



NEWS

BUDGET 2010

What does the most-talked-about Budget for a generation mean for music?

MASTERCLASS

THE SHAZAM MAN

Andrew Fisher on how his company seized a niche market and stayed on top



FEATURES

I AM KLOOT

Are things finally looking up for the Guy Garvey-produced Mancunians?

Exclusive new research shows consumers are being steered away from illegal music sites

Consumers heed the warning signs

Digital

By Eamonn Forde

ATTITUDES TOWARDS INTERNET PIRACY are hardening post-Digital Economy Act (DEA), with UK consumers finally starting to come to terms with the idea of internet suspension for persistent offenders.

This is one of the findings of exclusive new research made available to *Music Week* (see page 11), which also claims that free music streaming services are having a measurable and positive impact on users' predisposition to go to pirate sites.

The Ipsos MORI report, which is released tomorrow (Tuesday), further suggests music is signposting the best way of managing the migration from the physical world to digital.

Monetising Digital Content: Where Is The Market Today?, one of the first major pieces of research into the UK's digital music sector since the DEA became law earlier this year, asked respondents two key questions related to possible sanctions for persistent filsharers: is it acceptable



for ISPs to restrict download speeds of persistent infringers; and, is it acceptable for ISPs to suspend access of persistent infringers? In 2009, 48% of respondents agreed it was acceptable for ISPs to restrict download speeds, while 17% disagreed. However, in 2010, the number that agreed with the move

had risen significantly - to 53% - while the number who disagreed - 17% - remained static.

In 2009, 45% of respondents agreed it was acceptable for ISPs to suspend the access of persistent infringers. Again, this number shot up in 2010 - to 52% of respondents - while the number who disagreed -

18% - stayed static, clearly indicating that consumer attitudes towards piracy are hardening.

Ipsos director Ian Bramley says the year-on-year comparison demonstrates a clear "hardening of attitudes, especially around suspension". This leads Bramley to suggest there will be no major consumer uprising when some of the technical measures contained in the DEA, including broadband throttling, become operational sometime next year. "There wouldn't be a big backlash if these measures are put in place," he says.

In further cheering news for an industry battling with piracy, the report found that streaming services are moving fans away from illegal sites - but at a price. The report asked respondents: what would you have done if you had not streamed your last track for free?

Some 18% replied they would have downloaded the track from an unofficial site, while 12% said they would have obtained the digital file from a friend and 18% would have borrowed the CD from a friend to copy. Bramley again draws a positive conclusion for the industry from these figures because they suggest

almost half of respondents are being steered away from illegal sites by streaming services.

However, he adds that 9% of respondents said they would have bought the CD had they not streamed the track for free, 8% would have bought the download and 6% would have paid for a stream.

"With the free streaming sites, the results are very much double-edged," explains Bramley. "For half of those using the free streaming sites, they said that if they did not have that option they would have been in the illegal market. For one in four, though, they say that if they had no access to streaming sites, they would have bought the music on CD or download."

"It is definitely taking pirates out of the market and giving them a legal alternative that they seem to be using," adds Bramley.

"On the flip side, they might have paid to own that music. But in getting them on to these sites and away from pirate sites, the services have a relationship with them and there is the opportunity to upsell them to the subscription tier further down the line."

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Credit where credit's due, says Music Producers Guild

THE MUSIC PRODUCERS GUILD wants digital age consumers to embrace - and be inspired by - the album-sleeve era by ensuring producers, engineers, photographers, equipment hire companies and even mums and dads are given credit on MP3 tracks.

The producers organisation is launching a Credit Where Credit's Due campaign that will digitally list everyone who has had anything to do with putting a piece of music into the world.

MPG director and Graffiti 6 producer Tommy D, who is

steering the campaign, says it is a "crime" that only limited information - usually restricted to the track name, artist, year of release and songwriters - is available on digital music files, as the industry has been built on consumers buying music they have found thanks to credits on a release they already own.

"If you like this, you'll like that. This is the whole essence of the business. It encourages people to use it and those names are an inspiration for a future generation of producers or art directors," says Tommy D, whose frustration at not being able to find out who played a string arrangement on an Etta

James track led him to start the campaign. "As more and more sales become digital, I want to make sure we have one industry database of information that is endorsed by all the main players and covers every aspect of the recording process."

Tommy D suggests that the most likely solution to gather up all this information is to link existing databases operated by record companies, PPL, the Musicians' Union and other industry organisations and ensure archivists then attach that data to MP3 files. Once a complete, accurate and industry-approved database is available, he

then suggests approaching manufacturers such as Apple and Nokia to ensure they use it.

The producer adds, "Credit information needs to be incorporated into the listening experience and made accessible for those that wish to know it, need it, account to it and, most importantly, be inspired by it."

Data he would like to see embedded into file formats as a matter of course alongside performers and release dates, includes information on the art director, photographer, producer, mastering engineer, marketing team and musicians.



News

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

The Playlist



RETRO/GRADE
Moda / Pulsar

Deconstruction/Columbia
Tastemakers were all over this last summer and it is now set for full commercial release via the revived Deconstruction label. (single, August tbc)



ASHER ROTH
G.R.I.N.D

Polydor
A big summer anthem that affirms Roth's staying power, this has cool beats with a subtle piano melody and hypnotic vocal. (single, July 19)



FLORRIE
Call 911

Kitsune
Unsigned but for this single, the former Xenomania house-band drummer is giving the rest of her music away free online. (single, July 19)



THE GASLIGHT ANTHEM
Diamond St Church

SideOneDummy
The second single from the US band's latest album showcases a bigger, ambitious sound that will see them continue their global ascent. (single, August 9)



MONARCHY
Gold In The Fire

Mercury
Dance music just might have a new duo to help keep tents full this festival season. Monarchy have radio-friendly songs with an edge that will excite live. (single, tbc)



PETE LAWRIE
All That We Keep

Island
There is a touch of Chris Rea about the lead track from this new EP. Rich, warm and memorable beyond the first listen, this is a strong start. (from EP, August 16)



JAMES BLAKE
CMYK

R + S
Currently concluding a deal with a UK major following firm label interest, Blake pens cool pop songs driven by a fresh, bright production. (from EP)



LISSIE
Catching A Tiger

Columbia
A stunning debut by the LA native who has long been a favourite at Music Week HQ. She is set for a bright summer indeed. (album, out now)



BREAKBOT
Baby I'm Yours

Ed Banger/Because
This is sun-kissed French house that was initially released in March; it now looks to have caught its second wind. (single, August 6)



YEASAYER
Madder Red

Matador
A firm album highlight, Madder Red is an urgent, emotion-charged song, with a lyrical kick that stays with you beyond the last bar. (single, August 30)



SIGN HERE

EMI Publishing has extended its deal with Grammy Award-winning songwriter **Ric Nowels**

Mike Pickering at Columbia has signed **Retro/Grade** to the label's resurrected DeConstruction label

Retailers reel as VAT rise puts UK stores at further disadvantage

Indie stores bemoan Budget

The Budget 2010

By Ben Cardew and Gordon Masson

RETAILERS ARE WARNING OF A "LOSE - LOSE - LOSE" SITUATION for independent music stores, following the Government's decision to increase VAT to 20% from January 4 2011.

The decision in last week's Budget means that retailers face a tricky choice between stomaching the increase themselves – thereby cutting their already slim profit margins – or raising prices.

Kevin Buckle, owner of Edinburgh's Avalanche Records, claims, "Nobody is going to put up prices for the odd amount involved."

Meanwhile, Entertainment Retailers Association director general Kim Bayley explains there are not just logistical issues in terms of price points, but also the likely effect on consumer expenditure.

"This is a significant increase in VAT which is bound to have an impact on retailers in every sector," she adds.

However, a HMV spokesman has a more optimistic view. He compares the situation to the previous Government's decision to raise VAT to 17.5% on December 31 2009, following a temporary reduction to 15%.

"At least this time retailers will have more time to prepare and consider how to implement this change," the spokesman says, although he suggests having such a quick turn-

around after Christmas may still pose a challenge, as will keeping to the rounded price points customers are familiar with.

But there are more than simple logistical questions for retailers: the increase in VAT could also have serious repercussions for those independent companies battling against competition from online sales.

Currently many music retailers use distribution centres in the Channel Islands or Switzerland to fulfill orders to the UK, thereby benefiting from Low Value Consignment Relief, a tax mechanism that allows goods under the value of £18 to be sold into the UK without paying VAT.

With VAT set to rise, many indies believe that the difference in price will become ever more marked, putting them at a further disadvantage.

"It is a lose - lose - lose situation for the indies," says Buckle. "Those who sell second-hand will simply have to pay more in VAT and, of course, the tax-dodging online sellers gain an even bigger advantage."

Sister Ray co-founder Phil Barton adds, "This offshore VAT issue needs addressing. How long have we been saying this?"

In addition, download stores who are hosted outside of the UK – Apple's iTunes store, for example is

based in Luxembourg – will not be affected by the increase in UK VAT.

Meanwhile, promoters and

festival organisers are preparing to put next year's shows on sale early in an effort to entice people with pre-VAT rise ticket prices.

"We'll definitely go on sale earlier now," says Isle of Wight Festival promoter John Giddings. "Last year I put them on sale in November without telling anyone, but we'll go a bit earlier than that this year and we'll do some marketing around the early-bird offer."

Giddings is convinced that promoters will pass the cost on to the consumer. "Every cost is passed on to the punters in this business and anyone who says otherwise is a liar," he states. "It's hard enough to make a profit at the moment, so basically the rise in VAT makes it even harder to earn a living."

But not every gig will be affected by the hike in VAT. WeGotTickets founder Dave Newton notes that events at the grassroots level of the industry should be able to proceed without the worry of tax rises.

"There won't be too many small promoters affected because most of them don't make enough money to be VAT registered," says Newton. "A £5 to £8 ticket isn't going to incur any VAT, but at a higher level I think



'A progressive Budget' Venture capitalists receive double boost

David Glick, founder of entertainment industry investment and advisory group Edge, believes that Venture Capital Trusts have become even more popular to investors after they received a double boost in the Budget.

VCTs are considered

attractive as investment is exempt from Capital Gains Tax – which was raised in last week's Budget to 28% for higher rate taxpayers.

"We have been consistent in arguing that VCTs provide an ideal vehicle to encourage private capital

to invest in the creative industries," says Glick, whose Edge vehicle operates the Edge Performance VCT focusing on the entertainment, live music and events industries as well as the Edge Performance EIS. "This looks like a progressive Budget."

The rules were also changed so that, while VCTs were previously restricted to investing in companies whose business was wholly or mainly in the UK, now investee companies are only required to have a permanent base in Britain.

GIG OF THE WEEK

Who: iTunes Festival

When: From July 1

Where: Roundhouse London

Why: The iTunes festival kicks off this week beginning 31 nights of free live gigs that will include performances from Scissor Sisters, Faithless, Laura Marling (pictured), The National and The xx



BURIED BENEATH THE VAT HIKE, the indie community, managers and any other small to medium-sized music companies will be cheered that the Government will be extending its Enterprise Finance Guarantee scheme and also launching a new Enterprise Capital Fund.

Chancellor George Osborne (left) put SMEs at the centre of the Government's first Budget, with the Treasury suggesting last week that they "are fundamental to the economic recovery and

tackling unemployment".

More importantly, the Government appears to have recognised what the music industry has known for years – that small companies are underfunded and have problems accessing affordable finance because of the perceived risk factor of investing in talent.

The first piece of good news is that the Government has unwrapped a programme of measures to help SMEs access the funds they need, starting with the EFG.

compared to online rivals

et VAT rise

NI on the agenda

One area of contention for the music industry in the Budget was a surprise rise in employers' National Insurance contributions, which will add to expenditure throughout the business.

Chancellor George Osborne unveiled a scheme whereby the Government is increasing the threshold at which employers start paying National Insurance on staff salaries.

However, businesses with staff earning more than £21,000 will pay more to employ them, with accountants calculating that the additional tax due on an employee earning £40,000 a year would be about £190.

"One of the largest resources in the music industry is people, so this will come as an unpleasant surprise for a lot of companies," says WeGotTickets director Dave Newton.

national promoters will be nudging up the ticket prices again as I can't see anyone wanting to absorb the cost themselves."

From his own company's perspective, Newton says the 20% VAT rate will make things more difficult to remain profitable. "All of our income is VATable so our margin is going to be really squeezed. If we charge a booking fee of £1 on a £10 ticket, then 20% of that is going out straight away in VAT."

And while Newton agrees that early-bird tickets will become more noticeable as 2010 plays out, he warns festival promoters in particular to be careful when pricing those passes.

"If you sell your early bird tickets at too cheap a price it can really affect you if one of your costs, such as policing, unexpectedly increases, so festivals will have to be wary when it comes to pricing."

The EFG supports lending to small businesses that lack sufficient collateral or the financial track record to access a normal commercial loan.

Unfortunately, since it has been introduced none of the many millions paid out has ended up at a music company – something that has so incensed MMF chairman Brian Message he questioned then Business Secretary Peter Mandelson on it at last year's C&binet meeting.

Message and UK Music have subsequently lobbied the Government to ensure some of the EFG millions reach the

Michael Jackson outsells every other artist in UK since he died

One year on – Jackson leaves huge sales legacy

Sales

By Paul Williams

THE FULL IMPACT OF MICHAEL JACKSON'S DEATH on his music sales has been revealed by new figures showing that he outsold every other artist in the UK in the year since he passed away.

The icon, who died a year ago last Friday on the eve of what would have been a record-breaking 50-date O2 residency, sold 2.77m albums and around 2m single-track downloads over the past year, helping him to reach UK sales levels he did not even manage at the height of Thriller's popularity in the Eighties.

This huge uplift in sales is emphasised by a comparison with the number of albums he sold in the UK in the 12 months leading up to his death. Over that period 450,000 Jacko albums – both as a solo artist and with the Jackson 5/Jacksons – were sold, one-sixth of what Jackson fans bought over the following 12 months, according to OCC figures and further *Music Week* research.

Although Jackson's sales were expected to rise even prior to his death thanks to his O2 dates, a situation reflected by the significant amount of stock retailers were carrying of his material when he passed away, the increase in demand that occurred was nothing short of phenomenal. And it is likely his catalogue will get another big pick-up this autumn when Sony puts out the first of what could be 10 new albums of Jackson repertoire over the next seven years.

HMV web and digital music manager Jamii Layton describes the clamour for Jackson's music after he died as amazing, adding, "We were surprised not only by the

industry and have been rewarded with £200m additional lending provision up to March next year. In addition, a processing target of 20 business days will be introduced for all lenders participating in the EFG.

"This gives us another opportunity to have a crack at it," says Message, who has accessed EFG funding outside the music sector.

The Government is also creating the Enterprise Capital Fund to support small businesses with high growth potential, such as those in the music industry. This new fund will provide an

Singles Top 5

Pos	Title
1	Man In The Mirror
2	Billie Jean
3	Thriller
4	Smooth Criminal
5	Beat It

Albums Top 5

Pos	Title
1	The Essential
2	This Is It
3	Bad
4	Thriller
5	Number Ones



The above shows Michael Jackson's biggest-selling singles and albums in the UK over the 12 months since his death. Source: OCC

amount of people coming into buy but the diversity of the people. We set about looking at our Oxford Circus store at the mix of people and in some cases there were people coming in for the first time."

The bulk of the tribute purchases over the past year is made up of Jackson's solo albums, which contribute 2.64m units to the tally. This is led by *The Essential*, which topped the chart for seven weeks last July and August following his death, and has sold around 637,000 copies during the past 12 months.

extra £37.5m in equity finance and will be funded through a £25m Government contribution and £12.5m in private co-investment.

Business rates relief is also being extended for small businesses, which might help some music companies, and the Government plans to publish a Green Paper on business finance before the summer recess.

This will consider the range of finance options for businesses and invite views from the industry and others, giving the industry another opportunity to press the sector's case.

The double set *This Is It*, the first new Jackson release put out by Sony last October following his death, takes second place with 517,000 sales; third-placed *Bad* sold nearly 300,000 further copies and *Thriller* in fourth place another 256,000, while *Thriller 25* sold 73,000 units.

In the previous 12 months *Bad* sold about 26,000 units while *Thriller* and *Thriller 25* combined managed just under 80,000 copies.

His singles sales in the past year put him in an elite group with contemporary superstars such as Black Eyed Peas, who have sold 2.49m downloads in the UK over the same period, and Lady GaGa, with 2.01m single-track sales over the 12 months.

As with albums, the biggest demand for Jackson downloads came from his solo work, led by *Man In The Mirror*, although there were strong sales for some Jackson 5/Jacksons titles.

One of his more modest UK hit singles originally, even though it was a US chart-topper, the 1988 single climbed as high as number two on the OCC sin-

gles chart in the days following his death, with 270,000 units sold over the past year.

The top six Jackson one-track downloads in the 12 months since his death are all cuts either from his *Thriller* or *Bad* albums. Second- and third-placed *Billie Jean* and *Thriller* both sold around 117,000 units, while fellow *Thriller* extract *Beat It* shifted 93,000 units to

rank fifth.

Joining *Man In The Mirror* among his top sellers are other *Bad* cuts *Smooth Criminal* and *Dirty Diana* in fourth/sixth places.

A year on from the release of *This Is It*, which was mostly made up of already-available catalogue, Sony is lined up to release another new Jackson album in November – although this will comprise unreleased recordings. The album will be the first project emerging from the major's \$250m (£168m) seven-year deal with the Jackson estate signed earlier this year.

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News

Editorial Paul Williams



WHAT GEORGE OSBORNE CALLED the “unavoidable” Budget will cause financial pain to millions of people in this country. But beneath the headline-grabbing VAT rises and public sector cuts it offers plenty of positives for the music industry.

As the coalition Government recognises, the make-up of the UK economy is totally out of kilter at present and desperately needs rebalancing. We have relied too much on the public sector in the last few years for job creation, while around 70% of the economy is made up of service industries, an over-reliance which meant the banking crisis disproportionately affected the UK compared to other leading economies.

It will therefore be down to the private sector to shift the focus of UK plc and ultimately bring renewed growth, so the measures to support business in this most difficult of Budgets could prove vital.

The increase in VAT is clearly not good news for the music business

For the music business the support offered in the Budget to small- and medium-sized companies, which make up the vast majority of the industry, is very welcome. The extension of the Enterprise Finance Guarantee (EFG) scheme will help to tackle the issue of SMEs struggling to raise capital through more conventional loans, while the newly created Enterprise Capital Fund will support small businesses with high growth potential, the type of companies typically found in this industry.

At this point the EFG has promised more than it has actually delivered to the industry, as none of the millions of pounds paid out so far have ended up in the pockets of any music company, although lobbying by UK Music and the MMF has resulted in a further £200m of additional lending provision up until March 2011, so there is still every chance this scheme will deliver.

Meanwhile, the Venture Capital Trusts, which have provided financial support for artists, their managers, the live sector and others, are likely to look even more attractive as an investment route as they are exempt from Capital Gains Tax, which was raised in the Budget to 28% for higher-rate taxpayers.

The increase in VAT is clearly not good news for the business, although such is the state of the country's finances that extra revenue had to be raised from somewhere. While the move will hit retailers and other parts of the industry already having a tough time, at least there is a period of notice enabling them to plan ahead. For festival organisers that could mean early bird schemes encouraging people to buy tickets before the hike next January, while retailers will have another Christmas before the increase kicks in.

There remains, of course, a strong argument that music should be exempt from VAT, just as books and newspapers are. That is another debate entirely, but this latest increase will give those lobbying for an exemption another reason why the likes of CDs and downloads should be seen as special cases.

Vinyl and its packaging used to provide the perfect canvas on which to carry all the key credits behind a recording. Since CDs took over it became increasingly hit and miss whether these credits would appear, while the shift to downloading has meant the music fan is even less informed.

So it is perfectly understandable that the Music Producers Guild has launched its Credit Where Credit's Due campaign. It is concerned that its members are not being properly credited by the likes of iTunes and therefore will not make it into the public conscience as the great producers of the past once did. The lack of credits also increases the risk the right people will not ultimately get paid.

This information was included on releases in the vinyl age, so there should be absolutely no reason why the same cannot happen now with downloads.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 55% NO 45%

THIS WEEK WE ASK:

Is the Music Producers Guild right in pushing for credits for producers and all contributors on digital music files?

To vote, visit www.musicweek.com

Minister considering 'more radical' small-venue solution

Live music sector hoping for licensing exemptions

Live

By Robert Ashton

THE GOVERNMENT'S APPETITE for helping the live music sector was tested for the first time last week, with Licensing Minister John Penrose suggesting he might be considering a “more radical” solution for small venues exemption.

Meanwhile, a musicians' group has urged Penrose to resurrect Lord Clement-Jones' Live Music Bill, with renewed calls for him to provide more robust data on the live music sector and those working within it.

Penrose was questioned in the House of Commons last week by the Lib Dem's Don Foster, Conservative Culture Select Committee chairman John Whittingdale and Kelvin Hopkins and Chris Bryant of Labour about his latest position on small venues licensing exemptions.

Penrose told the Commons, “One of the crucial points that needs to be examined is whether there is a noise-nuisance solution as opposed to a solution to do with the number of performers and that is one of the options that we will be looking at going forward.”

With a DCMS spokeswoman suggesting there is no imminent announcement on the small venues consultation that was launched on New Year's Eve, Whittingdale also pressed Penrose to put aside further consultation and immediately introduce a regulatory order to exempt venues below 150-capacity – something the last Government had indicated it was ready to do.

Again, Penrose suggested rating venues based on numbers is not necessarily the solution he is now considering.

“There might be a broader and potentially more radical solution that should also be considered,” he told his parliamentary colleague, adding that if the Government went for the noise option it could lead to another consultation.

“I would obviously want to move as fast as possible and reduce the level of consultation to the bare legal minimum,” he said.

Penrose said the Government is “committed to moving as fast and as positively as we can towards better arrangements for the performance of live music in small venues”. He added that he expected to be able to make an announcement shortly.

Bryant was more concerned with the secondary ticket market and what the Government plans to do



Licensing Minister John Penrose (above) who is being urged to resurrect Lord Clement-Jones' (right) Live Music Bill



with the sector.

Bryant said, “One thing that really irritates fans of live music is all too often having to pay £200, £300 or £400 on the secondary ticket market for a ticket that at face value costs only £20 and that none of the money goes either to the venue or to the artist.”

Penrose was not drawn on whether the Government would again investigate the secondary market but said he would entertain “suggestions” from Bryant or others on the issue.

Foster and The Live Music Forum also called into question the quality of data the Government has on the sector. Foster told Penrose, “We need to make the case more effectively for more reliable and trusted data on the current position of live music in this country.”

Similarly, the Live Music Forum has written to the chair of the UK Statistics Authority to complain that the DCMS is being misleading about the data it has on live music.

The LMF and a number of other live music supporters are asking the UKSA to make an assessment on the statistics that the Government is using to underpin its report, *Live Music: An Analysis Of The Sector*, because it claims the report has no up-to-date figures and no reliable data on the number of musicians or number of performances.

In a letter to UKSA chairman Sir Michael Scholar, the LMF and its supporters suggest “We are very concerned that the Department for

Culture Media and Sport persists in making the misleading claim that ‘overall live music is thriving’ on the basis of wholly inadequate statistical evidence.”

Penrose accepted that the current figures might not represent the “whole truth” and added he would welcome seeing specific examples of how the figures could be improved.

Meanwhile, the Incorporated Society of Musicians (ISM) has called on the Government to introduce the Live Music Bill introduced

by Lib Dem Lord Clement-Jones in the last parliament.

The UK's professional body for musicians suggests the Bill, which had front bench support from both governing coalition partners before the election, is the best solution to encouraging grass roots music.

Clement-Jones' Bill proposed that small venues holding fewer than 200 people should be able to stage concerts without an entertainment licence and that the so-called two-in-a-bar rule should be reintroduced.

In the previous session of parliament, the Live Music Bill passed the House of Lords without any amendments, but fell foul of the then Government, which favoured its own consultation on small venues.

ISM chief executive Deborah Annetts said, “The Government has a real opportunity to reduce the bureaucracy which is crippling the small live music event industry and destroying fledgling careers

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“The Government has a real opportunity to reduce the bureaucracy which is crippling the small live music event industry...”

DEBORAH ANNETTS, ISM

ON THE WEB

www.musicweek.com

- **Eminem** - Recovery - Sales breakdown
- **Wichita** signs Best Coast
- **Frances Moore** replaces Kennedy at IFPI

New CEO looks to move forward with additional £105m investment

Faxon plans exciting path for EMI

Companies

By Charlotte Otter

NEWLY-INSTALLED EMI GROUP CEO

Roger Faxon says he wants the major "to once again be the leader in recorded music", as he embarks on his new job overseeing both publishing and recorded music at EMI.

Faxon, formerly chairman and CEO of EMI Music Publishing, took over from Charles Allen at the helm of EMI last week, after Allen delivered a business plan that persuaded investors in EMI parent company Terra Firma to cough up a further £105m to inject into the company, temporarily staving off the possibility that Citigroup might take control of the UK major.

His appointment means EMI's recorded music and publishing arms report directly to the same person for the first time in its history and is intended to help the company to work closer together, as it looks to become a "comprehensive rights management company".

Faxon says the plan now is to talk to people within the business to make sure everyone understands EMI's strategy.

For the moment, he believes it is too early to reveal specific details of what this strategy might be. But he explains it is a plan about "delivering the promises to our artists and to our songwriters", based on "good people working together as a team".



New EMI Group CEO Roger Faxon

"I think there are lessons that the publishing business and the recorded music business can learn from each other," he says. "That is why we have taken this approach that there are lots of great things going on in both businesses that could help drive a better outcome for our artists and songwriters."

In view of his previous position within the company - Faxon has been chairman and CEO of EMI Publishing since 2007 - he is quick to identify three lessons that he believes EMI's recorded music arm can learn from publishing.

"If there are three lessons that I

would like to underline in EMI Publishing's success," he says, "they are its singular focus on the songwriters and helping them develop their success; doing this through teamwork with people drawn from the very best of EMI Publishing from across the globe; and third an insatiable love for music and the joy of being associated with people's talent. These apply equally to recorded music."

Clearly, this is an approach that has paid off for EMI Publishing: while EMI Music has, until recently, struggled to break new acts and lost market share, EMI Publishing has gone from strength to strength, recently notching up an uninterrupted 12 months as top publisher in the UK. (Despite successes with new acts such as Lady Antebellum in the US and Timie Tempah in the UK, EMI last week slumped to a 2.2% share of the UK albums market. Its share of singles in the same week was 19%.)

Faxon claims that market share is not the be-all-and-end-all for EMI. "You aren't going to hear me brag or bemoan market share," he says, but these figures doubtlessly leave him with a mountain to climb if he wants to return EMI to the glory days of The Beatles.

Nevertheless, the 62-year-old exec has bold aims for recorded music. "To be explicit about it, the principle way we develop and build our business is through new

music," he says.

"We are extremely active in new music and tend to lead the market and our aim is to be once again the leader in recorded music."

Faxon's appointment comes after a period of hectic activity at EMI. Charles Allen was appointed executive chairman of the major as recently as March following the shock departure of Elio Leoni-Sceci.

Alongside this, the company has been the subject of fevered press speculation, with claims that it is set to sell off its profitable publishing division to raise much-needed cash.

Faxon believes his appointment will help to dispel these rumours, leaving the major - which actually reported increased operating profits in its recorded music division earlier this year - free to concentrate on its core business.

"I hope my appointment will settle the fears inside the company," he says. "We are just going to get down to business and do what we do best. I think there have been times when people internally have paid too much attention to the speculation and I think the reality is here we are: shareholders provided us with additional capital and a real sign of support; they committed to a new exciting path for the business. Our time now it to execute that plan and move forward."

"We can't stop speculation. All we can do is move forward."

charlotte@musicweek.com

News in brief



• **Frances Moore**, currently executive vice president of IFPI and regional director of Europe, is to succeed John Kennedy as CEO of

the organisation. She will take up her new position at IFPI's London headquarters in July. Kennedy, who has been IFPI CEO for more than five years, says he is leaving "to return to a more commercial role". A barrister by training, Moore has worked in government and public affairs for more than two decades and for last 15 years has been the chief representative of the recording industry in the European Union, based in Brussels.

• **Google has claimed victory** in its long-running copyright dispute with Viacom over videos uploaded to YouTube. Viacom, MTV's parent company, filed a \$1bn (£0.66bn) suit against YouTube in 2007, claiming mass copyright infringement. A federal judge has now ruled that the video-sharing site, which delivers 2bn streams a day, is protected under the 'safe harbor' exemptions in the Digital Millennium Copyright Act. Viacom is planning to appeal the decision, which would set a major precedent for online copyright cases.

• **Storm The Charts**, a campaign designed to fill the singles chart with new acts, kicked off yesterday (Sunday). The group, which has more than 30,000 Facebook members, has chosen 40 original songs from new bands (those not signed to majors and who have yet to appear in the charts) and is asking supporters to download them with the aim of getting them into the charts this Sunday (July 4).

• **London nightclub Fabric** has been bought out of administration. The club, which went into administration at the start of this month after problems at sister venue Matter, has now been sold to Fabric Life Ltd.

• **Vodafone UK** is launching Vodafone VIP to leverage a new agreement with promoters. Live Nation whereby subscribers to the network will be offered tickets to music festivals and "money can't buy" experiences.

• **GMG Radio** has increased its shareholding in the regional DAB multiplex operated by the MXR consortium, after buying the shares owned by UBC Media and Ford.

• **PPL has signed** a bilateral deal with Jamaican collecting society JAMMS, with JAMMS managing PPL's repertoire in Jamaica and vice versa.

• **Northern Irish** production, artist management and music publishing company White Mountain Music has signed a sub-publishing deal with Musicbox following the BPi's recent sync mission to LA. Musicbox will handle film, TV and ad placement for the White Mountain song catalogue as well as White Mountain's production music in North America.

Imagem signs up to Bombay Bicycle Club deal

INDIE PUBLISHER IMAGEM has signed Bombay Bicycle Club to a long-term global publishing deal.

Imagem Music managing director Tim Smith says a lot of people were surprised that the act were unsigned for publishing - particularly after they won best new band at the 2010 NME Awards.

"We have been keeping an eye on them for a while, but they weren't in a rush to do a publishing deal," says Smith. "We identify somebody that we want to work with and we go after them. It doesn't matter how long it takes. [A&R manager] Lucy Francis really put the time in with the band."

The deal comes as the band are gaining support from Radio 1 for Ivy & Gold, the lead single from their forthcoming acoustic album Flaws. Zane Lowe has been a key supporter and the BBC station has also B listed the track.

Flaws, the follow-up to their debut album I Had The Blues But I Shook Them Loose, is released by



Freewheeling: Bombay Bicycle Club's publishing has been snapped up by Imagem. Inset: new album Flaws

Island on July 12. The band also have a new song, How Can You Swallow So Much Sleep, on the soundtrack to Eclipse, the latest Twilight saga movie.

This, suggests Smith, means the timing could hardly be better for Imagem. "As a publisher it is fantas-

tic - we have got two albums to work with. And from a sync perspective, an acoustic album is great for us," he says.

"Having a song on the Twilight soundtrack can help people become aware of them in the US. All of this

is a great plot for how to develop and break a band."

The band will be making numerous festival appearances this summer, including Glastonbury last weekend, T In The Park and Lovebox.

News media

ON THE WEB

www.musicweek.com

- R1 returns to White Isle
- Jack White to drop in on Steve Lamacq
- Amy Macdonald added to R2 A list

TV Airplay chart Top 40



Katy Perry

This Wk	Last	Artist Title Label	Plays
1	37	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	535
2	1	TINIE TEMPAH FEAT. LABRINTH Frisley / Parlophone	471
3	7	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island	455
4	2	EMINEM Not Afraid / Interscope	442
5	4	DAVID GUETTA & C WILLYS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin	421
6	8	K'NAAN Wavin' Flag / A&M	372
7	5	JLS The Club Is Alive / Epic	371
8	14	KYLIE MINOGUE All The Lovers / Parlophone	359
9	23	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN Shout / Syco	348
10	3	B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle	347
11	9	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros	344
12	15	EXAMPLE Kickstarts / Data/Mos	335
13	NEW	KELIS 4th July (Fireworks) / Polydor	291
14	5	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	278
15	10	RIHANNA Te Amo / Def Jam	269
16	17	TRAVIE MCCOY Billionaire / Atlantic	255
17	24	SKEPTA Rescue Me / Boy Beta Know	252
18	11	USHER FEAT. WILL.I.AM OMG / laFace	251
19	13	ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin	251
20	26	DAN BALAN Chica Bomb / AATW	248
21	19	SEAN KINGSTON AND JUSTIN BIEBER Fenie Meenie / RCA	248
22	12	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco	246
23	20	ALICIA KEYS Try Sleeping With A Broken Heart /	246
24	18	N-DUBZ FEAT. BODYROX We Dance On / AATW/MTV	235
25	29	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin	230
26	34	ROBYN Dancing On My Own / Konichiwa	226
27	16	IYAZ Solo / Reprise	206
28	26	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future	196
29	NEW	3OH!3 FEAT. KESHA My First Kiss / Asylum/Photo Finish/Atlantic	194
30	25	BASSHUNTER Saturday / Dance Nation	192
31	26	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love / 3 Beat/AATW	191
32	NEW	LADY GAGA Alejandro / Interscope	190
33	21	PIXIE LOTT Turn It Up / Mercury	190
34	NEW	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	175
35	31	KERI HILSON I Like / Interscope	171
36	40	SCISSOR SISTERS Fire With Fire / Polydor	164
37	NEW	YOLANDA BE COOL & DCUP We No Speak Americano / AATW	162
38	NEW	PARAMORE Careful / Fueled By Ramen	162
39	36	KESHA Your Love Is My Drug / RCA	158
40	35	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE Love Dealer / Polydor	156

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, DancemationTV, 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

MTV summer programming focuses on Ibiza Rocks

MTV takes glamour route away from 'muddy fields'

Television

By Ben Cardew

MTV UK & IRELAND has become the exclusive broadcast partner of Ibiza Rocks 2010 and will be presenting two hour-long shows from the event as the centrepiece to its Less Clothes More Music summer campaign.

The campaign runs across all MTV and VH1 channels from July 24 to September 3. MTV says it will include "the biggest summer tunes, official bestsellers and party anthems", as well as takeovers and live sessions. Acts scheduled to appear include Girls Aloud, Lady GaGa, Kylie Minogue and Black Eyed Peas.

Central to this will be two one-hour Ibiza Rocks shows. Each show is billed as a "mini-festival", including live performances, backstage access and interviews. Acts scheduled to appear include Dizzee Rascal, Florence + The Machine, Biffy Clyro, The Courteeners, Calvin Harris and Example, as well as two MTV 10 for 10 artists, Tinie Tempah and The Drums.

The first one-hour special airs on August 13 and will be presented by MTV's Laura Whitmore. The second, which airs on September 3, will be presented by James Buckley and Joe Thomas of Channel 4 comedy The Inbetweeners. All shows are produced by JJTV, the TV arm of the JJ Stereo Group, which is the TV production partner for Ibiza Rocks.

Ibiza Rocks will be MTV UK's main live focus of the summer. "away from the usual muddy fields", according to MTV UK and Ireland director of music commissioning and content Virginia Monaghan.



"Beautiful people and lots of glamour": the White Isle is where it's at for MTV this summer

"It is great summer programming for us," Monaghan adds. "There will be beautiful people and lots of glamour. Ibiza Rocks gives us the perfect brand and music fit. It is a very diverse line-up, the perfect demographic and great location."

In addition, the broadcaster will be bringing news from the White Isle over the summer. Magazine show MTV Digs will feature the latest goings on from the Balearic island from August 9 to September 3, while MTV News will bring special Ibiza reports and MTV Bang will provide online content.

MTV will also host official Ibiza Rocks after-parties at Es Paradis, free to all Rocks ticket holders.

"We are the soundtrack to the summer," says Monaghan, reaffirming the idea that the MTV audience falls as the weather heats up. "If people are having barbecues and parties in the garden they will have our music as the soundtrack."

Ibiza Rocks promoter Shane Murray plays up the partnership.

"Both brands thrive on delivering credible and cutting-edge content to a young, music-loving audience, so we are especially excited to be bringing the Ibiza Rocks experience back to the UK and beyond, with what is arguably our strongest line-up to date."

Biffy Clyro and Bombay Bicycle Club opened Ibiza Rocks 2010 on June 8 at the Ibiza Rocks Hotel, San Antonio. The event runs until September 14.

Last week Radio 1 announced it will host its own Ibiza Rocks party on August 6 with sets from Pete Tong and Annie Mac, as part of its extensive Ibiza coverage.

The BBC station returns to Ibiza for the 15th time this year. The action takes place from August 5-7. On August 5 at Come Together at Space there will be sets from Grandmaster Flash, Mark Ronson and Zane Lowe. On August 7, a Radio 1 at Cream special will be headlined by Underworld.

ben@musicweek.com

Media news in brief

● **Global Radio** is to lose half the amount of local Heart stations around the UK, as it creates 15 "centres of broadcasting excellence". The move follows the passing of the Digital Economy Act earlier this year. This changed the regulations around local programming by enabling stations to co-locate and programme share within specific Ofcom-defined territories. There are 33 Heart stations in the UK following a roll-out of the Heart brand to 30 local Global stations last year. These will be reduced to 15 new centres by the end of the year.

● **US acts 30 Seconds To Mars** and Paramore have grabbed four nominations apiece for the 2010 Kerrang! Awards, with UK bands Bullet For My Valentine and You Me At Six picking up three. All four acts go head-to-head - alongside Biffy Clyro - in the competition for best album. 30 Seconds To Mars, Paramore and Bullet For My Valentine will compete for best live band, along with Green Day and Skindred, with the US acts also competing for best video and best international band. The awards take place on July 29. Online voting is open now.

● **Radio 1's** Harry Potter Day last year breached the BBC's editorial guidelines in relation to product prominence, the BBC Trust has said. The investigation followed a complaint from commercial radio body the RadioCentre. Harry Potter Day took place on July 15, 2009 to tie in with the cinema release of Harry Potter and the Half Blood Prince. The Trust concluded that the scale and cumulative effect of the coverage, together with its timing, amounted to a breach of provision related to product prominence.

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Airplay analysis Alan Jones

GaGa leads the rule of the females



The sisterhood holds strong on the radio airplay chart, with top trio Alejandro by Lady GaGa, California Gurls by Katy Perry and All The Lovers by Kylie Minogue...

in audience than Alejandro, surging 40-11, with plays (up from 331 to 720) and audience (up from 15.99m to 33.25m) both more than doubling...

Alan Jones

UK radio airplay chart Top 50

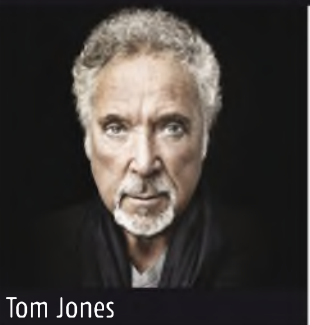
Table with columns: This week, Last, Weeks on chart, Sales chart, Artist Title Label, Total plays, Plays %+/-, Total Aud (m), Aud %wk +/-

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 103 & 104 4 With FM, 105 & 106 The Beach, 107 & 108 Real Radio, 109 & 110...

Pre-release Top 20

Table with columns: This week, Artist Title Label, Total audience (m)

Campaign focus



Tom Jones

"It is the record the world has been waiting for from Tom," he says. "It's going back to his roots in a way and I think the media and the public are now looking at him in a new way..."

A deal with Lost Highway in the US will see Tom Jones' new album Praise & Blame released across the Atlantic in the same week it is issued by Island in the UK.

News live

ON THE WEB

- Fabric sold
- BRMB inks deal with NEC Group arenas
- ISM calls for Government to pass Live Music Bill

www.musicweek.com

Collecting society calls for feedback as it seeks to re-assess rates charged on live music

PRS widens brief of tariff consultation

Tariffs
By Gordon Masson

PRS FOR MUSIC SAYS it is in listening mode as it examines a raft of issues – from secondary ticketing to kick-backs on booking fees – as part of its consultation on a tariff review for live music events.

More than 2,000 PRS customers, including promoters and venues, have been alerted to the consultation and, although there is vociferous opposition from some quarters to any increase in the current 3% of gross receipts rate levied on live music, some songwriters believe a hike is long overdue.

“We’ve been preparing this consultation for two years,” says PRS for Music commercial director Debbie Mulloy, whose organisation collects performance royalties from about 30,000 events each year through its Tariff LP, which covers music events – from a handful of people in a local pub to major festivals. “It is mostly directed at our customers and licensees, but it would be really useful to have as broad a selection of viewpoints as possible, so anyone with an interest in live music is welcome to take part.”

It has been 22 years since these royalty rates were last reviewed. But PRS for Music is hoping its 12-week consultation (opened on June 15) can formulate a new way in dealing with the sector, which has seen massive growth in live music.

However, the royalty rate consultation has already attracted hostile comments from leading promoters. One says that, although the PRS cut has remained the same, the size of the cake has grown massively over the last two decades so “3% of that cake is still mighty big”. Another promoter called the organisation “greedy”.

But Mulloy is keen to point out that any changes to Tariff LP would require the approval of the Copyright Tribunal, which recently ruled on PPL’s tariffs, and she says the entire way PRS deals with live-music licensing is “very much up for discussion”.

Mulloy continues, “There are a massive number of ancillary incomes now generated by live music events, so it is relevant to consider how those work when setting the tariff rates and that should involve a discussion with venues, promoters, artists and our members.”

Those ancillary revenue streams



PRS’ Tariff LP collects performance royalties from 30,000 live events a year – from local pubs to major festivals

include merchandise, sponsorship, booking fees and other charges applied at purchase, refreshments, parking, VIP packages, programmes, corporate hospitality and secondary ticketing.

“Our members are very separate from the [live music] value chain, so we want to have a sensible conversation on how the secondary ticketing market works,” states Mulloy, adding that some promoters now agree deals on releasing tickets to the secondary ticketing sector, but currently there is no mention of secondary ticketing in the PRS tariff. Mulloy suggests this should be addressed.

PRS for Music’s decision to launch the consultation followed prompts by its members, as well as complaints from small venues and festivals, that the 3% blanket rate is unfair.

While the organisation’s revenues from live music have grown from £19.1m in 2007 to £22.3m last year, PRS for Music believes the face ticket value for larger events now represents a smaller proportion of the overall income. Accordingly, it contends that its members are now receiving a lower proportion of the income compared to 20 years ago.

While that argument is unlikely to win many supporters among the country’s major promoters, PRS notes that the 3% rate in the UK compares favourably to the 10% charged in Spain and Italy, while globally only the likes of Australia, the US and South Africa have lower rates.

But the consultation is also looking at proposals to cut fees for certain events.

At the moment there is a minimum charge of £32 for small venues which can be quite high compared to takings. Mulloy suggests she is hoping to get feedback on ideas to cut that minimum charge to £15 per event – “so we can support live music at the grassroots level”.

PRS is also asking for opinions about reducing the rate for multi-arts festivals, such as beer festivals, car shows or food festivals because there is an increasing amount of music activity in this sector.

On a practical level, the society is hoping that the consultation might help improve the ways in which set lists are reported. “The more accurate reporting we get, the more we can move toward fairness,” comments Mulloy.

“We’ve found with our consultations in the past that people might come up with better ideas for these processes.”

Another proposal is the deletion of Tariff DP, which covers dance parties, in favour of including these events in the Tariff LP category rather than an existing capacity-based tariff which appears to be somewhat redundant.

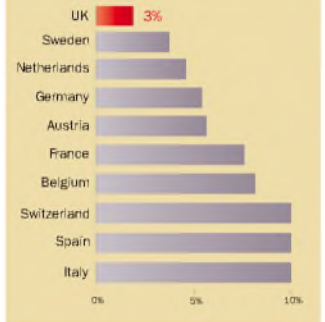
PRS does not need to go to the Copyright Tribunal to change Tariff DP, but Mulloy says the organisation wants to get feedback on this proposal alongside all the other issues open for discussion.

Mulloy concludes, “We have no assumption what the outcome of the consultation will be, but we’re hoping that by engaging as many people as possible we can come to a sensible commercial agreement because it’s in everyone’s interest to find a solution that works.”

The consultation closes on September 7.
gordon@musicweek.com

European comparison

UK rate vs. European collecting societies



Above: the percentage rate applied by PRS for Music in the UK for a performing right licence for a popular music event, compared with other collecting societies in Europe
Source: PRS for Music

Box Score Live events chart

	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
980,846	X FACTOR LIVE SECC Glasgow	35,692	3A Entertainment
74,369	CHRIS REA Manchester Apollo	2,521	Live Nation
61,419	CHRIS REA Sheffield City Hall	2,082	Live Nation
61,217	AIRBOURNE HMV Hammersmith Apollo	3,601	Live Nation
36,900	AIRBOURNE Manchester Apollo	2,460	Live Nation
29,725	YOU ME AT SIX Olympia, Dublin	1,595	MCD
25,520	TIMOTHY B SCHMIT Cadogan Hall, London	638	Live Nation
14,655	AIRBOURNE Liverpool Academy	977	Live Nation
12,880	TIMOTHY B SCHMIT Glee Club, Birmingham	368	Live Nation
11,250	THE COURTEENERS Academy, Dublin	771	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period March 28 – April 3 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket resale price chart

pos	prev	event	dates
1	NEW	LEEDS FESTIVAL	1
2	2	ROD STEWART	7
3	4	ROGER WATERS	11
4	NEW	STING	3
5	1	MICHAEL BUBLE	9
6	3	LADY GAGA	2
7	NEW	ANDREA BOCELLI	2
8	NEW	SLASH	1
9	NEW	SIMPLY RED	6
10	NEW	LINKIN PARK	4
11	NEW	WIRELESS FESTIVAL	4
12	12	PAUL MCCARTNEY	3
13	5	KINGS OF LEON	3
14	6	BON JOVI	7
15	10	JLS	14
16	8	PINK	10
17	NEW	JACK JOHNSON	2
18	NEW	30 SECONDS TO MARS	4
19	NEW	PETER ANDRE	3
20	NEW	HARD ROCK CALLING	3

tixdaq.com – Live entertainment intelligence
the ticket comparison website

Hitwise Primary ticketing chart

pos	prev	event
1	NEW	AL GREEN
2	1	T4 ON THE BEACH
3	NEW	30 SECONDS TO MARS
4	NEW	LINKIN PARK
5	2	BON JOVI
6	5	MICHAEL BUBLE
7	10	SECRET GARDEN PARTY
8	8	PINK
9	7	JLS
10	NEW	PAUL MCCARTNEY
11	15	HOP FARM FESTIVAL
12	NEW	GREEN DAY
13	NEW	WIRELESS FESTIVAL
14	3	LADY GAGA
15	NEW	PETER ANDRE
16	NEW	SCOUTING FOR GIRLS
17	NEW	T IN THE PARK
18	NEW	BULLET FOR MY VALENTINE
19	16	ROGER WATERS
20	NEW	BIFFY CLYRO

Experian Hitwise

See more Tixdaq and Hitwise charts at musicweek.com

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A pivotal element of this partnership today and in the future, is working together to ensure the protection of our environment. The Delga Group strives to make every effort to minimise and control the effect it has on our environment and owing to the management of the many practical steps taken to reduce this impact, Delga has been awarded the ISO 14001 Accreditation.

Delga believes it is fundamental to the continuation of its success to lead within the industry on environmental issues and is proud to be certified by Julie's Bicycle Industry Green programme and to have been awarded both FSC and PEFC Accreditations.

We look forward to working and evolving alongside our customers in the future.

Julie's Bicycle

Julie's Bicycle is a not-for-profit company established in 2007 to unite and support the UK music industry in tackling climate change. Scientific experts and senior figures across the industry have worked together to map out the industry's greenhouse gas (GHG) emissions and take practical steps to reduce them. On the strength of this analysis, Julie's Bicycle has developed a GHG emissions reduction programme called 'Industry Green'. Industry Green includes an assessment category for CD packaging and four of Delga's standard packaging formats have now been certified to carry the ig mark, showing the package is lower carbon and that Delga are committed to a number of climate responsible actions.



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The Forest Stewardship Council (FSC)

The Forest Stewardship Council was established in 1993 by worldwide members of environmental and human-rights organisations. It is an International NGO Network promoting responsible management of the world's forests and finding solutions to the problems caused by bad forest management.

Programme for the Endorsement of Forest Certification (PEFC)

The PEFC Council is an independent, non-profit, non-governmental organisation founded in 1999 which promotes sustainable managed forests through independent third party certification. The PEFC provides an assurance mechanism to purchasers of wood and paper products that they are promoting the sustainable management of forests.



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News publishing

Wolfgang Boss is to aid EMI Publishing's quest to turn European potential into global profit

Crazy Frog A&R hops on board with EMI

Deals

By Ben Cardew

EMI PUBLISHING'S BID to turn local repertoire into global gold sees it signing the man behind hits such as Crazy Frog's Axel F and Haiducii's Dragostea Din Tei to the role of senior European A&R consultant.

In his new role Wolfgang Boss will work closely with president of European creative Guy Moot and will be tasked with discovering songwriting talent with global potential.

Boss will also continue to lead B1 Recordings, a joint-venture label with Universal Germany which he founded in 2007. The label has already enjoyed hits with Pitbull and German pop band Eisblume.

Moot, also EMI Music Publishing UK president, says there is "incredible songwriting talent in Europe" and this will be an opportunity to discover writers whose work can be a success across the continent and beyond.

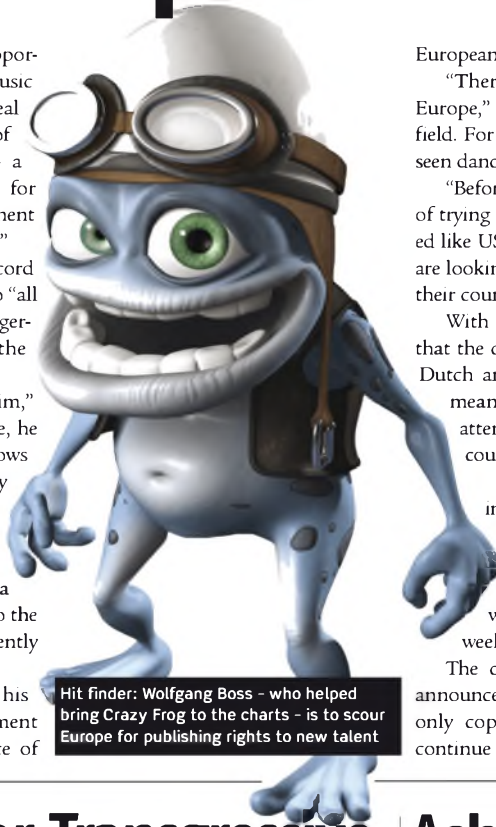
"Wolfgang has got the opportunistic eye for commercial music and at the same time he is a real A&R guy," he adds. "He is one of the new breed of A&R guys - a citizen of Europe, who looks for opportunities all over the continent that will work all over the world."

And despite Boss's proven record in pop, Moot says that he can do "all types of music", with Belgian singer-songwriter Milow one of the leading acts on his B1 label.

"I am very impressed with him," adds Moot. "He has good taste, he knows the industry and he knows Europe. He is constantly travelling. We love local repertoire and we are looking to do things that can travel."

The appointment comes a year after Moot was promoted to the pan-European A&R role he currently holds alongside his UK job.

Moot explains that both his promotion and Boss's appointment reflect the increased importance of



Hit finder: Wolfgang Boss - who helped bring Crazy Frog to the charts - is to scour Europe for publishing rights to new talent

European repertoire to his company.

"There is a lot of talent in Europe," he says. "It is a new playing field. For example, this year we have seen dance hits from Romania."

"Before Europe made the mistake of trying to make music that sounded like US and UK acts. Now people are looking for the cultural sound of their country to come out."

With this in mind, he promises that the closure of EMI Publishing's Dutch and Belgian offices will not mean the company is less attentive to talent from those countries.

"There is massive potential in Belgium and Holland and we want more of their work," Moot says. "We have a roster there, so we will be there every couple of weeks."

The closure of the two offices, announced earlier this month, means only copyrights and royalties will continue to be handled directly from

the Netherlands, while requests for sync deals will be processed by staff in Germany. A&R staff in the UK and Sweden will handle the interests of Benelux composers.

"People want to sign to a publisher which will connect their music to other territories. Some times the local offices wouldn't do that," Moot explains. "We are going to be very active in both Belgium and Holland. We think there is a lot of music to discover. And with the new set-up we will do the best job for these people to deliver them to bigger projects."

Boss, who launched his career as a DJ and club owner in Germany in the 1990s, adds, "With Guy, I intend to take the same business I have been in for many years - finding hits - and acquire the master recording and the publishing rights."

Already Boss has brought one big hit to the company, signing Edward Maya and Vika Jigulina, writers of European smash Stereo Love, to EMI.

Dual deal marks a first for Transgressive



TRANSGRESSIVE HAS SIGNED Puled Apart By Horses to simultaneous publishing and record deals - the first time in the company's history it has done such dual deals.

The worldwide publishing agreement with Transgressive Publishing will see the independent company look after the rights to the band's debut album *Back To The Fuck Yeah!* as well as future works.

Administration will be carried out by Warner/Chappell, with whom Transgressive has a joint venture deal. Transgressive co-founder and company director Toby Langley says the company's arrangement with the major offers

acts more choice than a conventional publishing deal.

"Our agreement with Warner/Chappell sees them look after administration of rights and any major sync deals with our artists, whilst Transgressive takes on a more A&R role, and focuses on independent syncs with small film and advertising companies," he says.

"We give bands the day-to-day attention expected by an independent publisher, while being able to provide the big opportunities offered by a major, thanks to Warner/Chappell's involvement - it's ideal."

The deal marks the first time a new act has signed to the organisa-

tion's publishing and recording arms at the same time and Langley says agreement will allow a lot of company "cross cohesion".

"When it comes to setting up syncs, it means that we can combine the release date of a single or album with a particular advert, for example," he explains. He adds that the company already has a number of ideas up its sleeve on how to exploit the band's material.

"My dream is to get a sync for them in a Seventies or Eighties-type horror film. I think their music is extremely well suited to this and would be much more interesting than your conventional sync."

However, he says the band's music would also be suited to appearances in computer games, adding, "We want to set up syncs which reflect the band's creativity and also target audience. Ideally we would like the band to be a group which introduces fans to a whole new genre of music."

PABH join acts including Johnny Flynn, Mystery Jets and Two Door Cinema Club on Transgressive Publishing's roster. "Transgressive Publishing is pretty unique in the fact that there does not seem to be much of a link between each act," Langley explains.

"But like all the acts signed to Transgressive Publishing, as well as being brilliant musicians, PABH are great songwriters and there is also a lot of potential for collaborations and bespoke compositions."

Ashcroft outlines plan to modernise MCPS services

PRS FOR MUSIC CEO Robert

Ashcroft (pictured) has outlined a strategy to try to turn around MCPS's declining financial fortunes, with plans to modernise its systems and make it Europe's most-efficient and high-performing service provider.



The plan comes after Ashcroft acknowledged in a speech at the MPA AGM last Thursday that he had been struggling to make sense how what he called "the leading provider of mechanical copyright processing should be obliged to how its head and seek life support from its sister society the PRS".

As a result of falling income for the MCPS, which has been hit by declining sales of CDs and other physical products, group losses at its owner the MPA widened in the year ending December 31, 2009 from £287,000 to £498,000.

The CEO said the MCPS's finances and the wider question of his organisation's overall strategy had occupied much of his attention since he joined in January, which led him to present a new European strategy to both the Alliance board and the joint boards in the past week.

The new strategy will result in MCPS modernising its systems in partnership with what he called a "Northern alliance" of collecting

societies. This, he said, would compete for business as "what I believe can be the most efficient and high-performing service provider in Europe".

He told the AGM held at PRS for Music's offices in central London, "This strategic direction was given the support of both the Alliance and joint boards and will form the basis of a new mid-range plan that will see us competing for CLAs (Copyright Licensing Agencies) - initially in a flexible partnership with NCB, the organisation that performs mechanical copyright processing for the Nordic societies, and later extending the partnership to others, which I hope will include GEMA."

Success was not guaranteed with any strategy, he said, but his aim was to restore the profitability of MCPS over a period of time, to retain its status as a voluntary UK monopoly governed by the Copyright Tribunal and to continue its alliance with the PRS in broadly its present form.

Elsewhere at the AGM, Peermusic managing director Nigel Elderton and Music Sales COO Chris Butler were re-elected unopposed as MPA chairman and deputy chairman respectively, while Elderton also becomes MCPS chairman, replacing Tom Bradley who is retiring.

News digital

ON THE WEB

www.musicweek.com

- Q&A with LimeWire CEO George Searle on his plans to go legit
- Piper Jaffray research claims App Store makes up just 1% of Apple profits
- Google rumoured to be planning music download and streaming subscription service

Ipsos MORI research finds Spotify and we7 are 'getting it right' for consumers

Streaming services on the ball as single-track options lag behind

Monetisation

By Eamonn Forde

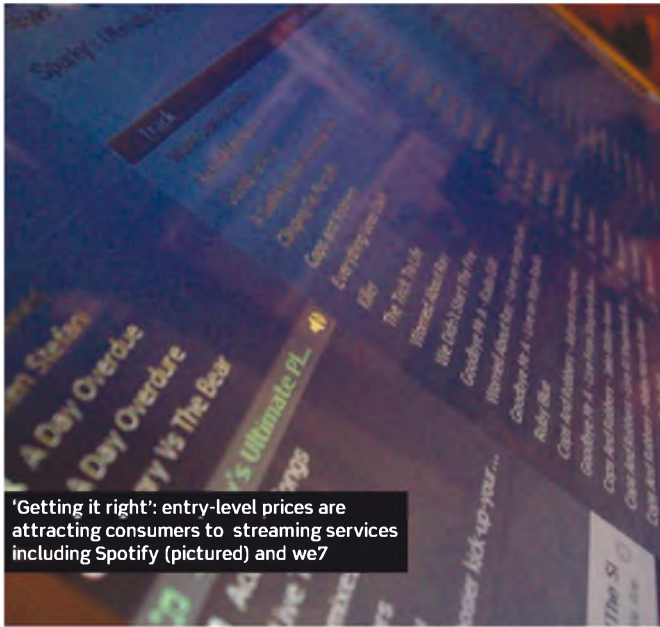
A-LA-CARTE DOWNLOAD STORES are significantly out of step with what consumers feel is a fair price – but streaming subscription services are reading the market more assuredly.

These are the findings of new research into the UK digital music sector by Ipsos MORI. The company's new Monetising Digital Content: Where Is The Market Today? report, released tomorrow (Tuesday), found that 45p is the optimum price for a single-track download while £4 a month for a streaming subscription service is the ideal price point for many.

This comes as Spotify recently revised its pricing to offer PC-only ad-free access for £5 a month, replicating a pricing tier introduced earlier in the year by we7.

Ipsos director Ian Bramley explains, "Year-on-year, the optimal price point [for downloads] hasn't changed. Interestingly, the price point hasn't been eroded since the advent of free [streaming services]."

The BPI reports that the average digital singles price in the UK was 80p last year, a slight increase from 74p in 2006. Despite this, there have been aggressive pricing strategies by iTunes' rivals, keen to dent its market domination. Amazon MP3, for example, has frequently offered



'Getting it right': entry-level prices are attracting consumers to streaming services including Spotify (pictured) and we7

downloads for as little as 29p each. The concern, however, is that such undercutting of prices is unsustainable in the long term, with services running downloads as loss leaders to gain a foothold in the market. This price brinkmanship also risks skewing public perception of the value of a download.

Bramley explains that 49p also emerged as the optimum price for catalogue title downloads. "It is interesting that consumers are not seeing new releases as a premium product compared to catalogue," he says.

Some within the industry have argued in the past that price flexibility is needed to stimulate catalogue sales online. PRS for Music chief economist Will Page, for example, found that, of 11m licensed tracks online in Europe, only 3m had been downloaded at least once, casting doubt over digital's ability to unlock the potential of the long tail.

Yet the Ipsos research suggests that consumers do not necessarily expect a price gulf to open up between new releases and older titles.

Going beyond downloads,

Bramley singled out streaming services Spotify and we7 for particular praise, for having low-cost PC-only price points that chime more closely with what consumers see as acceptable to pay.

"They seem to be getting it right for subscriptions in terms of the entry-level price," he states. "It is much closer in terms of the gap between where the consumers are setting the price and where the market is setting the price."

The report also found that, when measured against other media types – gaming, newspapers and films – music is clearly pointing the way for how the migration from physical to digital can be best managed.

While 45% of respondents prefer music on a physical format, 42% prefer it digitally. Comparatively just 32% prefer films digitally and only 11% would choose to pay to access newspapers on a non-physical format. This is partly because music has had a headstart in this field since the turn of the millennium but also because music has been licensed across a variety of services and business models.

"It is a symbolic figure for music where pretty much the same percentage of people prefer physical to digital," concludes Bramley. "Across all the entertainment categories, music really is leading the way."

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Digital news in brief

- The BPI has requested that Google remove search links to several filesharing sites including Megaupload, 4shared.com, Zippyshare, and MediaFire.
- US vice president Joe Biden has stated his government will target foreign pirate sites as part of a major new crackdown on IP theft.
- Controversial online music streaming service Muziic has delivered more than 250m streams since launching last March. The service aggregates streaming music content that exists on other sites such as YouTube, creating a central point where users can access and playlist music.
- Indie music discovery, download and community site GarageBand will close on July 15. Users can open an iLike account and have their existing account information ported across.
- Online ticketing company Ticketfly has bought events promotions and listing site Gigbot
- Hewlett-Packard has bought music streaming company Melodeo. The deal is estimated at \$30-35m (£20-23m).
- App store GetJar has raised \$11m (£7.3m) in a new round of funding. It has 70,000 different apps available for download.
- Spotify has signed a licensing deal with TuneCore meaning that any act, signed or unsigned, can now get their music on the streaming service.
- Premium video channel Vevo has launched a new channel, The Next Wave, to focus on emerging acts. It has also signed a content deal with digital distributor iGrooves.



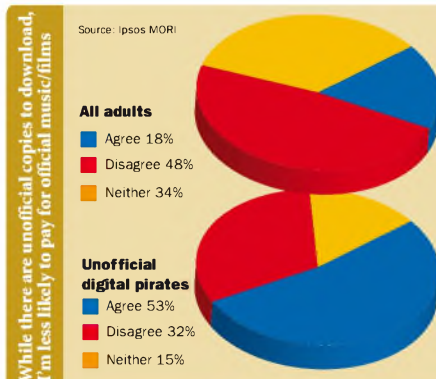
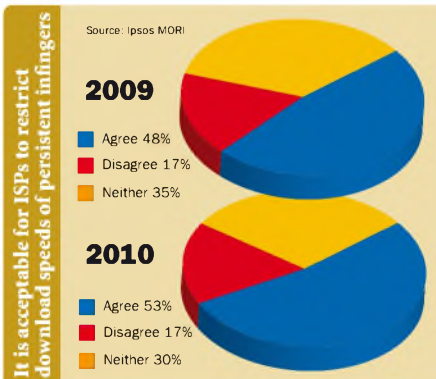
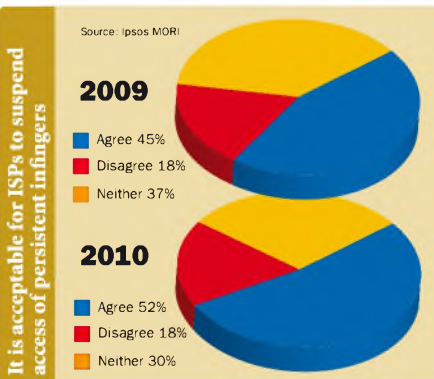
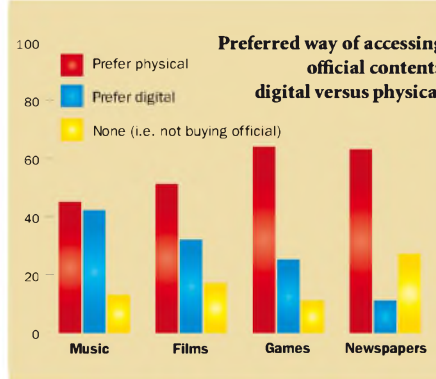
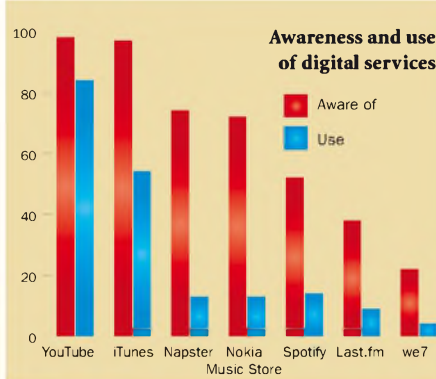
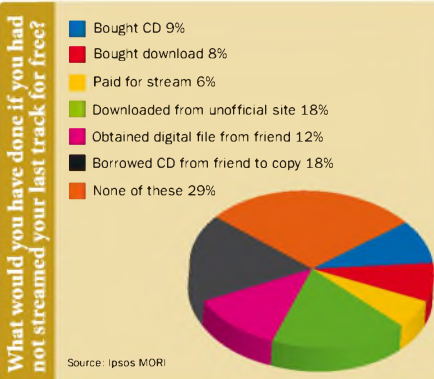
- Apple has sold 3m iPads within 80 days of the device being launched.

New services

- Bing Entertainment now offers streaming of tracks from Zune when users look for music on the Microsoft-owned search engine. Tracks can be played in full once (thereafter 30-second clips are available).
- Fairsharemusic will give 50% of all profits from downloads to nominated charities. It has 8.5m licensed tracks and prices start at 79p per download.

Apps round-up

- eFestivals Survivor (Ovi - free) Only compatible with Nokia touch-screen phones, this app features news feeds, a festival calendar and a "bar brain" to help you remember drinks orders.
- WunderRadio (Android - \$6.99) allows users streaming access to more than 50,000 radio stations worldwide for a one-off fee. The app is already available for iPhone, Android and Windows Mobile.



News diary

ON THE WEB THIS WEEK

VAT BLOW FOR MUSIC RETAIL



Brian Quinn: "The increase to 20% VAT is a wise one. Of course this would not have come about but for the lax policies of the Labour Government."

Peter Jarrett: "First move of a disturbingly naive Government. This could leave supermarkets as the only music retailer standing. The reason our economy is in a mess is due to a world recession which Labour were leading the world out of. Think I'll move to Greece..."

Neil: "Wise in what way? To hit the poorest people and smaller businesses the hardest in true Tory fashion?"

US TO TARGET FOREIGN PIRATE SITES

Michael: "Ya, well... we all know how stupid and irrelevant Biden is, so..."

Taking to the Florr

UNEARTHED

THE FORMER XENOMANIA HOUSE DRUMMER

Florrie is stepping out on her own, with the release of her Kitsuné records debut, *Call 911*, on July 19.

While still unsigned, the Kitsuné single will serve as an early introduction to the 21-year-old's solo talents ahead of her debut album next year.

Florrie has spent the better part of two years honing her talents at Xenomania, during which time she has performed drums on tracks for Girls Aloud, Kylie Minogue and the Pet Shop Boys among others. For her solo material she reached out to French disco star Fred Falke, who

has produced and co-written a number of tracks with Florrie, including the debut single.

While she has yet to conclude a long-term recording agreement, an independent team has been working with Florrie to build awareness online.

To this end, marketing consultancy firm XRL, which also manages Florrie, has made a number of tracks available for free from her official website (florrie.com). Currently four tracks are available online, with further remixes taking the total number of songs infiltrating the blogosphere to 13.

XRL marketing manager Julie Mason says this is part of a long-term strategy to create grass roots awareness of the artist and encourage people to discover her music.

"We're really putting all of our efforts online at this stage of the campaign, targeting blogs and social media platforms and trying to encourage traffic back to Florrie's official website, which is the hub really," she says.

"Obviously we are not giving all of her music away and Florrie is holding a lot of stuff back for

her album, but you need content to engage people."

The approach looks to be paying off, with Florrie's music picking up traction at Pitchfork, NME and The Fader and recently reaching the top five most-played chart on blog aggregator Hype Machine.

Meanwhile, a global modelling deal with Nina Ricci looks set to provide further leverage for Florrie, with her music lined up to soundbored the company's summer campaign.

Call 911 is released on July 19 on Kitsuné and also features on the French label's forthcoming Kitsuné x Ponymstep compilation mixed by Jerry Bouthier.

stuart@musicweek.com

Cast list

Management

Julie Mason, XRL

Press

William Rice, Carl Fysh, Purple PR

Online press

James Penycate, Brilliantly Different

Marketing

Paul Eades, Julie Mason, XRL

Label

Kitsuné



FLORRIE

Dooley's Diary



Football's not a matter of life and death – so get back in the meeting room...

MUSIC COMPANIES OPERATED ON A SKELETON STAFF, bands ceased their rehearsals and *Music Week*, well, went to the pub. And it was all in the name of football/national pride last Wednesday as **Don Fabio's boys struggled gloriously** past Slovenia. PPL had given its staff special dispensation to watch the game as had *MW*, which would have faced a **JT-style insurrection** had it not. But for one organisation it seems the fortunes of the national football team figured very low. UK Music, captained by **dogged midfield general** and Irishman Feargal Sharkey, whose team obviously failed to make South Africa, scheduled its weekly meeting to kick off at precisely the same time as those **red-shirted lions** began their 90-minute redemption in Port Elizabeth. West Ham fan and UK Music mouthpiece Adam Webb claimed music-industry work was more important than **Joe Cole's contribution** and feigned not to care he was missing the vital match. But at least legal counsel and Bayern Munich fan Florian Koempel caught **Germany's fluky win** again Ghana after the meeting wrapped... Talking of football, it had to come – and now it has arrived the prospect seems even worse than feared. No, we're not talking about a showdown with Joachim Low's German football team but the inevitable **vuvuzela song**. Yes, as if you hadn't heard enough of

those **infernal horns** over the last few weeks, UK dance producers The Voodoo Sellers have seen fit to produce *Blow That Vuvuzela*, which they claim is officially the UK's first commercially-available vuvuzela song. Now, we have nothing against a **novelty hit** but when even the people responsible describe the vuvuzela sound as "the monotone phenomenon", you have to wonder who's going to want to **swallow this one**... Staying with the football theme, MPA CEO **Stephen Navin** was on typical last Thursday when he **dressed up as a referee** for a World Cup of songwriters. The contest pitched 10 publishers against one another as they argued the merits of a particular songwriter or composer, among them Iagem's John Minch shooting for Karl Jenkins and Westbury Music's Paulette Long putting in a few decent tackles for Winston Riley, but they were no match for UK Music chairman Andy Heath who was rewarded for his painstaking research about Carole King (which basically involved him **printing out her Wikipedia profile** that morning) by lifting the trophy. However, Heath then managed to damage a tile in the ceiling when he **kicked a football into the audience** in celebration... Navin, meanwhile, in his AGM speech offered the assembled publishers everything from quotes

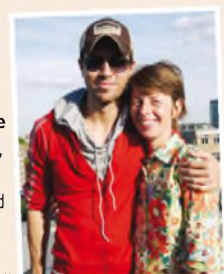
from The Tempest to his **impressions of Fabio Capello**, Cheryl Cole and X Factor winner Joe McElderry. Geoff Taylor and Alison Wenham: this is the standard we are now expecting from you at your own forthcoming AGMs... Springsteen-esque rockers **The**



Gaslight Anthem

proved they are a wonder in the kitchen as well as the recording studio last week, by whipping up a batch of **"I love HMV"** branded cupcakes (left) as a

thank you for the retailer's support for the band. Pictured here is HMV head of music Melanie Armstrong with one of the cakes in question. And, if you're reading boys, just remember we featured you lot last week. And **we love cake**... Also proving their nice-guy credentials are **Elbow**, who recently took time out from their busy recording schedule to open a new **Citizen's Advice Bureau** in Moss Side, Manchester. Main man Guy Garvey told Dooley the experience was "quite surreal" but they were all honoured to have their name on a plaque nonetheless... **Karen Simmonds** is, as you may know, departing Polydor to become MD of



Universal Music Strategic Marketing. To celebrate the occasion, she had a farewell bash on the roof of the major's Kensington HQ last Tuesday, where no less than **Enrique Iglesias** turned up (pictured below), looking suave as ever. There was also a video message from The Yeah Yeah Yeahs that our mole described as "tres amusant"... No lesser than **Amy Winehouse** (above) turned up at Proud Camden last week for the venue's second birthday and decided to have a little sing for good measure. During headliner Professor Green's new single *Just Be Good To Green* Winehouse **stormed the stage**, grabbed the mic and proceeded to sing the chorus; running off stage with a huge smile on her face as soon as the song was over. Green was, apparently, extremely excited. The reaction of Lily Allen, who originally featured on the song, goes unrecorded.

Features

BEST KLOOT FORWARD

One of Manchester's best-kept secrets is ready to make a determined assault on the mainstream as Elbow frontman Guy Garvey reunites with old friends I Am Kloot on the band's hotly-tipped new album



"When I heard the songs, they were just too strong, too honest... I think [John Bramwell] is one of Britain's best songwriters and we couldn't not be involved..."

GUY GARVEY, ELBOW

Releases

By Christopher Barrett

IT IS NEARLY A DECADE since Manchester's I Am Kloot's acclaimed debut album *Natural History* was released, a decade in which their undeniable talent has failed to be recognised with anything near the kind of sales that the band so richly deserve.

But 2010 could well be the year frontman John Bramwell, drummer Andy Hargreaves and multi-instrumentalist Pete Jobson reap the kind of mainstream reward that has so far eluded them.

Bookending I Am Kloot's career to date is the involvement of Elbow frontman Guy Garvey who, no stranger to receiving tardy just rewards, produced the band's debut album and returned to the desk alongside Elbow compatriot Craig Potter for Kloot's new album *Sky At Night*.

"It was the most enjoyable recording process that I have ever been involved in and I think Craig feels the same way," says Garvey who admits that he will be very surprised if *Sky At Night* fails to garner any awards this year.

Released on July 5, *Sky At Night* is widely regarded to be I Am Kloot's most commercially viable album to date and you only need consider the pedigree of the heavy-hitting new team backing it to know they mean business.

In January Wildlife managing director Ian McAndrew took over as the manager of I Am Kloot and set about launching the label Shepherd Moon, a joint venture between himself, Garvey, Potter and the band. McAndrew then met up with EMI Label Services' Europe VP Michael Roe whose company is overseeing the album's distribution in the UK and Ireland, while Big Brother's general manager Emma Greengrass looks after marketing, VP of promotions Kevin McCabe and the team at Parlophone handle promotions and Barbra Charone the PR.

According to John Bramwell, both Garvey and Potter put in the studio time on *Sky At Night* without asking to be paid until later – the agreement being that their efforts will be recouped once the album starts selling. While that decision illustrates the faith in which the Elbow compatriots hold in the work of I Am Kloot, Garvey does admit that the timing was far from perfect.

"When I first heard the demo recordings of the songs that John was doing, it really wasn't a good time for Craig and I to be working on someone else's record because the

success of our last album meant that it was time to knuckle down and work on another one as quickly as possible and ride the good fortune that we have had. But when I heard the songs they were just too strong, too honest – he [Bramwell] was singing about his life more honestly than ever. I think he is one of Britain's best songwriters and we couldn't not be involved."

The Elbow frontman and Bramwell's friendship stretches back almost 20 years to a time when a 17-year old Garvey rocked up to an open mic night at The Filling Station coffee shop in Manchester with his harmonica. "I played harmonica with John and was struck by how capable a performer he was. He brought some real sass and class to an otherwise tame night," recalls Garvey.

Having teamed up on *Natural History*, Garvey and Bramwell remained friends in the subsequent years while the duo's bands saw their popularity see-saw before Elbow's career went in to overdrive on the back of the release of 2008's Barclaycard Mercury Prize-winning album *The Seldom Seen Kid*.

Elbow's soaring career trajectory meant Bramwell and his bandmates were forced to play a waiting game before they could pin down some time in Salford's Blueprint Studios with Garvey and Potter, but the enchanting results, which mix atmospheric string-led production with Bramwell's raw and romantic sentiments have proved worth the wait.

"We wanted to work with them again before *Sky At Night*, but it has always been a question of logistics and time. This time we said we would wait and I am very happy we did" says Bramwell.

Bramwell put the time to good use, travelling up and down the country literally road testing the new material and trying out new melodies during solo performances at tiny clubs and bars throughout the UK. It is an experience he enjoyed to such an extent that he is considering repeating it every year.

"There is something intimate as well as expansive about our songs and I like to find that level with an audience. One of the reasons I like to go out and do nine or 10 gigs on my own is that it is complete free flow, just me, the guitar and a small audience," says Bramwell.

A great raconteur, Bramwell has an ability to hold an audience's attention no matter how big or small the venue with both his witty between-song banter, and more importantly, the moving realism of his lyrics. On *Sky At Night*

his subject matter ranges from insomnia to alcoholism, songwriting to society's woes.

Garvey points out that if people are interested in listening to a songwriter that has really lived, then Bramwell has lived more than most. "He has had many different lives and all of it has been centred around his inability not to write songs," says Garvey. "He can't help it, he is a true artist. His priority at all times is how life events will translate into song."

While I Am Kloot's sound has always steered toward stripped-down instrumentation and gutsy lyricism, with Garvey ostensibly recording the band's debut album live, *Sky At Night*'s richly layered instrumentation provides an enchanting musical backdrop that evokes smoke-filled, bohemian Parisian nightclubs while taking nothing away from the power of Bramwell's writing.

"I saw the film *La Vie En Rose* and loved the mood. I remember writing *To The Brink* straight after watching it," says Bramwell, who admits to being influenced by the mood of pre-war Berlin, vaudeville and burlesque.

"Andy's flamboyant drumming and Pete's bass playing, which does the job of a string section a lot of the time as well as a bass, create these outrageous almost strip-joint grooves," says Garvey. "It was important we retained that sound on *Sky At Night* and that the songs were treated like classics – so each individual track was treated totally differently, whether it was adding something that sounded like it was from the late Sixties, something from Woodstock, or adding some finesse. The thing that brings the songs together as one 40-minute piece of work is John's writing – brutal honesty next to the dark humour."

Opening *Sky At Night* and proving its first single is the track *Northern Skies*, perhaps I Am Kloot's most optimistic song to date it is playlisted at stations including Radio 2, 6 Music and XFM and is a song Bramwell believes sets the scene for the feel of the album.

"I have been writing since I was nine and I think because of some of the lyrics on our first three albums, some people see me as a barbed songwriter and get off on that. I didn't want to put myself in that kind of cul de sac, of that being the only kind of song that I write. I felt perhaps that I hadn't done anything that optimistic. It's a difficult one to do without being twee but that's the kind of thing that I wanted to express with *Sky At Night*. Mind you, it comes through me so it still sounds a little bit down to be honest," he laughs.

ABOVE

Reaching for the sky: together since 1999, the Manchester trio are hoping fifth album *Sky At Night* (inset) finally gains them mainstream attention

Features

TAG TEAM LEADER

Andrew Fisher has led music-recognition service Shazam for half of its 10 years in business, a period marked by a huge explosion in the company's global influence. But how did Fisher and Shazam ensure it was their company that rose to become one of the most powerful names in mobile music?



ABOVE
Coming of age: in 21 years, Andrew Fisher has gone from managing floppy-disc content to leading a company that aims to capture 250m users worldwide

Masterclass

By Eamonn Forde

SHAZAM IS APPROACHING ITS 10th ANNIVERSARY and has recently reached a number of key milestones. It now has 75m users across 200 countries and, between them, they have tagged more than 1bn songs.

Initially offering music-recognition service to mobile-phone users who dialled its 2-5-8-0 shortcode, Shazam has since evolved to ride the app wave, find a place on every major mobile platform and on more than 350 mobile networks around the world.

Currently Shazam is adding a staggering 750,000 new users a week and is well on course to reach 100m this year. It has ambitions, however, to increase this figure to 250m users and sees China, Latin America and Asia as its key growth areas in the coming years.

Andrew Fisher took over as CEO of Shazam in 2005 and has steered the company through its most intensive period of innovation and growth. His company can now boast an estimated 90% share of the mobile-recognition market globally, despite competition from the likes of TrackID and SoundHound.

Fisher himself started in new media 21 years ago, putting content on floppy discs before moving into CD-ROM publishing. A move to InfoSpace was to bring him, indirectly, into the music business.

The company offered a white-label service to provide content for the emerging online brands in the first dot-com boom. Back at the turn of the millennium the move,

inevitably, led to involvement in mobile and music via the nascent polyphonic ringtone format.

InfoSpace started buying games businesses and began looking to acquire music companies – this is when Shazam first came on to Fisher's radar – but “not as an acquisition opportunity for InfoSpace”, he explains. The company was looking for a new CEO and so after six years with InfoSpace Fisher left in 2005 to join Shazam.

Shazam is now much more than “a pub-quiz music application where people were using it to find out the name of songs,” says Fisher who explains that it sees a conversion rate of 8-10% of people tagging tracks who then go on to buy them. It is now driving an average of 200,000 track downloads a day.

Music Week spoke to Fisher in Shazam's new Hammersmith offices – so new that he was still working out how to divert his office phone to voicemail – to outline the 10 rules that have made his company one of the most powerful and influential names in mobile music.

Joining the dots between all the partners creates new opportunities, formats and audiences

For us, speaking to handset manufacturers led to two things. The first is that we started building applications as we know them

today. The second thing was that we started to get pre-loaded on the phones for consumers by some device manufacturers. There wasn't a lot in the music category and so Shazam caught the imagination of both the consumers and the operators. We then launched the app for the iPhone and that was the real inflection point for the company – especially in North America. We got a lot of support from Apple in terms of TV advertising.

Be first and be on every platform

We were on the Apple App Store on the day of launch and have been on many other app stores on their day of launch since then. We were the third biggest app on Android (left) when it launched and the biggest app on RIM/BlackBerry when it launched. This has certainly been a key ingredient in our success but there are a couple of other factors here.

We have 75m users but we would never have got to that figure on the iPhone alone. We are on every major mobile platform and we are across over 350 mobile carriers in 200 countries. We are platform-agnostic and have first-mover advantage; but it's also down to the breadth of distribution. When you put those ingredients together you can build a sizeable audience in a very short period of time. But, being a small company, it



took us four years to build that footprint of apps across all those different handsets.

Our vision is to be ubiquitous. We see the mobile-phone market as being three times of the PC market by the end of 2011. We want anyone, anywhere, at any time to engage with music and that is why we invest in all these different platforms.



Go free – but only to a point

When Apple opened the App Store, our thinking was to keep it simple and get it out there to be part of the launch. We didn't anticipate it was going to go as fast as it went on the iPhone platform. On our other deployments, we were charging (pictured above). As we are a company trying to build a brand for the longer term in music, it was important that we try to converge the pricing across all these different platforms.

We didn't want to make one consumer feel disadvantaged that they had to pay. We spent six months moving very quickly to get a model into the market that was a combination [of free and paid].

With hindsight, the free model worked tremendously well for us. It wasn't a Machiavellian plot. We just thought it was an exciting platform and we wanted to be there. The easiest decision to make is to offer something for free but we didn't anticipate that it was going to go quite as fast as it did.

Treat your name as a verb and it will become one

We initially called it "tagging" and we still talk about "tags", but we consciously tried to position "Shazam" as a verb. We absolutely felt that we could develop a category and have our name associated with that behaviour. We are big believers in democratic advocacy. You cannot tell a consumer what is hip and cool. They feel they have to have discovered a service and they get a badge of honour as a result within their peer group. That's very hard to do from a marketing perspective.

Keep pace of market developments

We are an example of a technology that was ahead of its time. If you are bringing a new product to market, you need to be very clear in your own mind about how long it will take the consumer to embrace what it is you are offering.

One of the reasons we have become as successful as we are today is because of iTunes and other stores launching full-track purchasing on the web and then moving to price parity on mobile. We were trying to build a trusted brand on a service that works every time but what we didn't want people to have through their Shazam experience was to pay £3 for a download and then get a charge of £7 for downloading a 3MB file to their handsets. Unlimited data tariffs, better devices and content at price parity with the web were all drivers.

It is not all about smartphones and Western markets

This is why we invest in mid-tier and low-end handsets. We are across the whole of Latin America and India, we have launched in China and we are in Asia-Pacific, Africa and the Middle East.

The majority of devices there are the lower-end ones, but you can still have some experience with music on them. There is limited internet access in many of these countries so the mobile becomes the preferred devices for digital music consumption there. The benefit for us in investing in these markets is that we are building a very big audience in each and developing a very large catalogue of localised content.



You have to be current every Saturday night

The biggest challenge for us is that we have to be current on not just pre-releases but also unsigned acts. People use Shazam in bars and nightclubs and what is being played in a club on a Saturday night is likely to be on vinyl and could be unsigned. The consumer doesn't know they are unsigned so our challenge every Saturday night is that we have to be current in 200 countries around the world, particularly in certain genres of music. That's a massive challenge for local content sourcing.

The great news for us is that it's a great differentiator for the service and for the record labels they can see what is being tagged over the weekend. That will often lead to either a re-release or an act being signed.

Hire a world-class team

We believe in what we call human capital. People talk about technology and other assets within business – but the most important factor for us is our people. It genuinely is. The music sourcing we do is through personal relationships and making sure we are giving something back in return. The software engineering is around the talent people have in a very difficult sphere of technology. Being there first and knowing what the future trends will be are marketing challenges. That relies on top talent in your team and attracting the best and the brightest.

We are competing against some of the biggest companies in the world for talent. There is a finite talent pool, a lot of which is focused on the west coast of America. We will not stop our search for the best candidate for the job based on geographic boundaries. We work very hard on that. We are talking about changing consumer behaviour on a worldwide basis and that is highly attractive to the staff here. They are creating a phenomenon. We are a relatively small company so that means everyone in the company can have a big influence on creating this global phenomenon. People find that incredibly stimulating.

Check the quality of investors and move to influence decision makers

As an entrepreneur, you need to understand that you shouldn't want to just take money off someone; you should want to understand what's behind the money. Either that's you being convinced that the people making the investment are going to use their experience to help you grow or there is something else that they bring to the table that you see a lot of value in.

It is difficult, when lots of people are chasing to invest in you, to determine where the real quality lies. It's also incredibly hard when you're getting a lot of doors closed on you and nobody believes your story. You want to cultivate interest but you don't want to take the first money that comes along; you want someone who can add value beyond the cheque you need to run the company.

The earlier people can start to build relationships with

"The biggest challenge for us is that people believe Shazam works every time... we are very conscious that we have a trusted brand in music..."

ANDREW FISHER, SHAZAM

investors, and allow those investors to see how you perform, the easier it is then to receive an investment from them and structure it on good terms for the company. We launched directly to the consumer to start with. We realised very quickly that mobile is a complicated landscape and is very resource-intensive. We needed the support of the mobile operators and the important thing was to convince them that music was what we call a "champion category" and that, alongside games and personalisation, they should invest in music. We were fortunate as lots of operators saw that they service added value and so were interested in promoting it.

Listen to your customers

We get great feedback today because we are a consumer-facing company. If people don't like an aspect of Shazam, they'll tell us. The fortunate thing is that they'll also tell us what they do like. If they don't like some of the features, we'll take them off. In the new world of app stores, with user reviews and message boards, it's very easy to get feedback; and you have to take that feedback very seriously.

We had 120,000 reviews of the iPhone app in the first 12 months. We couldn't look at all of them, but we looked at the majority and that makes it really easy to understand where we go next as a company. Users asked us why they couldn't integrate Shazam with their Pandora and Last.fm accounts. So we added that functionality to the Shazam Encore app and observers said it was a great idea. But consumers were asking us to do it months before we launched Encore.

The biggest challenge for us is that people believe Shazam works every time – but it doesn't work every time. That's just the perception and implicit within that is the brand and the brand value. So whatever we do as a new product line or way to evolve the service, we are very conscious that we have a trusted brand in music. That's what we want to protect at all costs.



ABOVE AND BELOW
Pastures new: Fisher beds in at Shazam's new Hammersmith offices

Features

FIVE-STAR PERFORMANCE

In the first of a series of quarterly reports examining the results of music-industry advertising across a range of media platforms, Music Week looks back at effects of marketing investment in quarter one

Media advertising

By Charlotte Otter

FIVE

RIGHT
Hey big spenders: Fleetwood Mac topped the list of Five clients with a £63,101 Q1 advertising spend for their best-of collection

LADY GAGA, GLEE CAST AND JLS benefited from the most effective TV advertising campaigns in quarter one according to research compiled by media trend analysts ESP Marketing.

By cross referencing OCC sales data and Broadcasters' Audience Research Board viewing figures via its own bespoke system, ESP's research illustrates how much is being spent on a TV campaign, how many people are viewing the ads and the number of sales that are generated as a result. In this first quarterly examination of just how well the music industry's money is being spent on TV marketing ESP's figures show the top 20 albums that enjoyed an investment of more than £50,000 on television advertising, the number of people who saw them (per thousand), and the number of viewers who then went on to buy the album by channel (see chart opposite). It puts Lady GaGa's *The Fame* on top with *Glee's* Season One compilation and JLS' eponymous album close behind.

ESP data for the first three months of 2010 also illustrated that Channel Five was the unlikely success story of the period with the station experiencing a year-on-year rise in investment from record labels of 29.11% against the wider trend of a decline in marketing spend across the TV sector as a whole.

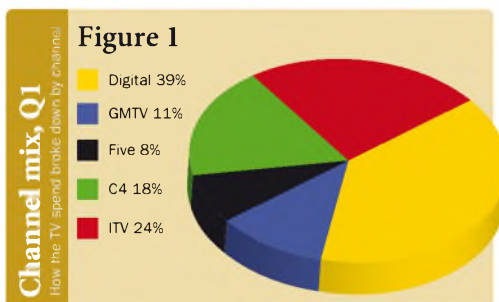
Despite Five's rise in revenues in Q1 of all the terrestrial channels it still receives the smallest advertising investment. Yet ESP research shows that the station's audiences are far more responsive to what they see on their screens, and are more likely to buy albums advertised on that channel than any other.

During Q1 only Channel 4 joined Five in experiencing a rise in investment from major labels, although that rise, of only 2.60%, was considerably smaller than its rival, while ITV, GMTV and the digital stations all saw a drop in funding of 8.81% or more.

Investment per channel Q1 2009/10

Channel	Cost		Cost
	Jan 01.09 - Mar 31.09	Jan 01.10 - Mar 31.10	
ITV1	3,150,274	2,872,620	-8.81
C4	2,681,207	2,753,219	2.60
S4C	12,022	6,188	-48.53
Five	537,665	694,182	29.11
GMTV	1,234,146	1,077,000	-12.73
Multi-channel	4,024,964	3,599,329	-10.57
Network/All	11,640,278	11,002,538	-5.48

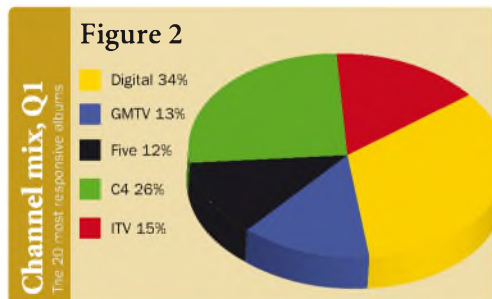
ESP's findings show that Five only experienced 8% of all television spend from major labels, compared to 11% on GMTV, 18% on Channel 4, 24% on ITV and 39% on all other digital channels, including More 4, E4, ITV1 and 2, Virgin and Sky (see Figure 1, below).



ESP Marketing director Steve Chapman says ITV's strong position in the market comes from the station's former dominance in terrestrial television viewing figures. "Before digital television really took off, ITV was the main channel for labels to advertise their records on, and this resulted in the channel having a proven success rate of selling albums," explains Chapman. "However the last 10 years has seen the channel experiencing a loss in viewers as digital TV becomes ubiquitous; but there is still an attraction to ITV as a place to spend money on advertisers."

Chapman says this is partly to do with the audience figures the channel can draw from shows such as *The X Factor* and *Britain's Got Talent*. But the last quarter has seen ITV audiences fail to respond to the adverts, with only a 15% share of impacts within the 20 most responsive campaigns.

"A third of their viewers have gone and that third contained a reactive component to advertising," he explains. "Those left on ITV watch the ads but are not affected by them in the same way and as a result are less likely to respond."



He compares ITV's low reaction figures to the high response rates experienced by Channel 4 viewers at 26% and Five's viewers at 12% (Figure 2, above) placing the two stations as much more attractive propositions to promoters - with the added bonus of low advertising rates compared to competitor ITV.

However, although the general assumption would be that

the responsiveness of the two station's audiences is linked with their younger demographic, Chapman says this is not the case and instead points to the top 10 best-selling albums advertised on Five in the first quarter to prove his point.

Big spenders Five's best clients, Q1

Artist / Album	Advertising spend
1 Fleetwood Mac Best Of	£63,101
2 Andre Rieu Forever Vienna	£61,098
3 George Benson Love Songs	£43,564
4 Various The Brit Awards 2010	£28,915
5 Various Loving You	£28,669
6 Amy Macdonald A Curious Thing	£25,137
7 Peter Andre Love Songs	£19,355
8 Mumford & Sons Mumford & Sons	£19,180
9 Various Alvin & The Chipmunks 2	£18,522
10 The Temper Trap Conditions	£18,353

These include Fleetwood Mac's *The Best Of* in pole position with Andre Rieu's *Forever Vienna* CD/DVD boxset, George Benson's *Love Songs* and the yearly Brit Awards compilation album coming in at second, third and fourth places respectively. It was the first year that promoters for the Brit Awards album spent much more on Five, Channel 4 and digital promotion rather than its traditional big spot at the end of the Brits on ITV - and it resulted in the fastest-selling Brits compilation on record.

Elsewhere the chart sees the Alvin And The Chipmunks soundtrack (pictured below) in ninth place while Mumford & Sons' debut, Peter Andre's *Love Songs* and Amy Macdonald's *A Curious Thing* are in eighth, seventh and sixth places respectively.

"The top 10 displays quite a mix of artists with Fleetwood Mac and Andre Rieu sitting alongside the Chipmunks soundtrack. This shows that the responsiveness of viewers to the albums advertised has more to do with diversity of the adverts and the age range of the viewers they appeal to than just appealing to a younger group of people," says Chapman.



Source for all charts and data: ESP Marketing, © 2010

Top 20 albums spending £50,000+ Ranked by sale per thousand impacts (*SPKI)

Artist / Album	Spend	Impacts (000)	ITV	C4	Five	GMTV	Digital	Response (SPKI)*
1 Lady GaGa The Fame	£68,447	15,459	37	16	18	22	8	30.4
2 Glee Cast The Music - Season One Vol 1	£65,620	15,797	14	44	0	0	43	14.6
3 JLS JLS	£58,376	16,906	4	24	17	6	51	8.3
4 Paolo Nutini Sunny Side Up	£235,806	65,011	8	40	2	11	41	6.6
5 Florence + The Machine Lungs	£274,955	66,868	31	42	4	13	11	6.3
6 Alicia Keys The Element Of Freedom	£248,923	68,256	0	38	12	3	49	5.8
7 Boyzone Brother	£114,456	41,277	54	0	11	11	24	5.6
8 Mumford & Sons Sigh No More	£147,096	40,220	0	37	16	12	35	5.4
9 Robbie Williams Reality Killed The Video...	£79,345	23,372	19	15	13	19	36	5.3
10 Gorillaz Plastic Beach	£51,377	24,712	3	48	22	0	28	5.0
11 Rihanna Rated R	£92,827	29,573	3	10	17	15	56	4.5
12 Paloma Faith Do You Want The Truth...?	£91,711	23,596	0	56	6	10	30	4.3
13 Ellie Goulding Lights	£44,737	18,826	0	10	0	7	85	4.2
14 Jay-Z Blueprint III	£86,507	21,832	15	32	16	1	39	4.2
15 Glee Cast The Music - Season One Vol 2	£87,927	25,806	0	35	12	0	54	3.9
16 Various Alvin & The Chipmunks 2 OST	£56,431	28,795	3	0	31	24	41	3.9
17 Ke\$ha Animal	£64,117	17,769	0	40	22	0	39	3.6
18 Corinne Bailey Rae The Sea	£70,711	18,490	0	35	5	19	41	3.3
19 Pixie Lott Turn It Up	£193,872	60,673	22	7	19	22	31	3.0
20 Michael Bublé Crazy Love	£258,067	218,910	21	21	12	21	28	3.0
share of top 20 albums' spend per channel			14.80%	25.90%	11.90%	13.30%	34.10%	

"It has to be borne in mind that Channel Five has a Sunday afternoon film slot and the artists being most heavily advertised are Fleetwood Mac and Andre Rieu. These are not records brought by young people with a disposable income, these are albums brought by a far wider age bracket which results in less of a 'windfall component' and rather people who respond to offers."

Other figures released by ESP Marketing show the top 20 albums which enjoyed an investment of more than £50,000 on television advertising, the number of people who saw them (per thousand), and the number of viewers who then went on to buy the album by channel (see above).

Chapman also points out that while Lady GaGa's The

Fame, Glee's Season 1 compilation and JLS' eponymous LP are the subjects of the TV campaigns that generated the most sales per thousand impacts, the response rate for the trio is above six sales per thousand impacts - which suggests their sales success is not just down to being backed by a TV advertising campaign.

"It would be naïve to imagine TV is the only driver of sales," Chapman says. "TV is lubrication not fuel and best used in conjunction with a well-planned PR campaign, plugging and, of course, good product. That said, response rates are pretty consistent at levels above six sales per thousand TV viewers, so other aspects of the campaign are clearly doing a lot of the work. Still, there is a

pattern of channel use for the most responsive albums which differs greatly from the overall market. We can learn a lot from that."

"None of the top three were new albums in this quarter, unlike some of the releases further down which were launched in this period and needed advertising," he adds.

The company's findings also show the majority of record labels have slashed their budgets for TV advertising, with only Warner bucking the trend and investing more into marketing (see above right).

But Chapman says it is difficult to say exactly why Warner has increased spending on TV promotion by 117.40% while other labels cut back. "It's a chicken or egg scenario," he explains.

"Are they doing well because they spend more on television advertising or do they spend more because they are successful? It's hard to tell. However, the results speak for themselves. Last year their first-quarter market share was only 10%; now this has increased to more than 15%."

He adds that TV's share of media (not including online) advertising spend has been steady falling and experienced a drop of more than £637,500 on the same quarter last year. However, radio is the medium worst affected by advertising cutbacks from the music industry and has seen its income almost halve, and its market share plummet from 4.6% to 2.7% year-on-year.

Only outdoor advertising saw a surge in revenue during Q1 2010, increasing its slice of the pie by 4.1% and overtaking radio spend. Chapman says the decrease in radio is due to the tightness of advertising budgets and adds, "A record promoter will always look at advertising on TV and in key press titles as the returns can be almost guaranteed. However, if they then decide to experiment in online advertising, for example, then they will take from radio's budget as it is less of a certain medium when it comes to responsive sales."

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1. STEREOS Summer Girl Universal Music Canada

Contact Carol Wright | carolewright@umusic.com



Even before Stereos' self-titled debut CD had hit the stores, the band's first single Summer Girl was certified double platinum courtesy of downloads. And three months after its release, Stereos had a gold plaque on their walls.

Follow-up single Throw Ya Hands Up duplicated this success and was also certified double platinum while third single Turn It Up is already gold. They have been stacking up award nominations and have already celebrated three number one videos at Canadian cable TV channel MuchMusic. The band is currently touring in the US to support their forthcoming album, to be released by Island Records, and are gearing up to take their music global.

www.wearstereos.com

2. METRIC Gimme Sympathy Metric Music International

Contact Jake Sheppard | jake@ilovemetric.com



Off the back of Juno success this year – winning alternative album and best group/artist awards – the band intend to replicate this success in the UK. Having penned

the title track for the new Twilight film out this summer and rereleased fourth album Fantasies in a deluxe format to coincide with sold-out London shows at Shepherd's Bush Empire and Koko last month, 2010 could be the year that sees Metric step into the big league in the UK. What is more, the band are doing it on their own terms, releasing Fantasies on their own Metric Music International label.

www.ilovemetric.com

3. JESSICA LOREN DNA TAB Records

Contact Bob Telaro | bob@btmusic.ca



Loren is a gifted 18-year-old from Montreal and her debut album Lavender Walls, produced by veteran Canadian producer Tino Izzo (Celine Dion), is already released digitally with a physical release set for autumn 2010 across Canada.

In Izzo's words, "Jessica has one of these undeniable tones and deliveries; she gets it." But if her producer is certainly biased, others feel the same way about her music: "My job is to actually say what is a radio hit and what is radio ready. You just heard it," said radio DJ Sid Olivera. Loren is now seeking album licensing and individual sync outside Canada for Lavender Walls.

www.jessicalorenmusic.com



4. PATRICK WATSON Big Bird In A Small Cage Peacefrog

Contact Phil Vernol | phil@peacefrog.com

Patrick Watson & The Wooden Arms (pictured above) first came to the world's attention when second album Close To Paradise won Canada's prestigious Polaris Prize in 2007, beating the likes of Arcade Fire and Feist. Watson's brand of dreamy urban-folk has been slowly winning over all who hear it and this success led him to write and feature on The Cinematic Orchestra's highly acclaimed 2007 album Ma Fleur. Close To Paradise was rereleased by Peacefrog in 2009 in conjunction with their third critically acclaimed album Wooden Arms. Patrick Watson & The Wooden Arms play London's Tabernacle on July 5.

www.peacefrog.com

5. NIKKI YANOFSKY God Bless The Child Decca

Contact Alex Cowan | alex.cowan@umusic.com



Described by Quincy Jones as "from heaven", jazz prodigy Nikki Yanofsky sprang on to the international scene aged just 12 headlining at the Montreal Jazz Festival. Still only 16 she has already played the Carnegie Hall and collaborated with Wyclef Jean. Her big break came when she sang I Believe at the 2010 Vancouver Olympics ceremonies. That led to a quadruple-platinum single in her native Canada, becoming the country's fastest-selling debut for any artist. Her eponymous debut album for Decca includes collaborations with Norah Jones' Grammy-Award-winning songwriter Jesse Harris and swinging, soulful renditions of jazz songbook standards. With a UK release in November, Yanofsky is destined for big things.

www.nikkionline.ca

6. HAYLEY SALES More Than You Know Universal Music Canada

Contact Carol Wright | carolewright@umusic.com



Canada's very own singer/songwriter sweetheart returns with second album When The Bird Became A Book. The follow-up to her debut release, the self-penned and self-produced Sunseed, which spawned the number one hit

What You Want, the new album is also recorded at her home studio on her family's Vancouver Island organic blueberry farm. It features guest appearances by G Love and Donovan Frankenreiter and includes the first single More Than You Know and the environmentally-conscious anthem Not In His Garden.

www.hayleysales.com

7. PLANTS AND ANIMALS The Mama Papa Secret City Records

Contact Justin West | justinwest@secretcityrecords.com



The Mama Papa sees Montreal power-trio Plants And Animals at their smoothest, while still showcasing the style and catchy songwriting that has seen their fanbase growing by the day. The band have been known at least partly as early

1970s analogue revivalists (and there is certainly a good deal of sonic warmth here), but The Mama Papa seems to take that project a step further in time, recalling Remain In Light-era Talking Heads with its slick riffs riding atop some very quick and clean percussion.

www.secretcityrecords.com

8. HENNIE BEKKER: Freefall (dba mix) Abbeywood Records

Contact Steven Saffer | steven@abbeywoodrecords.com

Hennie Bekker returns to the dance music spotlight with the release of a euphoric trance remix of Freefall, a track from his album Moving On, released this week. Bekker is a Juno Award-winning composer whose discography of more than 50 albums includes six gold and 10 platinum Canadian certifications. His eclectic career spans decades, continents, generations and genres. Best known for his African Tapestries, Tranquility and Kaleidoscopes album series, Bekker has a history as a leading composer and arranger for film and television, and is one of the most respected figures in South African music.

www.henniebekker.com



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Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews

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

Out this week

Singles

- **Justin Bieber** Somebody To Love (Def Jam)
Previous single (chart peak): Baby (with Ludacris, 3)
- **Sarah Blasko** I Never Knew (Dramatico)
Previous single: Debut single
- **Bon Jovi** When We Were Beautiful (Mercury)
Previous single: We Weren't Born To Follow (25)
- **Broken Bells** The Ghost Inside (Columbia)
Previous single: Debut single
- **The Dead Weather** Blue Blood Blues (Third Man/Warner Bros)
Previous single: Treat Me Like Your Mother (did not chart)
- **Enrique Iglesias** I Like It (Interscope)
Previous single: Tired Of Being Sorry (20)
- **Sean Kingston And Justin Bieber** Eenie Meenie (RCA)
Previous single: Face Drop (Kingston solo, 56)
- **Lady GaGa** Alejandro (Interscope)
Previous single: Telephone (with Beyoncé, 1)
- **Leddra Chapman** Summer Song (ALC)
Previous single: Debut single
- **Meat Loaf** Did You Ever Love Somebody (Mercury)
Previous single: Los Angelosers (did not chart)
- **Kate Nash** Kiss That Grrrl (Fiction)
Previous single: Do-Wah-Doo (15)
- **Noisettes** Ever Fallen In Love (Vertigo)
Previous single: Never Forget You (20)
- **Tinashe** Zambesi EP (Island)
Previous single: Mayday (did not chart)

Albums

- **Laurie Anderson** Homeland (Warner)
Previous album (first-week sales total/total sales): Bright Red (1,138/6,567)
- **Evermore** Evermore (Warner Music)
Previous album: Dreams (n/a)



- **K'naan** Troubadour (Polydor)
Previous album: The Dusty Foot Philosopher (108/1,233)
- **Rick Ross** Teflon Don (Mercury)
Previous album: Deeper Than Rap (112/2,750)
- **Scissor Sisters** Night Work (Polydor)
Previous album: Scissor Sisters (21,406/2,711,752)
- **Zero 7** Record (Atlantic)
Previous album: Yeah Ghost (5,823/14,951)

Out next week

Singles

- **30h13 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)
- **The Boy Who Trapped The Sun** (Katy Geffen)
- **Ciara feat. Ludacris** Ride (LaFace)
- **The Coral** 1000 Years (Delatonic/Coop)
- **Eliza Doolittle** Pack Up (Parlophone)
- **Filterwolf** Nocturne - Part 2 (Process)

- **Florence + The Machine** Cosmic Love (Island)
- **Foals** Miami (Transgressive/Warner)
- **Jamie Foxx** Winner (1)
- **Health** Disco2 (Co-Op/City Slang)
- **Hot City** Another Girl (Moshi Moshi)
- **I Am Kloot** Northern Skies (Parlophone)
- **The Japanese Popstars feat. Jon Spencer** Destroy (Gung-Ho/Virgin)
- **JLS** The Club Is Alive (Epic)
- **Kelis** 4th July (Fireworks) (Interscope)
- **Korn** Oildale (Leave Me Alone) (Roadrunner)
- **The Lucinda Belle Orchestra** Dodo's Blues (Island)
- **Miike Snow** The Rabbit (Columbia)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)
- **Mystery Jets** Dreaming Of Another World (Rough Trade)
- **Alan Pownall** Colourful Day (Mercury)
- **Lee Ryan** I Am Who I Am (Geffen)
- **School Of Seven Bells** Windstorm (Full Time Hobby)
- **Sia** Clap Your Hands (Monkey Puzzle/RCA)
- **Tired Pony** Dead American Writers (Polydor)
- **Thomas White** Accidentally Like A Martyr EP (Cooking Vinyl)

Albums

- **James Apollo** Til My Feet Bleed (No Alternative)
- **Au Revoir Simone** Night Light (Moshi Moshi)
- **Big Boi** Sir Luscious Left Foot (Def Jam)
- **Bombey** Black Keys (Exile On Mainstream)



- **Cherry Ghost** Beneath This Burning Shoreline (Heavenly)
- **DM Stith** Heavy Ghost: Appendice (Asthmatic Kitty)
- **Feeder** Renegades (Big Teeth)
- **The Game** R.E.D. (Geffen)
- **I Am Kloot** Sky At Night (Shepherd Moon/EMI)
- **Enrique Iglesias** Euphoria (Interscope)
- **Level 42** Living It Up - Box Set (UMC)
- **Lonely Ghosts** Return From The Search Party (One Inch Badge)
- **Masakari** The Prophet Feeds (Southern Lord)
- **Kylie Minogue** Aphrodite (Parlophone)
- **Mystery Jets** Serotonin (Rough Trade)
- **Leonie Parker** Soul & Heal (Digimix)
- **Periphery** Periphery (Roadrunner)
- **Saravah** Soul Cultura Impura (Tru Thoughts)

July 12

Singles

- **Autechre** Move Of Ten (Warp)
- **Avenged Sevenfold** Nightmare (Warner)
- **Basshunter** Saturday (Dance Nation)
- **Biffy Clyro** God & Satan (14th Floor)
- **Darwin Deez** Up In The Clouds (Lucky

Number)

- **Esmee Denters feat. Justin Timberlake** Love Dealer (Polydor)
- **Edei** In My Bed (Alma)
- **El Guincho** Piratas De Sudamerica (Young Turks)
- **Fanfarlo** Fire Escape (Anvasback/Atlantic)
- **First Aid Kit** Sailor Song (Wichita)
- **Jamie Foxx feat. Justin Timberlake & T.I.** Winner (RCA)
- **Gurrumul** Live EP (Dramatico)
- **Paul Harris v Eurythmics** I Want You (Craz/Sony)
- **I Blame Coco** Self Machine (Island)
- **Kid Adrift** The Oxytocin EP (Island)
- **Plan B** Prayin' (679/Atlantic)
- **Professor Green feat. Lily Allen** Just Be Good To Green (Virgin)
- **Joshua Radin** Brand New Day (14th Floor)
- **Robyn** Dancing On My Own (Konichiwa)
- **Mark Ronson** Bang Bang Bang (Columbia)
- **Scarlette Fever** Cheatin' Man (Starfish)
- **Scouting For Girls** Famous (Epic)
- **Trey Songz** Already Taken (Atlantic)
- **Two Door Cinema Club** Come Back Home (Kitsune/Cooperative)
- **Diana Vickers** The Boy Who Murdered Love (RCA)

Albums



- **Bombay Bicycle Club** Flaws (Island)
- 66 This acoustic album may have been intended as something of a stopgap for BBC, but it fits BBC exceedingly well, producing a pastoral mix that is not a million miles away from Mumford & Sons. The band's gift for a catchy song is still there, of course, but going acoustic seems to have smoothed off some of their

angular edges. And Island can hardly have failed to notice the welcoming environment for this kind of acoustic folk-pop, post-Mumford and Marling. Radio 1 is already on board too, giving heavy rotation to lead single *Ivy & Ccld.*"

- **The Boy Who Trapped The Sun** Fireplace (Geffen)
- **The Coral** Butterfly House (Delatonic/Coop)
- **Danger Mouse & Sparklehorse** Dark Night Of The Soul (EMI)



- **Eliza Doolittle** Eliza Doolittle (Parlophone)
- **Fantasia** Back To Me (RCA)
- **The Lucinda Belle Orchestra** My Voice & 45 Strings (Island)
- **Mia** A/Y/A (XL)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy/Atlantic)
- **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)
- **Youssou N'dour** Dakar: Kingston (Decca)

July 19

Singles

- **30 Seconds To Mars** Closer To The Edge (Virgin)
- **Vanessa Amorosi** This Is Who I Am (Island)
- **Circa Survive** Get Out (Atlantic)
- **Donkeyboy** Ambitions (Warner Brothers)
- **Florrie** Call 911 (Kitsune)
- **Giggs feat. Shola Ama** Blow Em

- **Away** (XL)
- **Erik Hassle** EP (Island)
- **Jedward** All The Small Things (Absolute)
- **Adam Lambert** Whataya Want From Me (Mer/RCA)
- **LCD Soundsystem** I Can Change (Parlophone)
- **Amy Macdonald** This Pretty Face (Vertigo)
- **Justin Nozuka** Heartless (Virgin)
- **Pendulum** Witchcraft (Warner Brothers)
- **Lauren Pritchard** Painkillers EP (Island)
- **RPA & United Nations Of Sound** Born Again (Parlophone)
- **Swedish House Mafia** One (Positive/Virgin)

Albums

- **30h13** 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)



- **Professor 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)
- **Tone Damle** Butterflies (Mercury)
- **Jason Derulo** What If (Belluga Heights/Warner Bros)
- **Drake** Find Your Love (Cash Money/Island)

THE PANEL

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



WUCY SAXTON (MIZZ)
Dane Bowers: All She Needs (Conehead)
Bowers' *All She Needs* really is the sound of the summer – this cheeky chilled out offering makes us want to kick back with a cold beverage and some friends. Bowers' voice is more mature these days and this delightful ditty really shows off his range. Welcome back Dane – you've been missed!



OLI ROBERTSON (ROCK SOUND)
Beatsteaks: Limbo Messiah (Warner Music)
Five albums in, Berlin's punk-rock lifers Beatsteaks haven't compromised on quality and certainly haven't lost their fire and passion. Powerful yet wonderfully underpinned with melody throughout, this album serves as a beacon for contemporary punk rock. Superb!



JOHN KENNEDY (XFM)
Crystal Fighters: In The Summer (Zirkulo)
In The Summer is a little more subtle but sneaks up on you combining all the elements that make this band so appealing. It's as if Klaxons had listened to Basque folk music as well as early rave.



BEN COOPER (ACOUSTIC MAGAZINE)
Samantha Gibb & The Cartel: Wrong Side (Mo's Records)
Samantha Gibb steps out of the shadow of her father Maurice to produce four tracks of Americana-tinged pop that conjures up hot, late nights with tequila. If the album doesn't get you humming, you need your pulse checking.

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

- **Gorillaz** On Melancholy Hill (Parlophone)
- **I Am Arrows** Green Grass (Mercury)
- **Tom Jones** Did Trouble Me/Don't Knock (Island)
- **Magnetic Man** Feat. **Angela Hunt** I Need Air (Columbia)
- **Marina And The Diamonds** Oh No! (679/Atlantic)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Katie Melua** A Happy Place (Dramatico)
- **Monarchy** Love Get Out Of My Way (This Is Music)
- **Night Bus** I Wanna Be You (Island)
- **RetroGrade** Modai/Pulsar (Deconstruction/Columbia)
- **Roll Deep** Now Or Never (Virgin)
- **Sunday Girl** Self Control (Geffen)
- **Travie McCoy** Feat. **Bruno Mars** Billionaire (Decaydance/Fueled By Ramen)
- **Violent Soho** Jesus Stole My Girlfriend (Island)
- **The Wanted** All Time Low (Geffen)
- **Young Money** Every Girl In The World (Island)

Albums

- **Vanessa Amorosi** Hazardous (Island)
- **Avenged Sevenfold** Nightmare (Warner)
- **Corinne Bailey Rae** The Sea (Virgin)
- **Buckcherry** All Night Long (Eleven Seven)
- **Chicane** Giants (Modena)
- **Circa Survive** Blue Sky Noise (Atlantic)
- **Incognito** Transatlantic Rpm (Dome)
- **Jedward** Planet Jedward (Absolute)
- **Tom Jones** Praise And Blame (Island)
- **Brian Kennedy** Very Best Of (Borough)
- **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 (Sonovox)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown/Island)
- **Toni Braxton** Make My Heart (Atlantic)

- **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)
- **Locnville** Sun In My Pocket (Epic)
- **Pearl And The Puppets** Make Me Smile (Island)
- **Port Isaac's Fisherman's Friends** Haul Away Joe (Universal)
- **T.I. Feat. Keri Hilson** Got Your Back (Atlantic)
- **Kanye West** Power (Def Jam)

Albums

- **Arcade Fire** The Suburbs (Sonovox)
- **Best Coast** Crazy For You (Wichita)
- **The Black Crowes** Croweology (Silver Arrow)
- **David Bowie** David Bowie (Decca Pop)



- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- **Herbie Hancock** The Imagine Project (Sony)
- **James** The Morning After (Mercury)
- **Ali Love** Love Harder (Backyard)
- **Travie McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **Grace Potter And The Nocturnals** Grace Potter And The Nocturnals (Island)
- **Violent Soho** Violent Soho (Island)
- **Waves** King Of The Beach (Bella Union)

August 9

Singles

- **B.O.B. Feat. Hayley Williams** Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle)

- **Breakbot** Baby I'm Yours (Because) (Ed Banger)
- **Newton Faulkner** Let's Get Together (Ugly Truth/RCA)
- **The Gaslight Anthem** Diamond St Church (Side One Dummy)
- **Ellie Goulding** The Writer (Polydor)
- **Iyaz** So Big (Reprise)
- **Jack Johnson** At Or With Me (Island)
- **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 (Mercury)
- **The Pretty Reckless** Miss Nothing (Interscope)
- **The Saturdays** Missing You (Fascination/Geffen)
- **Stromae** Alors On Danse (Vertigo)
- **Tinny Stryder** In My System (4th & Broadway)

Albums

- **Ciara** Basic Instinct (LaFace)
- **Jeezy** TM 103 (Mercury)
- **Monarchy** Monarchy (Mercury)

August 16

Singles

- **The Cheek** Do Nothing (Polydor)
- **Gabriella Cilmi** Defender (Island)
- **The Drums** Let's Go Surfing (Island)
- **Fyfe Dangerfield** Barracades (Geffen)
- **Hurts** Wonderful Life (RCA)
- **Jay-Z** Feat. **J. Cole** A Star Is Born (Roc Nation)
- **Klaxons** Echoes (Polydor)
- **Pete Lawrie** All That We Keep (Island)
- **One Night Only** Say You Don't Want It (Vertigo)
- **Rihanna** feat. **Young Jeezy** Hard (Def Jam)
- **Tinashe** Saved (Island)

Albums

- **David Gray** Foundling (Polydor)
- **The Hoosiers** The Illusion Of Safety (RCA/24-7)
- **Iron Maiden** The Final Frontier (EMI)
- **Kassidy** Hope Street (Mercury)

- **Little Fish** Baffled & Beat (Island)
- **Stromae** (heese) (Vertigo)
- **T.I. King** Uncaged (Atlantic/Grand Hustle)

August 23 and beyond

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic) (23/08)
- **Brandon Flowers** Crossfire (Mercury) (23/08)
- **Taio Cruz** Dynamite (Island) (23/08)
- **Everything Everything** My Kz, Yr Bf (Geffen) (23/08)
- **Fan Death** Veronica's Veil (Mercury) (23/08)
- **Newton Faulkner** Colours (Ugly Truth/RCA) (23/08)
- **Sky Ferreira** One (Parlophone) (23/08)

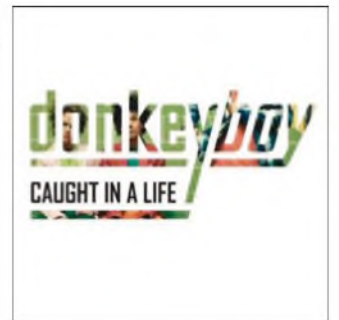
Albums

- **Aggro Santos** Aggro Santos (Mercury) (06/09)
- **Chiddy Bang** tbc (Regal) (06/09)
- **Phil Collins** Going Back (Atlantic) (13/09)
- **The Count & Sinden** Mega Mega Mega (Domino) (23/08)

“It is a mark of Domino's confidence post-

Franz and Arctic Monkeys that it is to release this debut album from two of the UK's hottest dance producers, the kind of album that Bonnie Prince Billy fans would, you imagine, run a country mile from. Mega Mega Mega contains the duo's usual arsenal of sub bass, swinging house beats and light production, but is a pretty wide-ranging beast, taking in everything from indie stalwarts Mystery Jets, to grime MC Bashy, baile funk, afrobeat and dancehall. After Dark, the new single featuring Mystery Jets, is their best bet for 'the big hit', a summery delight that grows on every listen.”

- **Taio Cruz** The Rockstarr Collection (Island) (30/08)
- **Donkeyboy** Caught In Life (Warner Brothers) (23/08)
- **Eels** Tomorrow Morning (N2/cooperative) (23/08)
- **Estelle** All Of Me (Homeschool/Atlantic) (27/09)
- **Everything Everything** Man Alive (Geffen) (23/08)



- **Fan Death** Womb Of Dreams (Mercury) (30/08)
- **Brandon Flowers** Flamingo (Mercury) (06/09)
- **Goldhawks** Trick Of Light (Mercury) (06/09)
- **Jennifer Hudson** tbc (RCA) (27/09)
- **Hurts** tbc (RCA) (23/08)
- **I Blame Coco** The Constant (Island) (4/10)
- **Interpol** Interpol (Soft Limit) (13/09)
- **R Kelly** Epic (RCA) (06/09)
- **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Data) (13/09)
- **Klaxons** Surfing The Void (Polydor) (23/08)
- **Pixie Lott** Turn It Up (Louder) (Mercury) (13/09)
- **McFly** tbc (Island) (23/08)
- **N*E*R*D** Nothing (Interscope) (06/09)
- **One Night Only** One Night Only (Vertigo) (23/08)
- **Tiffany Page** Walk Away Slow (Mercury) (20/5)
- **Katy Perry** Teenage Dream (Virgin) (30/08)
- **Robyn** Body Talk Pt 2 (Konichiwa) (06/09)
- **Mark Ronson & Business** International Record Collection (Columbia) (27/09)
- **The Script** tbc (Phonogenic) (13/09)
- **Tinie Tempah** The Disc-Overy (Parlophone) (13/08)
- **Tinashe** Saved (Island) (23/08)
- **Wildbirds & Peacedrums** Rivers (Leaf) (23/08)
- **Robbie Williams** In And Out Of Consciousness - The Greatest Hits 1990-2010 (Virgin) (1/10)

SINGLE OF THE WEEK

Lady GaGa Alejandro (Polydor)



Three singles into the extended version of her first album and the good ship Lady GaGa shows no signs of slowing. Alejandro, follow-up to Telephone, becomes the star's seventh consecutive single to reach the Top 10 of the Billboard Hot 100 and in the UK is off to an expectedly strong start, A-listed on Radio 1 and with healthy support elsewhere. Co-written and produced by collaborator RedOne, Alejandro is an infectious slice of mid-tempo pop with a distinctive Abba influence. The single is backed with a typically ambitious video, directed by photographer Steven Klein, and is not without controversy, the Catholic League attacking GaGa for the perceived use of blasphemy in the clip.

ALBUM OF THE WEEK

Scissor Sisters Night Work (Polydor)



Following a reported slow start, Scissor Sisters' decision to bring in producer Stuart Price quickly picked up the pace for the New York group and his influence on Night Work, their third studio set, is notable. Introductory single Invisible Light, with its soaring, dub-friendly production and Jake Shears falsetto vocals, proves to be something of a benchmark song for the album, on which the band take their sound to new sonic heights. First single proper Fire With Fire is a more mid-tempo affair. Currently A-listed at Radio 1, the song is again led by a Shears vocal, and builds gradually to a strong crescendo. The band were due to perform at Glastonbury over the weekend, with the date forming part of a national tour of the UK.

Key releases

Aphrodite proves mighty for Kylie



THE FIRST ALBUM THIS YEAR to top the pre-release charts of Amazon, HMV and Play for two weeks in a row is Aphrodite by Australian goddess Kylie Minogue.

Aphrodite is far and away the top album – the only other upcoming release to make even the Top 10 on all three lists is Devonian folkie Seth Lakeman's upcoming fifth album, Hearts & Minds, which improves from 3 to

2 at Amazon, 6 to 5 at Play and 9 to 6 at HMV.

Enrique Iglesias is back, and with first single I Like It (which interpolates Lionel Richie's classic All Night Long (All Night) and features a rap from Pitbull) there is growing interest in his new album Euphoria, which arrives at number 12 at HMV, number 13 at Play and number 19 at Amazon.

As last week's top tip,

California Curls by Katy Perry and Snoop Dogg, is delivered to the top of the sales chart, the latest song to top the list of pre-release tracks most tagged for identification by users of Shazam, is We No Speak Americano, a novelty/house track by Australia's Yolanda Be Cool & DCup.

The track improves from 2 to 1, while Travie McCoy's debut single Billionaire, which also features

Bruno Mars, makes a strong number two debut.

After 22 weeks in a row atop Last fm's overall chart with Bad Romance and Telephone, Lady GaGa lost pole position a fortnight ago. She returns this week, with new single Alejandro claiming the crown, while her aforementioned older hits fill second and third place.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	GREYSON CHANCE	6,584	-2,269
2	DEMI LOVATO	1,944	-399
3	EMINEM	1,904	1,029
4	JUSTIN BIEBER	1,706	-141
5	LADY GAGA	1,607	-1,408
6	DRAKE	1,105	391
7	SOULJA BOY TELL 'EM	918	-205
8	JASMINE V	782	43
9	KE\$HA	764	31
10	MIRANDA COSGROVE	730	-284
11	MICHAEL JACKSON	661	-37
12	KEAK DA SNEAK	524	522
13	LIL WAYNE	497	-2
14	AKON	475	7
15	ASHLEY TISDALE	453	-39
16	LUDACRIS	407	115
17	GREEN DAY	401	-55
18	BETTER LEFT UNSAID	398	6
19	TOKIO HOTEL	350	174
20	YOUR FAVOURITE ENEMIES	348	-92

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	IRON MAIDEN	The Final Frontier	EMI
3	KORN	Korn III Roadrunner	Roadrunner
4	KERRY ELLIS	Anthems	Decca
5	SETH LAKEMAN	Hearts... Relentless	Virgin
6	AVENGED SEVENFOLD	Nightmare	Warner
7	VARIOUS	Now! 76	EMI/UMTV
8	ROBBIE WILLIAMS	In And Out...	Virgin
9	SIA	We Are Born	Monkey Puzzle/RCA
10	FEEDER	Renegades	Big Teeth
11	JOE MCELDERRY	Joe McElderry	Syco
12	ARCADE FIRE	The Suburbs	Sonovox
13	ENRIQUE IGLESIAS	Euphoria	Interscope
14	STONE SOUR	Audio Secrecy	Roadrunner
15	BOMBAY BICYCLE CLUB	Flaws	Island
16	MANIC PREACHERS	Postcards...	Columbia
17	THE CORAL	Butterfly House	Deltasonic/Coop
18	UNITED NATIONS OF SOUND	United...	Parlophone
19	PROF GREEN	Alive...	Virgin
20	MYSTERY JETS	Serotonin	Rough Trade

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	SETH LAKEMAN	Hearts... Relentless	Virgin
3	ROCK CHOIR	Rock Choir Vol 1	Decca
4	LUCINDA BELLE ORC	My Voice...	Island
5	TIRED PONY	Place We Ran From	Polydor
6	TOM JONES	Praise And Blame	Island
7	ARCADE FIRE	The Suburbs	Sonovox
8	THE CORAL	Butterfly House	Deltasonic/Coop
9	A-HA	Hunting... Deluxe	Rhino
10	VARIOUS	Now! 76	EMI/UMTV
11	BEE GEES	Mythology	Rhino
12	PROPAGANDA	Secret Wish	Salvo/Union Sq
13	ROBBIE WILLIAMS	In And Out...	Virgin
14	A-HA	Scoundrel Days Deluxe	Warner
15	SIA	We Are Born	Monkey Puzzle/RCA
16	KORN	Korn III Roadrunner	Roadrunner
17	I AM KLOOT	Sky At Night	Shepherd Moon/EMI
18	CLIFF RICHARD	Bold As Brass	EMI
19	ENRIQUE IGLESIAS	Euphoria	Interscope
20	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	KYLIE MINOGUE	Aphrodite	Parlophone
2	IMELDA MAY	Mayhem	Decca
3	ROBERT PLANT	Band Of Joy	Decca
4	FEEDER	Renegades	Big Teeth
5	THE CORAL	Butterfly House	Deltasonic/Coop
6	SETH LAKEMAN	Hearts... Relentless	Virgin
7	VARIOUS	Now! 76	EMI/UMTV
8	TINIE TEMPAH	Tbc	Parlophone
9	MAGIC NUMBERS	Runaway	Heavenly
10	KORN	Korn III	Roadrunner
11	ARCADE FIRE	The Suburbs	Sonovox
12	ENRIQUE IGLESIAS	Euphoria	Interscope
13	ROBBIE WILLIAMS	In And Out...	Virgin
14	IRON MAIDEN	The Final Frontier	EMI
15	JEDWARD	Planet Jedward	Abolite
16	YOUNG GUNS	All Our Kings...	Live/ever
17	A-HA	Hunting... Deluxe	Rhino
18	PROF GREEN	Alive...	Virgin
19	A-HA	Scoundrel Days Deluxe	Warner
20	SIA	We Are Born	Monkey Puzzle/RCA

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Alejandro	Interscope
2	LADY GAGA	Bad Romance	Interscope
3	LADY GAGA/BEYONCE	Telephone	Interscope
4	PENDULUM	Watercolour	Werner Brothers
5	ELLIE GOULDING	Starry Eyed	Polydor
6	FLORENCE...	Dog Days Are Over	Island
7	MUMFORD & SONS	The Cave	Island
8	MUMFORD & SONS	Little Lion Man	Island
9	FLORENCE...	You Got The Love	Island
10	LADY GAGA	Poker Face	Interscope
11	TEMPER TRAP	Sweet Disposition	Interscope
12	THE XX	Crystalised	Young Turks
13	LADY GAGA	Paparazzi	Interscope
14	KE\$HA	Your Love Is My Drug	RCA
15	FLORENCE...	Rabbit Heart	Island
16	THE XX	Islands	Young Turks
17	DRUMS	Let's Go Surfing	Island/Moshi Moshi
18	KE\$HA	Tik Tok	RCA
19	ELLIE GOULDING	Guns & Horses	Polydor
20	FLORENCE...	Kiss With A Fist	Island

shazam

CATALOGUE REVIEWS

THE BOO RADLEYS

Giant Steps/Wake Up! (Cherry Red CD/RED 447/448)



Critical acclaim gave way to success for The Boo

Radleys when their third album Giant Steps cracked the Top 20 in 1993. Follow-up Wake Up! proved the band's peak creatively and commercially, topping the chart in its own right, and providing the band's signature track Wake Up Boo!. Melodic, engaging and peppered with humorous lyrics, both albums are now reissued in deluxe editions. Housed in gatefold digipacks with extensive new liner notes, the albums are remastered and expanded to triple-disc sets by the inclusion of B-sides, extended mixes and clean versions, all of which show that although the Scouse band were linked to shoegazing and Britpop, their influences and style were a great deal more diverse.

VARIOUS

A Complete Introduction To Chess (Chess/Universal 5317702)



One of the most revered record labels, and home to numerous legendary artists, Chess is rightly regarded as helping to shape rock'n'roll as well as influencing the sound of later popular music. This new four-CD set arrives 59 years after the label issued Rocket 88 by Jackie Brenston – arguably the very first rock'n'roll record. It features 100 blues, rock'n'roll, R&B and soul cuts key to the evolution of Chess and sister labels Checker and Cadet, as well as an informative 36 page booklet. It's telling that the majority of tracks are from the label's early years, whereas the early 70s provide only a handful of tracks, with the collection ending with one of the most successful but least authentic Chess records – Chuck Berry's My Ding-A-Ling.

FAMILY

Strange Band: The Best Of Family (Music Club Deluxe MCD/LX 120)



Although it is a very good primer for the progressive rock legends – certainly much better than the Snapper's 2006 compilation, the last to celebrate Family – it is flawed somewhat by the fact that despite gathering in the band's four hits singles, there is nothing from their first two, and arguably best, albums. It most notably lacks the brilliant Weaver's Answer, which was Family's signature song, and also the last they performed in their final concert. These aberrations apart, it is a very strong compilation, with Roger Chapman's unique and sometimes manic vocals lending light and shade to favourites like No Mule's Fool, In My Own Time and the funky Burlesque.

VARIOUS

Heroes & Sweethearts (USM Media USM/MTC 005)



Nostalgic releases of wartime hits have been big business recently, particularly thanks to Universal's Vera Lynn and Gracie Fields compilations. Both are represented on this new CD/DVD set from Union Square's USM Media imprint, Lynn by The White Cliffs Of Dover, We'll Meet Again and It's A Lovely Day Tomorrow and Fields by Wish Me Luck As You Wave Me Goodbye. Issued in association with The Royal Air Force Museum to mark the 70th anniversary of The Battle Of Britain, Heroes & Sweethearts crams 46 familiar refrains, such as Glenn Miller's In The Mood, onto two CDs. Completing the set, Songs That Won The War is a 54 minute DVD containing news footage and rare performances from George Formby, Judy Garland and many more.

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	BADDIE & SKINNER	AND THE LIGHTNING SEEDS 3 Lions	Epic (ARV)
2	2	NEW ORDER	World In Motion	London (CINR)
3	4	JOURNEY	Don't Stop Believin'	Columbia (ARV)
4	3	FAT LES	Vindaloo / Demon	(SDU)
5	NEW	OASIS	Whatever / Big Brother	(PIAS)
6	RE	ISRAEL KAMAKAWIWO'OLE	Somewhere Over The Rainbow / Big Boy	(HOT)
7	RE	OASIS	Stop Crying Your Heart Out / Big Brother	(PIAS)
8	RE	OASIS	Wonderwall / Big Brother	(PIAS)
9	9	JASON MRAZ	I'm Yours / Atlantic	(CIN)
10	6	BILLY JOEL	She's Always A Woman / Sony	RCA (ARV)
11	8	SNOW PATROL	Chasing Cars / Fiction	(ARV)
12	11	EMINEM	Lose Yourself / Interscope	(ARV)
13	NEW	OASIS	Don't Look Back In Anger / Big Brother	(PIAS)
14	NEW	MADCON	Beggin' / RCA	(ARV)
15	NEW	MEN WITHOUT HATS	The Safety Dance / Edsel	(SDU)
16	15	SURVIVOR	Eye Of The Tiger / Arista	(ARV)
17	16	THE KILLERS	Mr Brightside / Lizard King/Mercury	(ARV)
18	NEW	JOURNEY	Any Way You Want It / Sony	(ARV)
19	21	GUNS N' ROSES	Sweet Child O' Mine / Geffen	(ARV)
20	RE	AEROSMITH	I Don't Want To Miss A Thing / Columbia	(ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	YOLANDA BE COOL & DCUP	We No Speak Americano	AATW
2	7	3	SKEPTA	Rescue Me	Boy/Betta/Know
3	13	2	GLOBAL DEEJSY FEAT. IDA CORR	My Friend	Superstar
4	9	3	STEVE SMART/SUNDANCE FEAT. AMANDA WILSON	Missing You	3 Beat/Blue
5	16	2	LOCNVILLE	Sun In My Pocket	Epic
6	24	3	SWEDISH HOUSE MAFIA	One	Positiva/Virgin
7	12	3	DJ FRESH	Gold Dust	Data
8	1	5	REEL 2 REAL FEAT. MAD STUNTMAN	I Like To Move It 2010	Strictly Rhythm
9	14	2	DARUSD	Since You Been Gone	3 Beat
10	40	2	WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW	In The V.I.P.	loaded
11	3	4	INNA	Amazing	3 Beat/AATW
12	4	5	KYLIE MINOGUE	All The Lovers	Parlophone
13	23	4	DANCE4DADDY	Another Day	Dance4daddy
14	36	2	CHICANE	Middledistance runner	Mcdena
15	25	7	NOEL G FEAT. ADAM JOSEPH	Can't Stop	Soltrenz/Strictly Rhythm
16	15	4	BENNY BENASSI FEAT. KELIS & APL	Spaceship	AATW
17	20	2	WILLEM	Heartbox	Columbia
18	8	7	DENNIS FERRER	Hay Hay	Defected
19	31	4	LARRAKIN	Breaking Love	Hi-Bics
20	2	5	SCISSOR SISTERS	Fire With Fire	Polydcr
21	NEW		REPUBLICA	Ready To Go 2010	IRL
22	26	7	KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me	Loverush/Digital
23	NEW		WILEY FEAT. J2K/JODIE CONNORS	Electric Boogaloo	Back Yard
24	5	16	LOVERUSH UK! & SHELLEY HARLAND	Different World	Loverush/Digital
25	NEW		FREQUENT PEOPLE	Superhero	House Trained/Joint Effort
26	17	4	DAVID GUETTA/CHRIS WILLIS FEAT FERGIE/LMFAO	Gettin' Over You	Positiva/Virgin
27	NEW		FAITHLESS	Tweak Your Nipple	Nate's Tunes
28	37	4	DADA LIFE	Cookies With A Smile/Love Vibrations	Big & Dirty
29	10	8	SUZANNE PALMER	Big Love	Star 69
30	38	3	JOHAN GIELEN PRESENTS HOLLIS P MONROE	I'm Lonely	Magik Muzik
31	11	5	GREG DOWNEY & MANSUN	Wide Open Space	Nettwerk/EMI
32	NEW		AMY MACDONALD	Spark	Vertigo
33	27	7	ROBYN	Dancing On My Own	Konichiwa
34	21	5	KATIE MELUA	The Flood	Dramatico
35	28	9	EXAMPLE	Kickstarts	Data/Me5
36	NEW		SHARAM JAY FEAT. ANDREAS HOGBY	Hearts Of Stone	King Kcng
37	NEW		ALEX GAUDINO	I'm In Love	Data
38	22	10	HANNAH	I Believe In You	Snowdgc
39	32	4	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
40	NEW		POCKET LIPS	Easy Tiger	ZY

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	7	3	JLS	The Club Is Alive	Epic
2	6	2	INNA	Amazing	3 Beat/AATW
3	12	2	YOLANDA BE COOL & DCUP	We No Speak Americano	AATW
4	15	2	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope
5	11	2	SKEPTA	Rescue Me	Boy/Betta/Know
6	3	5	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
7	NEW		SCOUTING FOR GIRLS	Famous	Epic
8	1	4	LADY GAGA	Alejandro	Interscope
9	18	6	STACEY JACKSON	I Hear A Symphony	3Big
10	2	5	SCISSOR SISTERS	Fire With Fire	Polydcr
11	17	4	MCLEAN	Finally In Love	Asylum/Atlantic
12	22	3	CHANTELLE REDMAN	Good Times	Agency Global
13	21	3	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
14	16	2	ELAN LEA	Night Anyway	Universal
15	8	4	KYLIE MINOGUE	All The Lovers	Parlophone
16	NEW		LEE RYAN	I Am Who I Am	Geffen
17	29	2	WILEY FEAT. J2K/JODIE CONNORS	Electric Boogaloo	Back Yard
18	NEW		MILEY CYRUS	Can't Be Tamed	Hollywood-Polydcr
19	NEW		3OH3 FEAT. KE\$HA	My First Kiss	Asylum/Phcct Finish/Atlantic
20	23	2	ITALO BROTHERS	Love Is On Fire	AATW
21	NEW		DARUSD	Since You Been Gone	3 Beat
22	NEW		FUGATIVE	Bad Girl	Hardbeat
23	30	2	SHENA	Look Don't Touch	Ne Priscners
24	NEW		DANZEL	Under Arrest	AATW
25	26	4	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO	Gettin' Over You	Positiva/Virgin
26	4	3	REEL 2 REAL FEAT. MAD STUNTMAN	I Like To Move It 2010	Strictly Rhythm
27	NEW		STEVE SMART/SUNDANCE FEAT. AMANDA WILSON	Missing You	3 Beat/Blue
28	25	8	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
29	NEW		WIDEBOYS/MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW	In The V.I.P.	loaded
30	NEW		REECE	Party Till The Lights Out	A Life Long

Americano to go for the high-flying Australians



FIFTIES COMPOSITIONS provide the inspiration for new number ones atop both the Upfront and Commercial Pop charts this week.

Jumping 6-1 upfront, *We No Speak Americano* is the introductory single by Australian act Yolanda Be Cool & D Cup. A somewhat gimmicky house track in mixes by Kenny Hayes, Vhyce and Myd, it is heavily based on Italian singer Renato Carosone's 1956 single *Tu Vuo Fa L'Americano*. Already a top five hit in Denmark, the Netherlands, Norway, Spain and Sweden as well as Australia, it has a big 21.03% lead on the Upfront chart over new number two *Rescue Me* by Skepta.

JLS have a much smaller lead over Inna's *Amazing* on the Commercial

Pop chart, where their latest, *The Club Is Alive*, holds sway, with a 5% advantage. JLS's fourth single, it is only loosely based on the film title track *The Sound Of Music*, which was a huge success for Julie Andrews in the Sixties but originates from the 1959 stage musical of the same name. Mixed by The Wideboys & DC Breaks., *The Club Is Alive* is JLS' third number one on the chart from four releases - their debut *Beat Again* and last single *One Shot* also topped the list while their second single, *Everybody In Love*, peaked at number two behind Cheryl Cole's *Fight For This Love*.

In a frozen top three on the Urban club chart, Tinie Tempah's *Frisky* is number one for the sixth time.

Alan Jones



The Club Is Alive: as good a title as any for a club-chart number one, JLS' latest tops the Commercial Pop list



Ready to go... again: Republica are back and they're the highest new entry in the Upfront chart

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST	Title
1	FUGATIVE	Bad Girl
2	FAITHLESS	Tweak Your Nipple
3	ALEX GAUDINO	I'm In Love
4	UNDERWORLD	Scribble
5	ALI LOVE	Smoke & Mirrors
6	DAN BALAN	Chica Bomb
7	GORILLAZ	On Melancholy Hill
8	CHICANE	Middledistance runner
9	TIM BERG	Bromance
10	MARK RONSON & BUSINESS INTL	Bang Bang Bang
11	LANGE FEAT. EMMA HEWITT	Live Forever
12	ELIZA DOOLITTLE	Pack Up
13	DANSETTE JUNIOR	Paranoid
14	CHICO SECCI	Tarantella
15	SOVNGER	Breathless
16	THOMAS GOLD	Kananga/Work That
17	STROMAE	Alors On Danse
18	FORT KNOX FIVE	Shift
19	JACK BEATS	Revolution/Out Of Body
20	STRIPPER FEAT. SIRREAL	Stuka



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

Charts analysis

Analysis Alan Jones



Eminem recovers the chart crown

FOR THE FIRST TIME IN 2010, the number one album and the number one single both sold more than 100,000 copies last week.

With first-week sales of 139,438 – easily eclipsing 2010's previous best of 101,297, as achieved only last week by Oasis' *Time Flies* compilation – *Recovery* delivers **Eminem's** sixth number one solo album, his seventh including D12's *D12 World* – and all have occurred since 2000, putting him equal with Westlife as the act with the century's highest tally of number ones.

Recovery arrives a little more than a year after his last album *Relapse*, which had already spun off five Top 75 singles and raced to first-week sales of 166,952. By contrast, the only single from *Recovery* to beat it to market is *Not Afraid*, which has moved 5-6-5-6-5 thus far, selling 187,760 copies. Second single *Love The Way You Lie* debuts at number seven (35,706 sales). Including D12 releases, it is Eminem's 34th Top 75 entry and his 25th Top 10 hit. The track also features Rihanna, for whom it is the 22nd Top 75 hit and 13th Top 10 entry.

Eminem has also topped the

chart solo with *The Marshall Mathers LP* (2000), *The Eminem Show* (2002), *Encore* (2004) and the compilation *Curtain Call – The Hits* (2005).

Curtain Call and *Encore* were both Friday releases, which racked up sales of 112,915 and 122,459 on chart debuts fuelled by two days' sales. *The Eminem Show* provided Eminem's best first week, selling 228,297 copies, while *The Marshall Mathers LP* opened with 63,052 sales and 1999's *The Slim Shady LP* debuted at number 12 on sales of 10,270. D12's debut album *Devil's Night* (2001) sold 57,967 on its first week to debut at number two and follow-up *D12 World* opened at number one with sales of 76,666.

Preceded by three hit singles, each bigger than the last, London rapper **Example's** second album *Won't Go Quietly* debuts at number four (22,913 sales). The album's chart placing marks a major improvement over his 2007 debut *What We Made*, which reached number 125 and has sold fewer than 10,000 copies.

Three weeks after the title track peaked at number 13, **Miley Cyrus's** *Can't Be Tamed* debuts at number

Sales statistics

Last week	Singles	Artist albums
Sales	2,640,783	1,535,092
prev week	2,598,177	1,635,827
% change	+1.6%	-6.2%

Last week	Compilations	Total albums
Sales	308,261	1,843,353
prev week	458,546	2,094,373
% change	-32.8%	-12.0%

Year to date	Singles	Artist albums
Sales	69,539,074	38,771,954
vs prev year	64,878,230	38,967,443
% change	+7.2%	-0.5%

Year to date	Compilations	Total albums
Sales	8,741,121	47,513,075
vs prev year	10,463,374	49,430,817
% change	-16.4%	-3.9%

Compiled from sales data by Music Week

eight (17,954 sales). It is her highest-charting album to date beating *Breakout*, which reached number 10 in 2008.

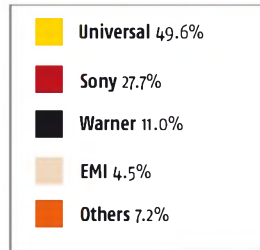
Illinois singer/songwriter **Lissie's** single *When I'm Alone* has been getting a lot of airplay, especially on Radio 2. It translates into sales of 8,275 for her debut album *Catching A Tiger*, which debuts at number 22 this week. The single also came out last week but makes a smaller impression, debuting at number 55 (4,311 sales).

Ozzy Osbourne's latest, *Scream*, debuts at number 12 (10,772 sales), while Bloc Party's *Kele Okereke* sheds his bandmates and surname for his first solo set, *The Boxer*, which debuts at number 20 (8,668 sales), following the number 31 placing of introductory single *Tenderoni*.

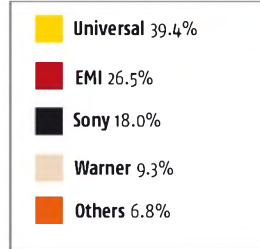
The first anniversary of his death last week resulted in an increase in sales of albums by **Michael Jackson**. In the Top 200, *Number Ones* climbs 71-31 (sales up 99% at 6,487). *The Essential* re-enters at number 70 (229.9%, 2,875 sales), *This Is It* re-enters at number 122 (160.7%, 1,358 sales), *Bad* re-enters at number 145 (63.5%, 1,169 sales), *Thriller* re-emerges at number 176 (87.4%, 962 sales) and *HIStory* at number 187 (672.3%, 913 sales). Jackson has sold more than 2.97m albums and 2.01m singles in the UK in the last year. His biggest-selling albums in that time: *The Essential* (640,068), *This Is It* (517,989) and *Bad* (298,359), while his top singles are *Man In The Mirror* (271,421), *Billie Jean* (118,209) and *Thriller* (117,442).

David Guetta's current album *One Love* improves dramatically this week, leaping 65-13 (10,622 sales), primarily because it has just been issued in a new 16-track single-CD edition. His pals **Black Eyed Peas** also enjoy a huge surge with their album *The E.N.D.* rocketing 40-3 (24,036 sales) to equal the

ARTIST ALBUMS



SINGLES



three weeks, *California Gurls* now debuts at number one here for **Katy Perry feat. Snoop Dogg**. The track is the 29th with *California* in its title to chart but the first to reach number one, topping the number two peak of the previous most successful, Red Hct Chili Peppers' 2006 single *Dani California*.

The track sold 123,607 copies last week – the highest tally of the year aside from the 453,426 copies *Helping Haiti's Everybody Hurts* sold when number one 19 weeks ago.

California Gurls is the seventh hit to date for Katy Perry and her second number one, while it is the 28th hit and first chart-topper for Snoop Dogg. Perry's first number one and biggest seller is her debut hit *I Kissed A Girl* (594,384 sales), though follow-up *Hot N Cold* (553,344) and 3OH!3 collaboration *Starstruck* (515,380) have each sold more than half a million copies.

England's qualification for the last 16 of the World Cup could not prevent *Shout For England's Shout* from dipping 1-3 (53,412 sales) but K'Naan's *Coca-Cola World Cup* anthem *Wavin' Flag* remains at number two (70,664 sales).

Its sales increasing for the 10th week in a row, the 34,576 copies *Alejandro* sold last week – lifting its overall tally to 123,611 – make it the seventh Lady GaGa track to top the 100,000 sales mark. The track climbs for the fifth week in a row, moving 10-8.

Scissor Sisters are back with *Fire With Fire* (number 11, 22,578 sales), the introductory single from third album *Night Work*, which is itself out today (Monday).

Sean Combs has recorded as **Puff Daddy**, **Puffy**, **P Diddy**, **Diddy** and his latest hit *Hello Good Morning* debuts at number 22 this week (12,926 sales) with the credit **Diddy – Dirty Money**. It is his 28th hit in total.

Overall singles sales improve by 1.6% week-on-week to 2,640,783 – 1.57% below same-week 2009 sales of 2,683,008.

position in which it debuted and peaked 54 weeks ago. Its sudden surge is due to the album's starring role in the latest HMV sale, where it is priced £2.99.

Last week's number one album, *Oasis' Time Flies* compilation descends to number two (39,949 sales), while Christina Aguilera's *Bionic* follows its record 1-29 slump by falling to number 45 (4,328 sales).

Overall album sales fall 12% week-on-week to 1,843,353 and are 5.6% below same-week 2009 sales of 1,954,037.

Number one in the US for the last

Alan Jones

International charts coverage Alan Jones

Japan receives a double helping of brotherly love

WESTERN ACTS TRADITIONALLY have a small share of the Japanese market, so it is something of a surprise to find two British acts with Top 10 albums there this week. The new Oasis compilation *Time Flies: 1994-2009* debuts at number two with sales of more than 59,000 copies, while *The Chemical Brothers' Further* sold nearly 12,000 copies to debut at number eight.

The Oasis album has fared mixed fortunes elsewhere. After providing the band with its eighth UK number one, *Time Flies* had to settle for a much less convincing number 131 debut in the US and also performs poorly in Australia (number 68, with just 798 sales), Flanders (75), France (66), Canada (50), Finland (45) and The Netherlands (44). It made the Top 40 in Ireland (four), New Zealand

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EMINEM <i>Recovery</i>	£8.93	£8.99	£11.99	£8.93
2 OASIS <i>Time Flies: 1994 - 2009</i>	£8.93	£8.99	£11.99	£8.95
3 BLACK EYED PEAS <i>The E.N.D.</i>	£5.99	£2.99	£7.99	£6.99
4 EXAMPLE <i>Won't Go Quietly</i>	£8.93	£8.99	£11.99	£8.95
5 LADY GAGA <i>The Fame</i>	£3.99	£4.99	£5.49	£5.00

Charts sales

Key
■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Kickstarts / Data/MoS (ARV)
2	2	DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS)
3	7	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
4	NEW MARCO CALLIARI We No Speak Americano / Tycoon (TYCOON)	
5	4	FAT LES Vindaloo / Demon (SDU)
6	15	EXAMPLE Watch The Sun Come Up / Data/MoS (ARV)
7	3	DENNIS FERRER Hey Hey / Defected (ADA/CIN)
8	9	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
9	NEW ASH Spheres / Atomic Heart (ADA/CIN)	
10	5	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
11	11	MEN WITHOUT HATS The Safety Dance / Edsel (SDU)
12	8	RICK ASTLEY Lights Out / Cruz (AWAL)
13	19	FOCUS Hocus Pocus / Red Bullet (PROPER)
14	6	VARIOUS Wavin' Flag / Countdown (COUNTDOWN)
15	10	GIGGS Look What The Cat Dragged In / XL (PIAS)
16	16	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
17	NEW OFFSIDE Waving Flag / Planeta Mix (PLANETA MIX)	
18	17	AL GREEN Let's Stay Together / Crimson (SDU)
19	14	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
20	12	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data/MoS (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW EXAMPLE Won't Go Quietly / Data/MoS (ARV)	
2	NEW GIGGS Let Em Ave It / XL (PIAS)	
3	2	KATIE MELUA The House / Dramatico (ADA/CIN)
4	4	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
5	1	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
6	7	VAMPIRE WEEKEND Contra / XL (PIAS)
7	5	FAITHLESS The Dance / Nate's Tunes (NATE'S TUNES)
8	3	MADNESS Ultimate Madness / Union Square (SDU)
9	8	STORNOWAY Beachcomber's Windowsill / uAD (PIAS)
10	NEW THE DELAYS Star Tiger, Star Ariel / Lookout Mountain (ADA/CIN)	
11	9	THE XX XXX / Young Turks (PIAS)
12	6	WE ARE SCIENTISTS Barbara / Masterswan (PIAS)
13	15	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
14	11	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
15	13	THE NATIONAL High Violet / uAD (PIAS)
16	14	THE TEMPER TRAP Conditions / Infectious (PIAS)
17	RE GROOVE ARMADA Black Light / Work It/Working Vinyl (ADA/CIN)	
18	17	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
19	10	THE DIVINE COMEDY Bang Goes The Knighthood / Divine Comedy (PIAS)
20	RE LOSTPROPHETS The Betrayed / Visible Noise (ADA/CIN)	

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW MARCO CALLIARI We No Speak Americano / Tycoon (TYCOON)	
2	1	DENNIS FERRER Hey Hey / Defected (ADA/CIN)
3	2	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
4	3	VARIOUS Wavin' Flag / Countdown (COUNTDOWN)
5	NEW OFFSIDE Waving Flag / Planeta Mix (PLANETA MIX)	
6	7	BAND OF SKULLS Death By Diamonds And Pearls / You Are Here (PIAS)
7	NEW PJ FEAT. VELVET Stereo Love / Dance Nation (ARV)	
8	17	GYPTIAN Hold You / Greensleeves (TBC)
9	RE ALL TIME LOW Weightless / Hopeless (HOPELESS)	
10	9	MIDNIGHT BEAST Tik Tok (Parody) / Midnight Beast (MIDNIGHT BEAST)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
2	6	VARIOUS R&B Clubland / A&TW/Sony/UMTV (ARV)
3	3	VARIOUS Chilled Acoustic / EMI TV/MoS (E)
4	NEW VARIOUS Clubbers Guide Summer 2010 / Ministry (ARV)	
5	2	VARIOUS The Old Grey Whistle Test / Rhino (CIN)
6	7	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
7	NEW VARIOUS Bass In Yer Face / EMI TV/Rhino (E)	
8	8	OST The Twilight Saga - Eclipse / Atlantic (CIN)
9	NEW VARIOUS Always A Woman / Universal TV (ARV)	
10	9	VARIOUS Big Tunes - Destination Dance / Cane Nation (ARV)
11	13	VARIOUS Dance Party 2010 / Sony Music/UMTV (ARV)
12	10	VARIOUS England Forever / Universal TV (ARV)
13	15	VARIOUS Pacha - Ibiza Classics / New State (AM)
14	18	OST Streetdance / UMTV (ARV)
15	16	VARIOUS 101 Barbecue Songs / EMI TV/Sony Music (ARV)
16	5	VARIOUS Haynes Dad - Ultimate Guide To Rock / Sony (ARV)
17	12	VARIOUS England - The Album 2010 / EMI TV/Rhino (E)
18	20	VARIOUS The Sound Of Dubstep / MOS (ARV)
19	4	VARIOUS Dad Rocks / EMI TV/UMTV (ARV)
20	RE VARIOUS Clubland Smashed / A&TW/UMTV (ARV)	

Rock albums Top 10

This	Last	Artist Title / Label
1	NEW OZZY OSBOURNE Scream / Epic (ARV)	
2	1	AC/DC Iron Man 2 OST / Columbia (ARV)
3	3	MUSE The Resistance / Helium 3/Warner Bros (CIN)
4	2	SLASH Slash / Roadrunner (ADA/CIN)
5	4	FOO FIGHTERS Greatest Hits / RCA (ARV)
6	5	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
7	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	5	THEM CROOKED VULTURES Them Crooked Vultures / RCA (ARV)
9	8	GREEN DAY 21st Century Breakdown / 143/Reprise (CIN)
10	10	BULLET FOR MY VALENTINE Fever / Sony (ARV)

Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	NEW ROYAL AIR FORCE SQUADRONNAIRES In The Mood: The Glenn Miller Songbook / Decca (ARV)	
2	1	GLENN MILLER The Very Best Of / Sony (ARV)
3	3	MICHAEL BUBLE Call Me Irresponsible / 143/Reprise (CIN)
4	4	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
5	RE SADE The Best Of / Epic (ARV)	
6	5	MICHAEL BUBLE Michael Buble / 143/Reprise (CIN)
7	6	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
8	9	SEASICK STEVE Man From Another Time / Abient (CIN)
9	8	MICHAEL BUBLE Call Me Irresponsible - Special Edition / 143/Reprise (CIN)
10	7	SEASICK STEVE Songs For Elisabeth / Atlantic (CIN)

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Chemical Brothers



(13), Spain (20), Switzerland (20) and Germany (21).
 By contrast, The Chemical Brothers' album failed to chart at all in the UK, due to all formats of Further furnishing buyers with the opportunity to enter a 'golden ticket' competition with iPads and USB sticks as prizes - competitions of this type are forbidden by OCC chart rules. Further would not have added to their tally of five number ones anyway - it sold 11,305 copies and would have debuted at number 23. It beat that position in Switzerland (number five), Australia (nine), Ireland (19) and New Zealand

(19) as well as Japan. It also debuts at 28 in Spain, 33 in both Flanders and Wallonia, 34 in France, 35 in Germany, 42 in The Netherlands and 46 in Austria.
 While rapper Drake is the week's biggest seller in North America, debuting at number one in his homeland of Canada - with the year's best sales of 31,000 - and the US (447,000 sales), his album makes comparatively little impact in Europe, where UK-based, Georgian-born Katie Melua is arguably still the top attraction with her latest album, The House. Melua's album continues at number one in Switzerland and

Wallonia, while rebounding 2-1 in Poland. It is also Top 10 in Denmark (5-3), The Netherlands (5-5), Norway (4-5), Flanders (6-6) and Germany (9-9). Its portfolio is completed by declines in Sweden (10-12), France (11-12), Austria (14-18), Finland (34-39), Ireland (49-82) and Spain (77-88).
 Finally, Ozzy Osbourne's latest, Scream, makes a noise in the Czech Republic (number four), Poland (34) and New Zealand (39), while Sharleen Spiteri's Movie Songbook rallies remarkably in France, where it rockets 200-28, having peaked at number 64 in May.

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		EMINEM	Recovery	Interscope 2739452 (ARV)	HIGHEST NEW ENTRY
2	1	2	OASIS	Time Flies: 1994 - 2009	Big Brother 8869722662 (PIAS)	
3	40	55	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV) 4★	+50% SALES INCREASE
4	New		EXAMPLE	Won't Go Quietly	Data/Mod DATA06 (ARV)	
5	8	76	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★	SALES INCREASE
6	6	28	ALICIA KEYS	The Element of Freedom	1 88697465712 (ARV)	SALES INCREASE
7	9	11	PLAN B	The Defamation of Strickland Banks	679/Alliance 5186584712 (CIN) ★	SALES INCREASE
8	New		MILEY CYRUS	Can't Be Tamed	Hollywood 000629600 (ARV)	
9	3	36	MICHAEL BUBLE	Crazy Love	143/Reprise 9362497077 (CIN) 5★	
10	10	38	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) ★	
11	2	2	GLEE CAST	Glee - The Music Journey To Regionals	Epic 8869728782 (ARV)	
12	New		OZZY OSBOURNE	Scream	Epic 8869736132 (ARV)	
13	66	26	DAVID GUETTA	One Love	Positiva/Virgin 6401220 (E)	HIGHEST CHIMBER
14	13	5	GLEE CAST	Glee - The Music - Vol 3 - Showstoppers	Epic 8869720932 (ARV)	
15	7	29	BILLY JOEL	Piano Man - The Very Best Of	Columbia 5190182 (ARV) ★	
16	5	4	ROYAL AIR FORCE	Squadronaires	In The Mood: The Glenn Miller Songbook Decca 2736453 (ARV)	
17	4	4	GLENN MILLER	The Very Best Of	Sony RCA 88697691622 (ARV)	
18	26	23	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV) ★	
19	17	56	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) 4★	
20	New		KELE	The Boxer	Wichita/Polydor WEBB255CD (ARV)	
21	16	10	AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	
22	New		LISSIE	Catching A Tiger	Columbia 88697672602 (ARV)	
23	11	3	STEVE WINWOOD	Revolutions: The Very Best Of Steve Winwood	Island 5327517 (ARV)	
24	41	16	GORILLAZ	Plastic Beach	Pariophone 6261662 (E)	SALES INCREASE
25	15	2	DRAKE	Thank Me Later	Cash Money/Island 2743307 (ARV)	
26	28	51	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 3★	
27	23	41	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) ★	
28	24	5	PENDULUM	Immersion	Warner Brothers 2564683916 (CIN) ●	
29	14	4	JACK JOHNSON	To The Sea	Brushfire/Island 2738288 (ARV) ●	
30	32	17	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN) ●	
31	71	71	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★	SALES INCREASE
32	Re-entry		JAY-Z	Blueprint III	Roc-A-Fella 756789572 (CIN) ★	
33	45	31	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	SALES INCREASE
34	35	9	USHER	Raymond Vs Raymond	LaFace 88697638892 (ARV)	
35	New		GIGGS	Let Em Ave It x	XICO491 (PIAS)	
36	21	5	KATIE MELUA	The House	Dramatic DRAMCD0061 (ADA/CIN) ●	
37	22	2	KASABIAN	The Albums	Columbia 8869736672 (ARV)	
38	44	22	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540932 (ARV) ★	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	36	37	DIZEE RASCAL	Tongue N Cheek	Dirtee Stank w/STAN MCCOY (PIAS) ★	
40	16	2	THE GASLIGHT ANTHEM	American Slang	Slide One Bummy SD1408 (PIAS)	
41	43	33	BIFFY CLYRO	Only Revolutions	14th Floor 5186584745 (CIN) ★	
42	56	35	CHERYL COLE	3 Words	Fascination 2721459 (ARV) 2★	SALES INCREASE
43	61	64	BEYONCÉ	I Am...Sasha Fierce	Columbia 88697194922 (ARV) 4★	SALES INCREASE
44	19	12	FREE & BAD COMPANY	The Very Best Of	Rhino/UMTV 518658282 (CIN) ●	
45	29	3	CHRISTINA AGUILERA	Bionic	RCA 88697608672 (ARV)	
46	50	36	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV) ★	
47	12	2	CROWDED HOUSE	Intrigue	Mercury 2739938 (ARV)	
48	25	6	ROLLING STONES	Exile On Main Street - Remastered	Folydcor 2701640 (ARV)	
49	54	17	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
50	46	9	FYFE DANGERFIELD	Fly Yellow Moon	Ceffen 2727699 (ARV)	
51	63	15	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV) ●	SALES INCREASE
52	33	6	THE BASEBALLS	Strike!	Rhino 5186594272 (CIN) ●	
53	20	3	THE WHO	Greatest Hits & More	Folydcor/UMTV 2727468 (ARV)	
54	51	15	KE\$HA	Animal	RCA 88697640462 (ARV)	
55	52	92	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	
56	42	31	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★	
57	Re-entry		STEVIE WONDER	The Definitive Collection	Motown/Island 0665022 (ARV) ● ★	
58	60	18	VAMPIRE WEEKEND	Contra	XL XCD429 (PIAS) ●	
59	39	6	FAITHLESS	The Dance	Nate's Tunes LIB98CD (NATE'S TUNES)	
60	30	3	JIMI HENDRIX	Fire - The Collection	Sony 88697738572 (ARV)	
61	68	32	JLS	JLS	88697564572 (ARV) 4★ ★	
62	67	36	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN) ★	
63	70	50	BOB MARLEY & THE WAILERS	Legend	Tuff Gong 5201640 (ARV)	
64	31	9	PORT ISAAC'S FISHERMAN'S FRIENDS	Port Isaac's Fisherman's Friends	Island 2736888 (ARV) ●	
65	49	39	ROD STEWART	Some Guys Have All The Luck	Rhino 8122798823 (CIN) ★	
66	69	11	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV) ●	
67	Re-entry		WHITNEY HOUSTON	The Ultimate Collection	Arista 8869777012 (ARV) ★	
68	Re-entry		PINK	Funhouse	LaFace 88697406492 (ARV) 3★	
69	34	10	PAUL WELLER	Wake Up The Nation	Island 2732861 (ARV) ●	
70	Re-entry		MICHAEL JACKSON	The Essential	Epic 5204222 (ARV) 3★ 2★	
71	73	33	PALOMA FAITH	Do You Want The Truth Or Something Beautiful?	Epic 88697545552 (ARV) ★	
72	Re-entry		CHRISTINA AGUILERA	Keeps Getting Better - A Decade Of Hits	RCA 8869786162 (ARV) ●	
73	55	17	QUEEN	Absolute Greatest	Farfphone 3091952 (E) 2★	
74	74	55	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) 2★	
75	72	7	LADY GAGA	The Remix	Interscope 2740468 (ARV)	

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AC/DC 21	Derulo, Jason 30	Guetta, David 13	Lady GaGa 5, 75	Pendulum 28
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Key
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 ● Gold (100,000)
 ● Silver (60,000)
 ★ w/m European sales

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