</b> Won't Go Quietly / Data (ARV)
8	8	<b>RICK ASTLEY</b> Lights Out / Cruz (Aval)
9	4	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
10	3	<b>GIGGS</b> Look What The Cat Dragged In / XL (PIAS)
11	NEW	<b>MEN WITHOUT HATS</b> The Safety Dance / Edsel (SDU)
12	13	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data (ARV)
13	3	<b>KATIE MELUA</b> The Flood / Dramatico (ADA/CIN)
14	10	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
15	19	<b>EXAMPLE</b> Watch The Sun Come Up / Data (ARV)
16	16	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
17	NEW	<b>AL GREEN</b> Let's Stay Together / Crimson (SDU)
18	NEW	<b>THE TEMPER TRAP</b> Love Lost / Infectious (PIAS)
19	14	<b>FOCUS</b> Hocus Pocus / Red Bullet (Proper Music)
20	NEW	<b>SONS OF ADMIRALS</b> Here Comes My Baby / Admirals (Admirals)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>THE GASLIGHT ANTHEM</b> American Slang / Side One Dummy (PIAS)
2	1	<b>KATIE MELUA</b> The House / Dramatico (ADA/CIN)
3	5	<b>MADNESS</b> Ultimate Madness / Union Square (SDU)
4	2	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
5	3	<b>FAITHLESS</b> The Dance / Nate's Tunes (Nate's Tunes)
6	NEW	<b>WE ARE SCIENTISTS</b> Barbara / Masterswani/Pias (PIAS)
7	6	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
8	4	<b>STORNOWAY</b> Beachcomber's Windowsill / uAD (PIAS)
9	12	<b>THE XX XX</b> / Young Turks (PIAS)
10	7	<b>THE DIVINE COMEDY</b> Bang Goes The Knighthood / Divine Comedy (P AS)
11	11	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
12	NEW	<b>ED HARCOURT</b> Lustre / Piano Wolf (ADA/CIN)
13	3	<b>THE NATIONAL</b> High Violet / uAD (PIAS)
14	14	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
15	18	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
16	9	<b>TEENAGE FANCLUB</b> Shadows / PeMa (PIAS)
17	15	<b>PENDULUM</b> Hold Your Colour / Breakbeat Kaos (SRD)
18	NEW	<b>GLENN MILLER</b> In The Mood / Delta (Delta/Sony DADC)
19	NEW	<b>IAN DURY &amp; THE BLOCKHEADS</b> Reasons To Be Cheerful: The Best Of / Music Club Deluxe (SDU)
20	13	<b>MORCHEEBA</b> Blood Like Lemonade / Pias Rerendings (PIAS)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	3	<b>SIMON IYNGE</b> The Future / Lo-Max (PIAS)
2	12	<b>HARPER SIMON</b> Harper Simon / Pias Recordings (PIAS)
3	NEW	<b>UFFIE</b> Sex, Dreams & Denim Jeans / Because (ADA/CIN)
4	1	<b>ROX</b> Memoirs / Rough Trade (PIAS)
5	9	<b>BAND OF SKULLS</b> Baby Darling Doll Face Honey / You A're Here (ADA/CIN)
6	4	<b>JACKSON BROWNE &amp; DAVID LINDLEY</b> Love Is Strange / Inside (ADA/CIN)
7	2	<b>ARIEL PINK'S HAUNTED GRAFFITI</b> Before Today / uAD (PIAS)
8	7	<b>VILLAGERS</b> Becoming A Jackal / Domino (PIAS)
9	5	<b>NETSKY</b> Netsky / Hospital (SRD)
10	16	<b>DARWIN DEEZ</b> Darwin Deez / Lucky Number (PIAS)

## Compilation chart Top 20

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

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
2	NEW	<b>SIPHIWO</b> Hope / Epic (ARV)
3	4	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
4	RE	<b>PAVARTTI/DOMINGO/CARRERAS</b> In Concert / Decca (ARV)
5	2	<b>ANDRE RIEU</b> The Collection / Philips (ARV)
6	5	<b>ANDRE RIEU</b> Dreaming / Decca (ARV)
7	3	<b>ANDRE RIEU</b> Live In Concert / Decca (ARV)
8	7	<b>ROYAL SCOTS DRAGOON GUARDS</b> Highland Gathering / Spectrum (ARV)
9	8	<b>THREE TENORS</b> Legends / Decca (ARV)
10	RE	<b>KATHERINE JENKINS</b> Living A Dream / UCI (ARV)

## Dance albums Top 10

This	Last	Artist Title / Label
1	1	<b>VARIOUS</b> Chilled Acoustic / EMI TV/MOS (ARV)
2	NEW	<b>VARIOUS</b> Pacha - Ibiza Classics / New State (E)
3	3	<b>GORILLAZ</b> Plastic Beach / Parlophone (E)
4	3	<b>DAVID GUETTA</b> One Love / Postiva/Nirgin (E)
5	2	<b>VARIOUS</b> Big Tunes - Destination Dance / Dance Nation (ARV)
6	NEW	<b>VARIOUS</b> Running Trax Xtra - High Intensity / Ministry (ARV)
7	7	<b>VARIOUS</b> Running Trax Xtra - 5K And 10K Edition / Ministry (ARV)
8	NEW	<b>VARIOUS</b> Pete Tong Pts Wonderland 2010 / Defected (ADA/CIN)
9	8	<b>FAITHLESS</b> The Dance / Nate's Tunes (Nate's Tunes)
10	RE	<b>VARIOUS</b> Chilled 2 - 1991-2009 / Ministry (ARV)

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## Jones



overshadow Aguilera's new album and give a much-needed boost to what continues to be depressing sales numbers across the Atlantic. In a close-run battle Glee: The Music - Journey To Regionals sold 152,000 copies to enter at one, just 8,000 units more than The Twilight Saga: Eclipse. Despite the market having three albums above six figures (Bionic opened with 110,000), weekly US album sales were down 14% compared to the same week in 2009.

Taio Cruz a week ago won a place at the US chart's top table with Rokstarr debuting at eight, but it plummeted to 50 this week as his second US single

Dynamite drops 26-45 on the Hot 100. Cruz, though, has plenty of other chart action to concentrate on with Break Your Heart remaining a Top 10 hit in markets including Australia, Canada, Switzerland and the US, while his Dirty Picture pairing with Ke\$ha debuts at 12 in New Zealand.

The Kiwis also provide Scouting For Girls with another international Top 40 hit as This Ain't A Love Song arrives at 37, a couple of places behind fellow debutant Dog Days Are Over by Florence + The Machine. In its fourth week on the Australian chart, Scouting For Girls' former UK chart-topper improves 26-21,

while it is also a hit in Belgium, Germany and the Netherlands.

British band Morcheeba went as high as seven domestically back in 2002 with their fourth album Charango, but their chart fortunes have declined since to the extent that latest set Blood Like Lemonade failed to even make the published Top 75 in the UK following its release earlier this month. But it is a very different story in Switzerland where it enters at number three. The same chart also welcomes London-based Rox who made the longest of the BBC's Sound of 2010 and whose debut album Memoirs begins this week at 51 in Switzerland.

# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer)	Label / Catalogue number (Distributor)
1	1	2	<b>SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL &amp; JAMES CORDEN</b> Shout Syco 88697750292 (ARV) (Hedges/Demon/Baker) Notting Hill/EMI/Kobalt/Cap/Bucks/Universal/Imagem/Royal/1Q (Ducabal/Sonley/Wheeler/Keyrick/Weston/Humbal/Walton/Hill/Wedgwood/Burton/Reinart)	
2	3	4	<b>K'NAAN</b> Wavin' Flag A&M CATCO160963223 (ARV) (Kerry Brothers Jr/Mars) Sony ATW/EMI/CC (Warsame/Hernandez/Lawrence)	SALES INCREASE
3	New		<b>EXAMPLE</b> Kickstarts Data DATA230CDX (ARV) (Sub Focus) Universal/Pure Groove (Gleave/Douwma)	HIGHEST NEW ENTRY
4	New		<b>KYLIE MINOGUE</b> All The Lovers Parlophone CDR6817 (E) (Eliot) Sony ATV (Eliot/Thwell)	
5	2	2	<b>TINIE TEMPAH FEAT. LABRINTH</b> Frisky Parlophone CDR6814 (E) (Labrinth/Da Diggler) Stellar/EMI (Okugwu/McKenzie/Williams)	
6	5	4	<b>EMINEM</b> Not Afraid Interscope 2742789 (ARV) (Burnard/Evans/Burnett/Emine) Universal/Sony ATW/Resto/Nueve/LL (Mathers/Resto/Samuels/Evans/Burnett)	SALES INCREASE
7	4	8	<b>DAVID GUETTA &amp; CHRIS WILLIS FEAT. FERGIE &amp; LMFAO</b> Gettin' Over You Positive/Virgin CATCO152732088 (E) (Guetta/Sindres/Weeks/Lester) EMI/Universal/Square Rivoli/Cherry Lane/Global/CC (Guetta/Sindres/Willis/Riestere/Werfeguson/Whitell/Adams/Gurdy)	
8	New		<b>ROBYN</b> Dancing On My Own Kuchinwa CATCO16185339 (ARV) (Steger/Robynd) Universal (Robynd/Berger)	
9	7	14	<b>JASON DERULO</b> Ridin' Solo Warner Brothers CATCO160281716 (CIN) (Rotem) Universal/Sony ATV (Desrouleux/Rotem)	
10	19	6	<b>LADY GAGA</b> Alejandro Interscope ATCO162655756 (ARV) (RedOne/Lady Gaga) Sony ATV (Germanotta/Khaye)	SALES INCREASE
11	6	13	<b>USHER FEAT. WILL.I.AM</b> OMG LaFace CATCO159525250 (ARV) (will.i.am) Cherry Lane (Acems)	
12	8	5	<b>B.O.B FEAT. BRUNO MARS</b> Nothin' On You Atlantic AT0352CD (CIN) (The Smeezingtons) Universal/EMI/Bug (Simmons/Mcrist/Lawrence/Levine)	
13	11	5	<b>PIXIE LOTT</b> Turn It Up Mercury CATCO16181503 (ARV) (Leberg/Cunfather) Sony ATW/Warner Chappell/Cherpio Bernstein/ColCC (Lott/Cunningham/Leberg/Hansen)	
14	13	7	<b>KE\$HA</b> Your Love Is My Drug RCA CATCO161840256 (ARV) (Dr Luke/Blanco) Sony ATW/Kobalt/CC (Sebert/Goleman/Sebert)	
15	9	10	<b>ALICIA KEYS</b> Try Sleeping With A Broken Heart J CATCO156023878 (ARV) (Bhasker) EMI/Sony ATV (Keys/Bhasker/Reynolds)	
16	15	6	<b>SEAN KINGSTON AND JUSTIN BIEBER</b> Enie Meenie RCA CATCO159579792 (ARV) (Blanco) Sony ATW/Kobalt/Universal/CC (Anderson/Bieber/Battley/Betty/Blanco/Pelz/Cos/Claik)	
17	52	2	<b>KELLY ROWLAND FEAT. DAVID GUETTA</b> Commander Island CATCO162266806 (ARV) (Lovel/Guetta) EMI/What A Publishing/Foray/DI Pie's (Guetta/Lovel/Vee)	+50% SALES INCREASE
18	18	9	<b>RIHANNA</b> Te Amo Def Jam USUM70912379 (ARV) (StarGate/Eriksen) EMI/Universal/Efuntleroy/Underdog West/Almo/Annari (Efuntleroy/Eriksen/Hermansen/Fenty)	
19	14	7	<b>AGGRO SANTOS FEAT. KIMBERLY WYATT</b> Candy Future CATCO160357927 (ARV) (Quizz & LeRoss) Universal/Frontline/Q/Josef Sveclund/Pop Notch (LeRoss/Romchane/Hansen/Scotis)	
20	17	4	<b>N-DUBZ FEAT. BODYROX</b> We Dance On AATWJUMTV CATCO162026404 (ARV) (Pearn/Bridge/Crow) Notting Hill/Ventigo/Sony ATV (Conostavio/Rawson/Conostavio/Cepote/Crow/Bridge/Pearn/Crow)	
21	24	12	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long Syro 8869768632 (ARV) (Francianelli/Watters/Jonin/Love) Sony ATW/EMI/Rico/Foray/Imidub/Breakthrough Creations (Love/Scheffer/Watters/Francianelli)	SALES INCREASE
22	12	4	<b>DIZZEE RASCAL</b> Dirtee Disco Stank CATCO162241506 (PIAS) (Cage) Sony ATW/Notting Hill/Spirit Two/Dave The Rainbow (Mill/Dettoni/Cegr/Pezter/David/English/Fey)	
23	21	6	<b>EDWARD MAYA FEAT. VIKI JIGULINA</b> Steren Love 3 Beat/AATW XGLOBE3346 (ARV) (Marian) EMI (Maye/Jigulina)	
24	16	3	<b>MILEY CYRUS</b> Can't Be Tamed Hollywood-Polydor Duu0629332 (ARV) (Rock Mafia) EMI/Sony ATV/Downtown/Vicious (Syrus/Armetto/Jemes/Pompetzkin/Neume nn)	
25	27	3	<b>B.O.B FEAT. HAYLEY WILLIAMS</b> Airplanes Atlantic CATCO160096268 (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/J Franks/Kinetics and One Love (Simmons/Franks/Grant/Dussalliet/Sommers)	
26	10	4	<b>BADDIE &amp; SKINNER AND THE LIGHTNING SEEDS</b> 3 Lions Epic 82876856672 (ARV) (Broudie/Rogers/Bascombe) Chrysalis (Baddie/Skinner/Broudie)	
27	20	4	<b>IYAZ</b> Solo Reprise CATCO158422554 (CIN) (Rotem) Universal/EMI/Sony ATV/Bug/CC (Rotem/Lewis/Jackson/Harris/Desrouleux/Rigo/Jones)	
28	25	10	<b>TRAIN</b> Hey, Soul Sister Columbia 88697692092 (ARV) (Terefe & Espionage) P/Imon/EMI April/Starling (Lind/Bjorklund/Monahan)	
29	26	12	<b>PLAN B</b> She Said 679/Atlantic 679172CD (CIN) (Drew/McEwan/Appapoulay) Pure Groove/Universal (Drew)	
30	New		<b>GLEE CAST</b> Over The Rainbow Epic USQX91000316 (ARV) (Anders/Astrom/Murphy) EMI (Arlent/Harburg)	
31	New		<b>KELE</b> Tenderoni Wichita WEBB2545CD (ARV) (XXX/Change) EMI/CC (Okereke/XXX/Change)	
32	New		<b>GLEE CAST</b> Any Way You Want It - Lovin' Touchin' Squeezin' Epic USQX91000382 (ARV) (Anders/Astrom/Murphy) Sony ATW/Lacey Boulevard/Weed High Nightmare (Perry/Schon)	
33	71	24	<b>GLEE CAST</b> Don't Stop Believin' Epic CATCO156352813 (ARV) (Anders/Astrom/Murphy) IQ/Sony ATV (Cain/Perry/Schon)	HIGHEST CLIMBER
34	31	16	<b>TINIE TEMPAH</b> Pass Out Parlophone R6805 (E) (Labrinth/Da Diggler) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)	
35	23	2	<b>TERRY VENABLES</b> If I Can Dream Sony RCA 88697742062 (ARV) (Bateman) Carlin (Brown)	
36	29	7	<b>FYFE DANGERFIELD</b> She's Always A Woman Geffen CATCO162552847 (ARV) (Dangerfield/Ingram) EMI (Joel)	
37	30	8	<b>ROLL DEEP FEAT. JODIE CONNOR</b> Good Times Relentless/Virgin RELCD66 (E) (Dawood & Preston) EMI/Universal/CC (Dawood/Preston/Connor/Kelly/Cowie/Williams/AM/AT)	
38	33	29	<b>LADY GAGA FEAT. BEYONCE</b> Telephone Interscope 2734706 (ARV) (Je/Kins) Sony ATW/EMI (Germanotta/Jerkins/Daniels/Franklin/Knowles)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer)	Label / Catalogue number (Distributor)
39	38	2	<b>SHAKIRA FEAT. FRESHYGROUND</b> Waka Waka (This Time For Africa) Epic CATCO162305547 (ARV) (Shakira/Hill) EMI/Caramel House/Ensign/Rodeoman (Shakira/Hill/Kojdie/Victor/Paul)	
40	35	5	<b>KERI HILSON</b> I Like Interscope USUN70903383 (ARV) (Lott/Grubert) EMI/Universal (Lott/Grubert)	
41	36	26	<b>ALICIA KEYS</b> Empire State Of Mind Part II J CATCO157951829 (ARV) (Shux/Keys) EMI/Global Talent/CCU/Q (Keys/Shux/Clarke/Sewell-Ulepic/Hunter/Keyes/Rubinson)	
42	39	14	<b>JUSTIN BIEBER FEAT. LUDACRIS</b> Baby Def Jam CATCO158297014 (ARV) (Stewart/The-Dream) Universal/Warner Chappell/EMI (Stewart/Flores/Bieber/Nash/Bridges)	
43	22	4	<b>NEW ORDER</b> World In Motion London NUOCD12 (CIN) (Hague) Warner Chappell/EMI (Allen/New Order)	
44	New		<b>MCLEAN</b> Finally In Love Asylum CATCO161142738 (CIN) (FT Smith) Bucks/Chrysalis (McLean/FT Smith)	
45	42	10	<b>PROFESSOR GREEN FEAT. ED DREWETT</b> I Need You Tonight Virgin VS02020 (E) (The ThundaCatz/Hayes) Bucks/Peermusic/So Star (Manderson/Farriss/Hutchence/Moore/Bergamy)	
46	34	4	<b>GLEE CAST</b> Poker Face Epic CATCO162305144 (ARV) (Anders/Astrom/Murphy) Sony ATV (Germanotta/Khaye)	
47	41	10	<b>KELIS</b> Acapella Interscope 2740345 (ARV) (Guetta) Universal/EMI/Cherry Lane/Janice Combs/Ycge/Square Rivoli/Issy & Nemo Tunes (Rogers/Riddick/Bepiste/Guetta)	
48	New		<b>GLEE CAST</b> Faithfully Epic USQX91000381 (ARV) (Anders/Astrom/Murphy) Sony ATW/Lacey Boulevard (Friga)	
49	40	5	<b>THE PRETTY RECKLESS</b> Make Me Wanna Die Interscope CATCO161779462 (ARV) (Khedwelia) EMI (Momsen/Khedwelia/Phillips)	
50	51	44	<b>JOURNEY</b> Don't Stop Believin' Columbia USSM1810016 (ARV) (Eison/Stone) IQ/Sony ATV (Cain/Perry/Schon)	SALES INCREASE
51	37	7	<b>PENDULUM</b> Watercolour Warner Brothers WEA470CD (CIN) (Swire/McGrillen) Chrysalis (Swire)	
52	47	34	<b>LADY GAGA</b> Bad Romance Interscope 2726752 (ARV) (RedOne) Sony ATV (Germanotta/Khaye)	
53	44	12	<b>SCOUTING FOR GIRLS</b> This Ain't A Love Song Epic 88697632852 (ARV) (Green) EMI (Stride)	
54	43	16	<b>DAVID GUETTA FEAT. KID CUDI</b> Memories Positive/Virgin CATCO159563693 (E) (Guetta/Riestere) Kuball/Elsie's Baby Boy/Square Rivoli/Present Time (Guetta/Riestere/Mexud)	
55	New		<b>DENNIS FERRER</b> Hey Hey Defected DFTD24CDX (ADA/CIN) (Ferrer) Sire (Ferrer)	
56	49	53	<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope CATCO151960369 (ARV) (Guetta) Cherry Lane/EMI/Square Rivoli/Riser/Shapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riestere)	
57	32	2	<b>FAT LES</b> Vindaloo Demon CATCO162537839 (ARV) (Fat Les) EMI/Chrysalis/Rock/Turtleneck (Allen/James/ Pratt)	
58	46	22	<b>RIHANNA</b> Rude Boy Def Jam CATCO159795669 (ARV) (StarGate/Swiler/Riddick) EMI/Chrysalis/Peermusic/CC (Riddick/Hermansen/Dean/Swiler/Fenty/Eriksen)	
59	28	5	<b>SQUAD</b> 3 Lions 2010 Parlophone CDR6804 (E) (Horn) Chrysalis (Beddie/Skinner/Broudie)	
60	New		<b>GLEE CAST</b> To Sir With Love Epic USQX91000385 (ARV) (Anders/Astrom/Murphy) EMI (London)	
61	54	17	<b>JASON DERULO</b> In My Head Warner Brothers CATCO155787538 (CIN) (Rotem) Universal/Sony ATV/Beluga Heights/Tring/Stucio Beest/Warner Te merlane (Kelly/Rotem/Desrouleux)	
62	New		<b>KIDS IN GLASS HOUSES</b> Undercover Lover Roadrunner CATCO162062746 (ADA/CIN) (Perry) Notting Hill/Warner Chappell (Phillips/Fisher/Mahanty/Sheehy/Jenkins/Perry)	
63	45	11	<b>TAIO CRUZ FEAT. KE\$HA</b> Dirty Picture 4th & Broadway 2739095 (ARV) (Cruz/FT Smith) EMI/Chrysalis (Cruz/FT Smith)	
64	New		<b>OASIS</b> Whatever Big Brother ATCO2768335 (PIAS) (Morris/Gelagher) EMI/Sony ATV (Innes/Gelagher)	
65	55	13	<b>TIMBALAND FEAT. JUSTIN TIMBERLAKE</b> Carry Out Interscope CATCO160878070 (ARV) (Timbaland/Harmon) Warner Chappell/Universal/Imagem/BMG Rights/CC (Mosley/Harmon/Timberlake/Beanz/Clayton)	
66	New		<b>DRAKE</b> Find Your Love Island CATCO161957128 (ARV) (West/Bhasker) PleaseGimmeMyPublishing/EMI/AboveTheLine/CC (Graham/West/Bhasker/Reynolds)	+50% SALES INCREASE
67	New		<b>GLEE CAST</b> Bohemian Rhapsody Epic USQX91000384 (ARV) (Anders/Astrom/Murphy) EMI (Mercury)	
68	New		<b>PAUL WELLER</b> Find The Torch, Burn The Plans Island 2743793 (ARV) (Dine) Universal/BMG Rights (Weller/Dine)	
69	50	8	<b>ELLIE GOULDING</b> Guns & Horses Polydor 2740837 (ARV) (Starrsmith) Global Talent/Reverb (Goulding/Foris)	
70	63	17	<b>ELLIE GOULDING</b> Starry Eyed Polydor 2737866 (ARV) (Fitz Smith) Warner Chappell/Global Talent (Lettimer/Goulding)	
71	New		<b>GREEN DAY</b> When It's Time Reprise CATCO163214843 (CIN) (Cavallo/Green Day) Universal/Chrysalis/EMI (Armstrong/Wright/Pritchard)	
72	56	9	<b>CHIPMUNK FEAT. ESMEE DENTERS</b> Until You Were Gone Jive CATCO159337203 (ARV) (FT Smith) Universal/Chrysalis/Sony ATV (Fyfe/FT Smith/Thiik)	
73	72	24	<b>OWL CITY</b> Fireflies Island CATCO157687536 (ARV) (Young) Universal (Young)	
74	57	32	<b>KE\$HA</b> Tik Tok RCA 88697619042 (ARV) (Dr Luke) Kobalt (Sebert/Levin/Mattwald)	
75	64	24	<b>FLORENCE + THE MACHINE</b> Dog Days Are Over Island 2736273 (ARV) (Ford/Summers) Universal/Goldzeal (Welch/Summers)	

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3 Lions 26	Can't Be Tamed 24	Faithfully 48	I Like 40	Ridin' Solo 9	Tik Tok 74	Whatever 64	Key
3 Lions 2010 59	Candy 19	Finally In Love 44	I Need You Tonight 45	Rude Boy 58	To Sir With Love 60	When It's Time 71	★ Platinum (600,000)
Acapella 47	Carry Out 65	Find The Torch, Burn 68	If I Can Dream 35	She Said 29	Try Sleeping With A 15	World In Motion 43	● Gold (400,000)
Airplanes 25	Commander 17	The Plans 68	In My Head 61	She's Always A Woman 36	Broken Heart 15	Your Love Is My Drug 14	● Silver (200,000)
Alejandro 10	Dancing On My Own 8	Find Your Love 66	Kickstarts 3	Shout 1	Until You Were Gone 22		
All Night Long 21	Dirtee Disco 22	Fireflies 73	Make Me Wanna Die 49	Solo 27	Vindaloo 57		
All The Lovers 4	Dirty Picture 63	Frisky 5	Memories 54	Starry Eyed 70	Waka Waka (This Time For Africa) 39		
Any Way You Want It - Lovin' Touchin' Squeezin' 32	Dog Days Are Over 75	Gettin' Over You 7	Not Afraid 6	Stereo Love 23	Watercolour 51		
Baby 42	Don't Stop Believin' 33	Good Times 37	Nothin' On You 10	Te Amo 18	Wavin' Flag 2		
Bad Romance 52	Don't Stop Believin' 30	Guns & Horses 69	OMG 11	Telephone 38			
Bohemian Rhapsody 67	Enie Meenie 16	Hey Hey 55	Over The Rainbow 30	Tenderoni 31			
	Empire State Of Mind Part II 41	Hey, Soul Sister 28	Pass Out 34	This Ain't A Love Song 53			
		I Gotta Feeling 56	Poker face 46				

As used by Radio 1

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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		OASIS	Time Flies: 1994 - 2009	Big Brother RKIDCD66 (PIAS)	HIGHEST NEW ENTRY
2	New		GLEE CAST	Glee - The Music Journey To Regionals	Epic 88697728782 (ARV)	
3	3	35	MICHAEL BUBLE	crazy Love	103/Reprise 9362497077 (CIN)	5★ SALES INCREASE
4	8	3	GLENN MILLER	The Very Best Of	Sony 88697691622 (ARV)	+50% SALES INCREASE
5	7	3	ROYAL AIR FORCE SQUADRONAIRES	In The Mood: The Glenn Miller Songbook	Decca 2736453 (ARV)	+50% SALES INCREASE
6	2	27	ALICIA KEYS	The Element Of Freedom	188697465712 (ARV)	SALES INCREASE
7	15	28	BILLY JOEL	Piano Man - The Very Best Of	Columbia 5190182 (ARV)	5★ +50% SALES INCREASE
8	5	75	LADY GAGA	The Fame	Interscope 1791397 (ARV)	4★ SALES INCREASE
9	14	10	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	5★ +50% SALES INCREASE
10	13	37	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV)	5★ SALES INCREASE
11	18	2	STEVE WINWOOD	Revolutions - The Very Best Of Steve Winwood	Island 5327517 (ARV)	+50% SALES INCREASE
12	New		CROWDED HOUSE	Intriguer	Mercury 2739938 (ARV)	
13	4	4	GLEE CAST	Glee - The Music - Vol 3 - Showstoppers	Epic 88697723932 (ARV)	
14	6	3	JACK JOHNSON	To The Sea	Brushfire/Island 2738288 (ARV)	SALES INCREASE
15	New		DRAKE	Thank Me Later	Cash Money 2743307 (ARV)	
16	23	9	AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	+50% SALES INCREASE
17	22	55	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN)	4★ +50% SALES INCREASE
18	New		THE GASLIGHT ANTHEM	American Slang Side One Dummy	SD14181 (PIAS)	
19	39	11	FREE & BAD COMPANY	The Very Best Of	Rhino/UMIV 5186582802 (ARV)	+50% SALES INCREASE
20	27	2	THE WHO	Greatest Hits & More	Polydc/UMIV 2727468 (ARV)	+50% SALES INCREASE
21	12	4	KATIE MELUA	The House	Dramatic DRAMCD0061 (ADA/CIN)	SALES INCREASE
22	New		KASABIAN	The Albums	Columbia 88697736672 (ARV)	
23	10	40	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	5★
24	9	4	PENDULUM	Immersion	Warner Brothers 2564683914 (CIN)	
25	24	5	ROLLING STONES	Exile On Main Street - Remastered	Polydor 2701640 (ARV)	+50% SALES INCREASE
26	11	22	JUSTIN BIEBER	My World Def Jam	2725233 (ARV)	
27	48	2	MADNESS	Ultimate Madness	Union Square USMCD021 (Sony DADC UK)	+50% SALES INCREASE
28	17	50	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	3★ SALES INCREASE
29	1	2	CHRISTINA AGUILERA	Bionic	RCA 88697608672 (ARV)	
30	29	2	JIMI HENDRIX	Fire - The Collection	Sony 88697738572 (ARV)	+50% SALES INCREASE
31	47	8	PORT ISAAC'S FISHERMAN'S FRIENDS	Port Isaac's Fisherman's Friends	Universal 2736888 (ARV)	+50% SALES INCREASE
32	21	16	JASON DERULO	Jason Derulo	Warner Brothers 9362496702 (CIN)	SALES INCREASE
33	28	5	THE BASEBALLS	Strike!	Rhino 5186594272 (CIN)	SALES INCREASE
34	70	9	PAUL WELLER	Wake Up The Nation	Island 2732861 (ARV)	HIGHEST CLIMBER
35	19	8	USHER	Raymond Vs Raymond	LaFace 88697638892 (ARV)	
36	20	36	DIZZEE RASCAL	Tongue N Cheek	Diree StanK 12STANK007 (PIAS)	5★
37	31	8	JAMES LAST	Eighty Not Out	UMI7532 (ARV)	SALES INCREASE
38	New		TOM PETTY & THE HEARTBREAKERS	Mojo	Reprise 9362496680 (CIN)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	32	5	FAITHLESS	The Dance	Nate's Tunes LIB98CD (Nate's Tunes)	SALES INCREASE
40	30	54	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	4★ SALES INCREASE
41	38	15	GORILLAZ	Plastic Beach	Parlophone 6261662 (E)	+50% SALES INCREASE
42	37	30	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	2★ SALES INCREASE
43	46	32	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	5★ SALES INCREASE
44	45	21	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV)	5★ SALES INCREASE
45	25	30	RIHANNA	Rated R	Def Jam 2725990 (ARV)	5★
46	New		WE ARE SCIENTISTS	Barbara	Masterswani/PIAS MSROCD (PIAS)	
47	New		ROBYN	Body Talk Pt 1	Konichiwa KORO20 (ARV)	
48	34	8	FYFE DANGERFIELD	Fly Yellow Moon	Geffen 2727699 (ARV)	
49	59	38	ROD STEWART	Some Guys Have All The Luck	Warner Brothers 8122798823 (CIN)	5★ +50% SALES INCREASE
50	49	35	ALEXANDRA BURKE	Overcome	Syle 88697460232 (ARV)	5★ SALES INCREASE
51	35	14	KE\$HA	Animal	RCA 88697640462 (ARV)	
52	42	91	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★ SALES INCREASE
53	44	8	SLASH	Slash	Roadrunner CG43203LP (ADA/CIN)	SALES INCREASE
54	33	16	ELLIE GOULDING	Lights	Polydor 2727999 (ARV)	
55	Re-entry		QUEEN	Absolute Greatest	Parlophone 3091952 (E)	2★ SALES INCREASE
56	50	34	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	2★ SALES INCREASE
57	58	121	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	4★ SALES INCREASE
58	16	2	THE DRUMS	The Drums	Island/Moshi Moshi 2736909 (ARV)	
59	52	38	MICHAEL BUBLE	Call Me Irresponsible	Reprise 9362499989 (CIN)	3★ SALES INCREASE
60	54	17	VAMPIRE WEEKEND	Contra	XL XLCD429 (PIAS)	SALES INCREASE
61	43	83	BEYONCÉ	I Am Sasha Fierce	Columbia 88697194922 (ARV)	4★ SALES INCREASE
62	51	6	KEANE	Night Train	Island 2730877 (ARV)	SALES INCREASE
63	57	14	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 8869761052 (ARV)	SALES INCREASE
64	Re-entry		THE WHO	Then And Now	Polydor 1732918 (ARV)	
65	26	2	IYAZ	Replay	Reprise 9362496487 (CIN)	
66	53	25	DAVID GUETTA	One Love	Positive/Virgin 6401220 (E)	SALES INCREASE
67	62	35	MUSE	The Resistance	Helium 3/Warner Bros 2564686625 (CIN)	5★ SALES INCREASE
68	55	31	JLS	JLS	Epic 88697564572 (ARV)	3★ SALES INCREASE
69	65	10	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	SALES INCREASE
70	Re-entry		BOB MARLEY & THE WAILERS	Legend	Tuff Gong 5301640 (ARV)	
71	Re-entry		MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV)	5★
72	41	6	LADY GAGA	The Remix	Interscope 2740468 (ARV)	
73	73	32	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	SALES INCREASE
74	67	54	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	2★ SALES INCREASE
75	68	46	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	2★ SALES INCREASE

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AC/DC 16	Drake 15	Iyaz 65	Madness 27	Plan B 9
Aguilera, Christina 29	Drums, The 58	Jackson, Michael 71	Marley, Bob & The Wailers 70	Port Isaac's Fisherman's Friends 31
Baseballs, The 33	Faithless 39	Joel, Billy 7	Melua, Katie 21	Queen 55
Beyonce 61	Florence + The Machine 28	Johnson, Jack 14	Miller, Glenn 4	Rihanna 45
Bieber, Justin 26	Free & Bad Company 19	Kasabian 22, 74	Mumford & Sons 10	Robyn 47
Biffy Clyro 43	Glee Cast 2, 13, 44, 63	Keane 62	Oasis 1	Rolling Stones 25
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Key	BPI Awards
★ Platinum (300,000)	Albums
● Gold (100,000)	Massive Attack;
● Silver (60,000)	Heligoland (gold); Jack
● 1m European sales	Johnson: To The Sea
	(silver); The Baseballs:
	Strike (silver)
	Singles
	Professor Green: I Need
	You Tonight (silver);
	Roll Deep: Good Times
	(silver).



# *a happy place*

the new single from  
**Katie Melua**  
released 26th July

Dramatico would like to thank all those who have contributed to the achievement to date of Katie's Pan-European No. 1 album "The House".



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