

NEWS

THE XX MARK THE FESTIVAL SPOT

XL artists are the biggest winners on festival circuit



PUBLISHING

V FOR VICKERS

One of 2010's big breakthrough acts signs deal for chart-topping co-writes



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MAGIC M.E.N.

Manchester's crowd-pleasing venue shows how local colour keeps the punters coming back

Judgment offers VAT hope on CD promo payments

UK labels on verge of potential VAT windfall

Legislation

By Robert Ashton

THE INDUSTRY COULD BE IN LINE for a massive tax windfall with savings running to hundreds of thousands of pounds each year, following a European judgment that record companies are wrongly required to pay VAT on CD promos.

The move follows an opinion given by a European Court of Justice Advocate-General on a long-running case between EMI and the UK tax authorities, where the record group has argued UK VAT legislation is not in accordance with EC law.

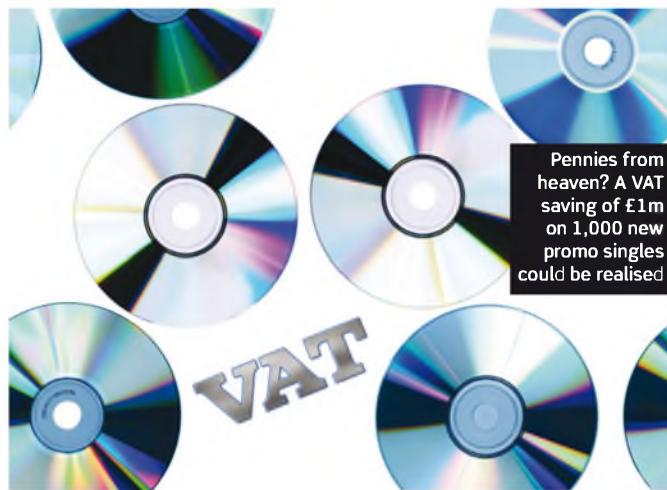
In that case EMI, which had paid VAT on many thousands of promo CDs issued from 1987, stopped paying VAT on free CDs from July 2003 arguing such a charge was incompatible with the EC's Article 5(6) of the Sixth Directive, which exempts VAT payment on samples.

Arguing that the approximately 2,500 free copies provided to pluggers on each single release (and up to 3,750 free copies for albums) are in fact samples, EMI stopped paying VAT and asked HM Revenue and Customs to reimburse the company.

Revenue and Customs refused this refund and Case C-581/08 EMI Group Ltd v The Commissioners for Her Majesty's Revenue & Customs was referred to Europe. Mishcon de Reya tax expert and partner Jonathan Legg says there is a VAT directive under EU legislation and it is up to each country to implement it.

However, EMI alleges the UK legislation is not in accordance with EU law and the Advocate-General Niilo Jaaskinen now appears to agree.

Jaaskinen's 18-page opinion suggests a sample is anything supplied by a taxable person for the



Pennies from heaven? A VAT saving of £1m on 1,000 new promo singles could be realised

purpose of promoting future sales of a product.

Legg's analysis of Jaaskinen's opinion is that he essentially believes the UK VAT rules are too restrictive on samples given to people and the value of the gifts. Legg adds, "At the moment when a company gives samples it has to pay VAT on all but the first one. This seems to be incompatible with Europe."

However, there is a two-stage process required in Europe to change the legislation and the ECJ will now study Jaaskinen's opinion before handing down its own judgment.

There is no guarantee the ECJ will ratify the Advocate-General's opinion, but Legg says there have been few cases where it has not followed his lead: no details are available on the timing of a judgment, but one is expected this year.

If the ECJ follows the Advocate-General's opinion, a UK court will then be asked to interpret the ruling and provide new legislation requiring that no VAT should be paid on gifts such as promo CDs made to record pluggers, DJs and journalists. "If there is a judgment that VAT has been unnecessarily

paid then all sorts of people, from fashion companies to record labels, are going to benefit," adds Legg.

Significantly, EMI will not be the only company to benefit: all record companies will be eligible to profit from any tax change - roughly equating to a saving of around £1,000 if 3,000 promo copies of one single are sent to pluggers and radio stations.

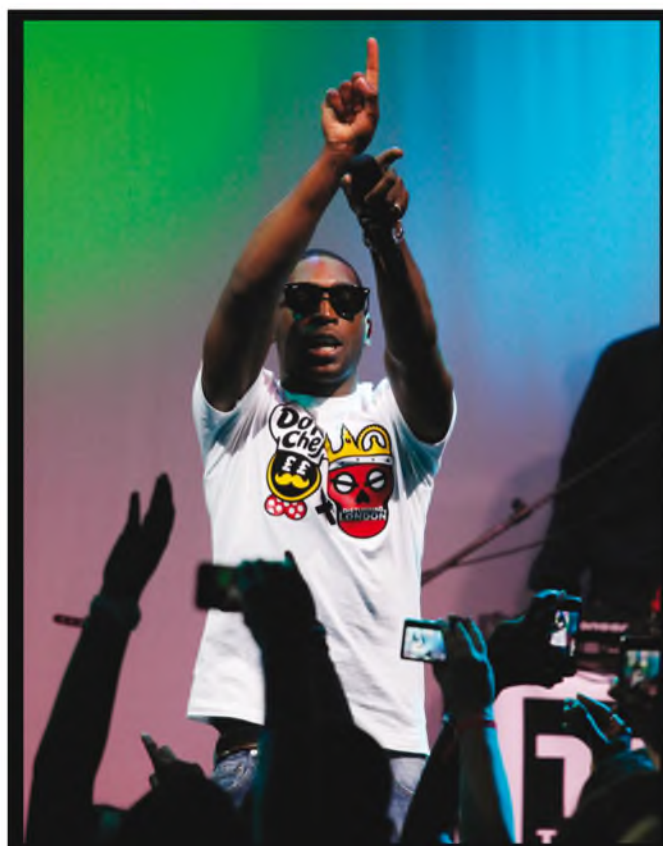
If a similar number of promos are provided by record companies for each of their new releases, that equates to a VAT saving of £1m on 1,000 new singles released across the industry in any one year.

More than that, the case could provide an opportunity for retrospective recovery of overpaid tax, with Legg suggesting there is normally a four-year cap for reclaiming VAT.

Legg says record companies wanting to benefit from this windfall should put in their claims now rather than wait for the ECJ judgment (see Jonathan Legg's view on VAT claims by visiting Musicweek.com's Business and Politics section).

EMI declined to comment.

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Tinie Tempah takes Abbey Road by storm

Tinie Tempah (pictured) brought to a close EMI's New Music Sessions at Abbey Road studios last Thursday night, in front of an appreciative audience of media, executives and competition winners.

EMI UK & Ireland president Andria Vidler revealed that, as well as a domestic audience, the event had attracted attendees from as far away as Europe and Japan.

"Absolutely what a better place to showcase the newest best British acts?" she added of the Abbey Road setting.

Roll Deep kicked off the event with their recent number one single Good Times, following it up with their new single Green Light, out on August 15. Their new album, Winner Stays On, is due out in October.

They were followed by Eliza Doolittle, Chiddy Bang, Diane

Birch, Justin Nozuka, Professor Green and Tinie Tempah.

Parlophone president Miles Leonard also introduced a video from Sky Ferreira, another of the major's hopes for the future, who was unable to attend as she is recording in the US.

But it was Tinie Tempah who was the star attraction: he opened with his recent number two hit Frisky, thanking "the whole EMI team" for what has been "quite a special year".

He followed this with Written In The Stars, a new track from his forthcoming debut album Discovery, the inevitable Pass Out and an encore of Lady GaGa's Bad Romance, incorporating his own lyrics and a snatch of Dizzee Rascal's Bonkers.

On leaving, attendees received a speedily-pressed CD featuring performances from the night.

News

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

The Playlist



SUMMER CAMP Round The Moon

Moshi Moshi

From the duo's debut EP, this is a slice of wistful pop with an infectious melodic appeal. It follows national tour dates with Slow Club. (from EP, September 13)



CEE-LO GREEN No One's Gonna Love You

Warner Bros

A first taste of Green's new album, this Motown-esque cover of the Band Of Horses song gets a stunning mix courtesy of Paul Epworth. (single, August 9)



TEGAN AND SARA Alligator

Sire

Chris Walla (Death Cab For Cutie) produced this single from the Canadian duo's new album; it is refined, understated pop with a commercial edge. (single, out now)



TAME IMPALA Solitude Is Bliss

Modular

Australia's latest exports boast an impressive album, mixed by Dave Fridmann and engineered by Death In Vegas' Tim Holmes. (single, July 5)



EVERYTHING EVERYTHING Man Alive

Geffen

This long-awaited debut album is an ambitious start and proves there is more to this group than a few good singles. (album, August 30)



CRYSTAL CASTLES Baptism

Fiction

An inspired song from the band's second album, Baptism is lapping up the specialist play across the UK following a long period in the blogosphere. (single, July 26)



FUGATIVE Bad Girl

Hard2Beat/MOS

Produced by Scandinavian duo Soulshock & Karlin - behind hits for JLS and Alesha Dixon - Bad Girl is an instant piece of upbeat summer pop. (single, July 25)



KLAXONS Echoes

Polydor

The opening track from Klaxons' new album drifts ever closer to mused-out MGMT psychedelia and is enjoying healthy specialist play. (from album, August 30)



DEVLIN Brainwashed

Island

Playlisted 10 weeks upfront at iXtra, the first taste of Devlin's Island debut is also crossing into Zane Lowe/Huw Stephens territory. (single, August 22)



PENDULUM Witchcraft

Earstorm/Warner Bros

Already boasting hottest-record-in-the-world support from Zane Lowe, Witchcraft is the sound of a band hitting their driving, energetic stride. (single, July 19)



SIGN HERE

Fenech-Soler have signed to B-Unique, with a new album to be released on September 27

Universal has signed a catalogue deal with Canadian duo Tegan & Sara

Levels Entertainment has signed respected UK MC Wretch 32 to its recording joint venture with Ministry Of Sound



GIG OF THE WEEK

Who:

Mt. Desolation

When: July 7

Where: The Lexington, London

Why: A new project formed by Keane's Tim Rice-Oxley and Jesse Quin (live bassist), their debut album boasts collaborations with The Killers, Mumford & Sons and Noah & The Whale

UK acts join The xx as the big pulls across European festivals

Eurosonic helps The xx make mark at festivals

Live

By Gordon Masson

THE XX and a number of Britain's up-and-coming artists are proving a hit in Europe, with almost half of all the festival bookings made at Eurosonic this year featuring UK acts.

The popular EuroSonic Noorderslag showcase event in Holland is central to the European Talent Exchange Program (ETEP), which sees talent scouts book emerging talent on the back of their live shows in Groningen.

The Eurosonic event is held each January and this year's biggest winners were XL artists The xx, who secured no fewer than 11 festival slots around Europe following their Noorderslag performance.

Now in its eighth year the ETEP scheme, which also ensures acts receive radio support in the countries where the festivals are held, is growing: already this year, it has resulted in 147 bookings for 62 European artists from 20 countries. Last year's final total was 214 shows by 71 artists from 18 countries.

With no fewer than eight artists in ETEP's top 20, the UK dominates this year's proceedings. Acts including Charlie Winston, Ellie Goulding, Marina & the Diamonds, Band Of Skulls, Stornoway, Everything Everything and Chapel Club account for 47 festival performances from a total of 96 - an impressive 49% of the most successful acts' festival bookings.

Elsewhere, Iceland's FM Belfast and Seabear totalled 12 festival bookings between them, making the country the second most successful ETEP participant, while Belgium is, per-



Festival favourites: The xx (above) and (inset) Icelandic electronic band FM Belfast

haps, a surprise third with Isbells attracting four festivals and Admiral Freebee achieving three bookings.

"ETEPEP really helped kick start things for the band," says Coda's David Exley who is The xx's agent. "It was great timing on the back of the album getting in a lot of the end-of-year polls. You have to have that buzz to start with so that everyone will want to see the act and book them."

Exley explains The xx handled the situation well because they "had the right venue and the right time slot and they were able to have a sound-check". He adds, "There are lots of acts that don't plan things that well and, while there were queues jostling to get in to see The xx, other bands were left performing to just a handful of people."

Exley says while The xx had just 12 festival appearances during 2009,

the interest started at ETEPEP has resulted in a much busier diary this year.

He adds that they landed 11 bookings through ETEPEP but overall the band are playing 20 European festivals this summer, will go to Fuji Rock in Japan and have already played in Australia and the US.

Runners-up in this year's ETEPEP list are FM Belfast, who have secured nine summer festival slots through the programme.

Promoter Herman Schueremans, who organises the massive Rock Werchter festival in Belgium, also pays tribute to the influence on the live music scene of Eurosonic Noorderslag. He says, "Go and see the new bands that play all over Groningen and you come back as the hippest music lover in your field."

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Quirk warns Prince over CD covermounts

ENTERTAINMENT RETAILERS

ASSOCIATION CHAIRMAN Paul Quirk has warned that Prince's new covermount deal could "kill his CD sales career stone dead."

The star, who gave a massive boost to the covermount business by giving away his Planet Earth album with *The Mail On Sunday* in 2007, announced last week that his new album 20TEN will be inserted in this Saturday's *Daily Mirror* and *Daily Record*. This is part of a wide-ranging release strategy for the album that includes covermounts in Germany, France and Belgium.



More than 2.5m copies of 20TEN will be given away with the two UK papers, the only place in the UK and Ireland where the album will be

available at the time. Both papers will run an interview with the artist to tie in with the promotion.

ERA has always maintained its opposition to covermount deals, which it says devalue music. At the time of the Planet Earth promotion Quirk argued Prince could become "the Artist Formerly Available in Record Stores" should he continue with this kind of behaviour.

This, Quirk explains, was not an attempt to get stores to stop selling Prince but rather a warning that there would soon be no more record stores.

Jarvis Cocker does not mince words as he takes BBC Trust to task over 6 Music

Jarvis cocks a snook at BBC Trust

Radio

By Ben Cardew and Robert Ashton

JARVIS COCKER TOOK ON the might of the BBC Trust last week, as he outlined exactly why he believes 6 Music fulfils all of the Trust's criteria for a modern BBC.

Cocker, who presents a Sunday afternoon show for 6 Music, was the keynote speaker at last week's AIM AGM, held at Glazier's Hall in London.

His appearance came in a week when speculation about the digital station went into overdrive, with reports suggesting it was in line for a reprieve from the BBC Trust, thanks to the public outcry over the planned closure of the station.

BBC Director General Mark Thompson announced in March that 6 Music and the Asian Network faced closure as the Corporation looks to save money, prompting public outcry, internet upheaval and protests outside Broadcasting House.

Much, too, was expected last week of a speech given by BBC Trust chairman Michael Lyons, in which he was expected to address the subject of 6 Music.

In the end Lyons avoided the issue, swerving a question from one attendee, who asked, in a roundabout way, why the BBC was concentrating on pop and rock – the subject of “well-orchestrated industry campaigns using social networks” – when there was a lack of chamber music and opera on the radio.

Lyons ignored what was doubtlessly a veiled reference to internet protests about the closure of 6 Music and instead addressed the wider subject of popular music at the Beeb.

“For those that want to go deep-



Listen up: 6 Music's Jarvis Cocker tells it how it is...

er in to this I would encourage them to look at the Trust's review of Radio 1 and Radio 2, where there is a clear message,” he said.

“What the BBC needs to do is to make these channels more distinctive from what is available in the commercial world. That is good for the listeners and good for the industry. They also need to be more different from each other, with us encouraging Radio 1 to look for a younger audience and Radio 2 an older one.”

However, among headline-grabbing plans for the BBC to identify the salaries of its highest-paid talent, Lyons did outline what the Trust expects from the BBC going forward and this gave Cocker food for thought.

“Lyons spoke the other night and everyone expected him to talk about 6 Music,” the singer told the AIM AGM. “He studiously avoided mention of 6. But he raised three points. One: quality and distinctiveness. Everyone is agreed that 6 Music does this.

“Two: outstanding value for money – you can't use this as a



Avoidance tactics: BBC Trust chairman Michael Lyons skirted round 6 Music issues in his speech

stick to beat 6 Music with. I know what the wages are of 6 Music presenters. Guy Garvey and [previously] Bruce Dickinson are working with that station because they get a kick out of playing music and sharing it with listeners.

“Three: openness and responsiveness. There has been a very big reaction [to plans to close the sta-

tion] and you have to take notice of that.”

Lyons revealed in his speech that the Trust would publish its initial response to Thompson's proposals in “a week or so”, with a final decision expected for October.

Cocker, who has worked at the station since January, urged the Trust to hurry up with its decision. “You've had such a lot of people speaking out, you should stick to your timetable and give us an answer,” he said. “It is not nice to have the Sword of Damocles hanging over the head of the people who work there.”

What is more, he said the decision to close 6 had created disharmony at the BBC at a time when, with a new government that is intent on cutting costs, the Corporation needed to stick together.

“I don't want the BBC to be fighting itself,” he said. “If people see the BBC bickering amongst itself then that gives people ammunition. That's why a decision on 6 Music is needed quickly.”

AIM chairman and CEO Alison Wenham took up the theme. She told the AGM that the BBC's reason for closing 6 Music – its reported £7m running costs – was “a poor excuse”, adding that it was ridiculous to pigeonhole 6 Music listeners.

“I am of a certain age. By rights I should have stopped listening to music by now. I should be drinking Ovaltine,” she said. “Wake up and listen to people like me.”

Overall, Wenham struck a combative note, criticising Google for listing “pages and pages of clutter” before legal links to music and attacking the amount of money spent on DAB as a complete “waste of money”.

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Now Quirk has gone even further in his criticism. “This could kill his CD sales career dead,” he says. “We have got to make a stand on this. It is important that I reflect what other retailers are saying.”

To back up its view, ERA has compiled figures which it says show that Prince's sales have plummeted since the covermount promotion in 2007. In 2005, albums by Prince and his known aliases sold 181,670 in the UK; in 2006 the figure was 238,279; in

2007 178,865; in 2008 91,042; and in 2009 84,567.

There are, of course, many possible reasons for this – Prince has been noticeably less active over the last two years, for example. But, significantly, his sales fell in 2007, a year in which he played a 21-night residency in London.



What is more, Quirk, a seasoned retailer, says this decline is not normal for someone with Prince's great back catalogue.

“These are very disturbing figures,” he says. “Prince is clearly on the slide. Having seen his record sales halve since *The Mail On Sunday* giveaway, this latest covermount on the *Mirror* could kill his career stone dead.

“By definition most CD covermounts end up in the bin. That's not good for Prince or his music.”

Quirk explains the Prince deal is all the worse, as it comes at a time when CD covermounts had seemed to be on the decline. “Covermounting has never had an impact on

overall [newspaper] sales. It is passé,” he adds. “Everybody must have stacks full of covermount CDs, half of which aren't even fit to be a coaster on a table,” he says.

20TEN features nine tracks, with appearances by saxophonist Maceo Parker and singers Shelby J, Liv Warfield and Elisa Dease. The release marks the start of his 20TEN European tour.

Kiran Sharma, Prince's representative, says, “In 2010, Prince continues to work in an independent capacity, highlighted here in a world first of delivering the new album across multiple territories, through complementary distribution channels.”

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HEADLINES ON OUR WEBSITE

last week proclaiming record revenues for a music retailer and an album topping the US chart after selling hundreds of thousands of copies might have had you thinking we were re-running stories from 1999.

However, all this occurred in the past week, with HMV's best-yet revenues backed by a 17.7% rise in profits, while Eminem provided a shot in the arm to the US market when *Recovery* opened with 741,000 sales.

The HMV numbers may, at first glance, offer a reminder of the early part of the last decade, when the retailer could post record sales tallies year after year with seemingly little effort. But it is a very different company now from when it was all about the high street, CDs and other physical product.

The reason it can produce such decent numbers now is because under Simon Fox it has completely transformed itself and continues to do so,

Eminem and HMV's results show retail can thrive with the right product

changing from what it described in its results announcement last week as a "one-dimensional retailer" into a "broader entertainment brand".

Physical music sales dropped behind those of DVD and games a long time ago, but these latest year-end results also spell out how other product ranges and business areas are fast growing in importance as it relies less and less on its original role of record retailing.

HMV's move into live, which culminated in the £46m buyout of the Mama Group in January, is the most obvious example of the company's diversification and it is targeting EBIT here of around £15m by 2012/13. But that is only part of the story: technology product already makes up 6% of HMV UK's sales and is forecast to reach 12% by 2013, while its fashion and merchandise sales, now at 3%, could be in double digits in just a few years.

While it is hardly all smooth sailing for the company, with HMV UK & Ireland's like-for-like sales down 2.4% on the year and Waterstone's sales shrinking even faster, the news does amply demonstrate HMV has every chance of not just surviving, but prospering.

As for Eminem, those amazing numbers in the US for his new album provide yet more evidence of what is becoming an ever-greater gap there between the biggest album releases and the rest of the market.

These days, Billboard 200 chart-toppers tend to sell in relatively modest amounts compared to recent years, but occasionally an album will in the first week sell in huge quantities. Eminem obviously managed it, Canadian rapper Drake opened with 447,000 sales the week before and Sade debuted with 502,000 sales back in February.

These releases all go to show the public still has an appetite to buy albums in huge amounts. But the rarity of these successes suggests there are simply not enough albums coming through right now to get them excited enough.

Television for an older audience could once be depicted by adverts for stairlifts and walk-in baths shown between episodes of *Countdown*. For the music industry, this audience was hardly top of the priority list when it came to trying to break artists and sell albums.

But the so-called grey market is now a hugely important one for this industry, not least because they are the one demographic still guaranteed to buy CDs. So the launch of a new TV channel offering music and other popular culture to the over-Fifties could provide a very useful new marketing outlet.

Just at a time when there are complaints from the commercial sector that national BBC Radio is not doing enough to target this audience, Vintage TV could fill a gap on our television screens and help the industry boost sales of catalogue releases and other suitable titles.

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

Marketing man on board for forthcoming compilation

Munns back in the frame for Bon Jovi campaign



Marketing

By Paul Williams

BON JOVI HAVE REUNITED with seasoned executive David Munns after asking the former EMI and PolyGram man to take charge of the marketing for their forthcoming greatest hits album.

Munns, who was EMI worldwide vice chairman and EMI Recorded Music North America chairman and CEO until 2007, first worked with the band in the early Nineties when he was at PolyGram International. He then continued to work with them in an independent capacity when he left the major in 1998.

His reunion with the band follows Bon Jovi parting ways last month with their manager Jack Rovner and his company Vector Management, with Munns then

approached to come on board as part of a new management team.

"Jon rang me up and said, 'How about doing it again?' so it all happened in a few days," says Munns, who will bring his marketing expertise to the new best-of, expected out in November. "I've got quite a few things on, but I can do it. It's going to be a huge, huge record."

Munns says he will not be involved at all in the extensive live schedule of the band, who have just concluded a 12-date residency at The O2 arena in North Greenwich and whose *The Circle* tour moves to the US this month, starting this Friday at the New Meadowlands Stadium in East Rutherford, New Jersey. The tour will then recommence in December in Australia and New Zealand.



David Munns

However, Munns will have his work cut out pushing the band's first retrospective since *Cross Road* 16 years ago, a release which will be backed by "a whole month of promotion around the record", according to Munns. In the UK *Cross Road* topped the chart and was the biggest-selling album of 1994.

"They never really do compilation records," says Munns. "Bon Jovi is a band that puts albums out. There have been four or five this decade and they've never got round to [doing another best of]. It will be loaded with two or three new tracks and I think it will be top of the charts this Christmas."

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MU hopes for grassroots live u-turn

THE MUSICIANS' UNION will meet with Licensing Minister John Penrose today (Monday) to persuade him to ditch any technology-based solutions for a small venues exemption and press ahead with the recommendations made by the all-party Culture Select Committee.

Having carried out an extensive investigation into the licensing of live music, the influential committee, chaired by Tory MP John Whittingdale, found exempting venues with a capacity of fewer than 200 people from the Licensing Act would benefit the grassroots music business.

However, in recent questions in the House of Commons Penrose revealed the Government does not necessarily see limits on audience numbers as the way for-

ward and he is considering other criteria for the small venues exemption, such as noise limitation devices.

That idea horrifies Musicians' Union assistant general secretary Horace Trubridge, who has seen the effects of such equipment for himself when he has been performing in venues.

"There will only be one item on our agenda when we meet with John Penrose and that's the small venues exemption," Trubridge tells *Music Week*.

"His suggestion that noise limiters might be introduced would just cause more problems than it would solve because I know from experience that these devices can be triggered by frequencies rather than volumes of sound. Indeed, I've played at

many venues where the noise limiters have simply been gaffer-taped up to stop them going off, so it will be good to have a conversation with Mr Penrose so that we can put our point across."

Trubridge is confident the MU delegation can open a constructive dialogue with the new Government minister to help improve the live music sector and give musicians the opportunity to perform in a wider range of venues.

"The small venues and pubs market is really ailing, but if the small venues exemption was introduced it could provide a huge boost to the sector and we'll be vigorously arguing that point with the minister at our meeting," adds Trubridge.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 79% NO 21%

THIS WEEK WE ASK:

Is ERA right when it says Prince's latest CD giveaway will kill him as an album-selling artist?

To vote, visit www.musicweek.com

ON THE WEB

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- B-Unique signs **Fenech-Soler**
- Sales breakdown - **Scissor Sisters: Night Work**
- Promotions at **Universal International**

Sainsbury's harsh conference message for music

Forget prices, just help us sell, retailer tells industry

Retail

By Ben Cardew

A SENIOR SAINSBURY'S EXECUTIVE risked alienating the music sector when he told representatives from the entertainment industry last week to stop complaining about falling prices and get on with their jobs of selling.

Sainsbury's managing director of non-food Luke Jensen warned suppliers from the entertainment industry - including label representatives - they should put their minds to driving sales rather than complaining about falling prices.

Jensen was talking at the super-market giant's 2010 entertainment conference last week in central London, where Sainsbury's laid out its plans for the next year.

Jensen's message to attendees was that Sainsbury's - which grew its entertainment business by 25% last year and has plans to increase non-

food sales by 20% plus year-on-year over the next four years - can deliver "a lot of growth" for suppliers.

"We have the opportunity to create a new leading force in entertainment," Jensen said. "But we will only do that if we can make decent money out of it. And we will only do that with suppliers that will help us make good money out of it."

However, in a message that will doubtlessly trouble many of those in the music industry worried about the falling price of CDs, Jensen was blunt. "Entertainment has not been profitable compared to other areas," he said. "Support us in delivering good deals. It is very important that we deliver good value to our customers, good value in new releases and catalogue product. We will not bleed margin on your behalf for ever."

However, he added, "I have heard people in entertainment complaining that prices are being driven down. Whatever is happening, is happening. The customer is leading the charge -



Retail clout: Sainsbury's claimed a 21.3% share of first-week sales of Robbie Williams' latest album

Sainsbury's head of music Matt Rooke then addressed the label representatives in a breakout session.

He explained that, for the 52 weeks to December 28 2009, while the physical albums market declined 6.8%, sales at Sainsbury's were up 10.3%.

The retailer claimed a 21.3% share of first-week sales of Robbie Williams' Reality Killed The Video Star album last year and scored its highest share of the albums market around Valentine's Day 2009, with 8.7%.

But it wants more. Rooke said the retailer wanted its suppliers in the music industry to think of more cross-category promotions - for example, pairing releases with other products such as wine and confectionery - and to think of how to create "events and opportunities in a quiet market", citing the examples of its classic albums range with Sony Music and Q magazine and its VE Day promotion.

Finally, Sainsbury's entertainment trading director Richard Crampton hinted the store was set to refresh its online offering.

"We need to make sure we can sell people things online, physical products but also digitally," he said. "There will be a formal announcement in three weeks." He also revealed the retailer was to trial in-store kiosks that would allow customers to download content directly.

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"Support us in delivering good deals... we will not bleed margin on your behalf for ever"

LUKE JENSEN, SAINSBURY'S



News in brief

• **Universal Music International** has announced three senior international appointments. George Ash, currently managing director of Universal Music Australia, becomes president of Universal Australasia. Senior vice president of South East Asia, Sandy Monteiro, is promoted to president of the region, while Vico Antippas, president of Universal Nordic, Benelux, Central & Eastern Europe, adds responsibility for South Africa, sub-Saharan Africa, India. All three will report to Max Hole, who last Thursday became the company's COO.

• The BPI's director of public affairs **Richard Mollet** is leaving to join the Publishers Association. Mollet, who joined the record company organisation four years ago, will succeed Simon Juden as CEO of the Publishers Association when he takes up his new role later this year. Mollet has been a key figure in helping the BPI raise its profile in Westminster over the last few years and played a leading role in ensuring the music business had a voice during the debates that raged in moving the Digital Economy Bill into law earlier this year.

• **Eminem's** Recovery album sold 741,000 copies in its first week to top the US Billboard 200, making it the biggest debut since October 2008, when AC/DC sold 784,000 copies of Black Ice.

• The **European Commission** has launched a consultation aimed at unlocking the potential of Europe's cultural and creative industries. The consultation is linked to a new Green Paper which highlights the need to improve access to finance, especially for small businesses. The sector, which takes in music, visual arts, film, television and radio, provides jobs for 5m people in the EU and contributes 2.6% to European GDP.

• **MTV and Warner Music** have agreed a deal allowing the broadcast-

er to exclusively sell advertising content around Warner videos. The deal covers MTV digital properties and mobile services, Warner artist sites and third-party affiliate sites.



• American folk singer **Jake Holmes** is suing Led Zeppelin after claiming to have written

the song Dazed and Confused from the band's 1969 debut album.

Holmes says he registered the song in 1967 and it features on his debut album, released the same year. The singer reportedly opened for The Yardbirds, featuring a pre-Zeppelin Jimmy Page, in August 1967, where he claims Page heard the song. Due to a statute of limitations, Holmes can only claim royalties and damages for the past three years.

• **UK Music CEO Feargal Sharkey** will add to his academic honours later this year when he receives a Doctor of Letters (DLitt) degree from the University of Ulster. Vice-Chancellor of the University of Ulster Professor Richard Barnett says Sharkey has made an outstanding contribution to society through his "commitment to excellence".

• **Dame Vera Lynn** received the Icon Award at last week's Nordoff-Robbins Silver Clefs, in a list of winners that also included Muse, Tony Bennett and Slash. Dame Vera, who last year became the oldest living artist to top the UK charts, said it was an honour to receive the award acknowledging her music and work. Muse won the main Silver Clef award, Tony Bennett picked up the Sony Ericsson lifetime achievement award and Slash was named Hard Rock ambassador of rock.

• **Universal Music compilation Dreamboats and Petticoats** will be released in the US for the first time later this month, with further international releases planned for Australia, Canada and Scandinavia later this year.

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News media

ON THE WEB

www.musicweek.com

- Lamacq to host World Cup-themed Roundtable
- BBC gets behind Arcade Fire
- Lyons gives update on 6 Music

TV Airplay chart Top 40



Number two: Hayley Williams alongside B.o.B. flies 32 places with Airplanes

This Wk	Last	Artist	Title	Label	Plays
1	1	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin	512
2	34	B.O.B. FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	496
3	2	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone	477
4	4	EMINEM	Not Afraid	Interscope	472
5	3	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island	471
6	5	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO	Gettin' Over You	Postiva/Virgin	436
7	6	K'NAAN	Wavin' Flag	A&M	408
8	7	JLS	The Club is Alive	Epic	406
9	12	EXAMPLE	Kickstarts	Data/MoS	358
10	32	LADY GAGA	Alejandro	Interscope	347
11	11	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros	344
12	8	KYLIE MINOGUE	All The Lovers	Parlophone	336
13	13	KELIS	4th July (Fireworks)	Interscope	301
14	22	ALICIA KEYS	Try Sleeping With A Broken Heart	I	294
15	10	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle	266
16	25	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green	Virgin	257
17	17	SKEPTA	Rescue Me	3 Beat/AATW/BBK	241
18	20	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA	241
19	9	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN	Shout	Syco	241
20	20	DAN BALAN	Chica Bomb	AATW	240
21	22	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco	240
22	15	RIHANNA	Te Amo	Def Jam	236
23	14	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank	226
24	NEW	MARK RONSON & BUSINESS INTL	Bang Bang Bang	Columbia	224
25	16	TRAVIE MCCOY	Billionaire	Atlantic	223
26	RE	PLAN B	Prayin'	619/Atlantic	223
27	18	USHER FEAT. WILL.I.AM	OMG	LaFace	221
28	37	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW	216
29	26	ROBYN	Dancing On My Own	Konichiwa	214
30	30	BASSHUNTER	Saturday	Dance Nation	213
31	NEW	THE HOOSIERS	Choices	RCA	213
32	36	SCISSOR SISTERS	Fire With Fire	Polydor	205
33	RE	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope	203
34	RE	BIG BOI	Shutterbugg	Mercury	203
35	24	N-DUBZ FEAT. BODYROX	We Dance On	AATW/UMTV	199
36	29	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic	198
37	18	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin	196
38	31	EDWARD MAYA FEAT. VIKI JIGULINA	Stereo Love	3 Beat/AATW	193
39	37	PARAMORE	Careful	Fueled By Ramen	184
40	27	IYAZ	Solo	Reprise	180

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

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Global airplay tracking

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Specially-created videos to feature on retro channel

Vintage vision is in view



Television

By Charlotte Otter

MORE THAN 500 MUSIC VIDEOS featuring artists from the 1970s and earlier will be created specially for the launch of satellite television channel Vintage TV later this year.

The videos will be put together from archive footage of singers and bands, including Frank Sinatra, Jimi Hendrix, Bob Dylan, Olivia Newton John, Dolly Parton, Marc Bolan, Bing Crosby and Ella Fitzgerald, and will form part of the station's output, which aims to service Britain's baby boomer generation.

Vintage will be available on Sky and Freesat from September and will focus on culture and music dating from the post-war rock'n'roll years to the coming to power of Margaret Thatcher. As well as music videos, the station will feature classic musicals and films with iconic music soundtracks, such as *The Commitments*. It is estimated it will reach more than 10m households.

Paul Gambaccini will be the station's main presenter, joined by veteran hosts including *The Who* singer Roger Daltrey, *Blondie*'s Debbie Harry and *Yes* keyboard wizard Rick Wakeman.

Vintage TV founder and former EMI executive David Pick says he hopes the channel will provide a

Pick of the pops: Vintage TV founder David Pick



"destination" for fiftysomethings who find their interests squeezed by broadcasters looking to attract younger viewers.

"What we are offering people is a chance for them to experience the music they grew up with in their youth in a way which is right for them," he says.

Almost half of Vintage's programming will be made up of original broadcasts, with an older audience in mind. This will include a new show based on *Antiques Roadshow*, but for music collectors.

Pick adds, "The channel will deliver a stream of musical content which will not be available anywhere else on television" and notes that Vintage's target demographic

constitutes 42% of the UK population - around 21m people. This same demographic watches the greatest number of hours of television each week and has become increasingly important to the music industry of late, thanks to its continued record-buying habit.

As a result, the channel has already caught the attention of advertisers and music companies, according to Pick. "The music industry as a whole has been extremely supportive of the venture - especially those who are keen to exploit and expose their back catalogue to their target audience," he explains.

"We are also attracting a lot of interest from advertising sponsors, which should be compatible with the content broadcast by Vintage. This is because the station is a unique celebration of everything which has defined and shaped popular music and culture since its genesis in the 1940s, as well as a reflection of how it is enjoyed today."

The rest of the station's output will consist of archived content from ITN Source such as *The Tube*, *So It Goes* and *Alright Now*. Meanwhile, Vintage is in talks with Channel 4, BBC and ITV to buy archive entertainment documentaries and chat shows including *The South Bank Show* and *The Old Grey Whistle Test*.

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Media news in brief

- BBC TV's **Glastonbury coverage** experienced a year-on-year 1m drop in viewing figures, thanks to the combination of the hot weather and the World Cup. In total, 15.4m people watched the Beeb's coverage of Glastonbury across BBC Two, Three, Four and HD. The final night of the festival - Sunday, June 27 - averaged 834,000 viewers on BBC Two between 10pm and 1am. The BBC produced 150 hours of television coverage (including red button) around Glastonbury, some 60 hours of radio output and a website featuring 170 hours of video, in addition to running the BBC Introducing Stage.
- **GMG** is merging its local Smooth radio stations into one national DAB operation, broadcasting on the Digital

One DAB multiplex. As with Global Radio's decision to close half of its local Heart stations in favour of 15 "centres of broadcasting excellence", the move follows regulatory changes in the Digital Economy Act, which passed into law earlier this year and allows stations to reduce much of their local programming in favour of much larger Ofcom-defined territories. Accordingly, GMG is creating one national Smooth Radio service, which will broadcast across the UK on DAB and on the brand's five FM stations and regional DAB services in England. GMG says the move will position Smooth Radio as the second largest national commercial radio station, behind Classic FM, and allow it to compete with Radio 2. However, it is expected the move will lead to around 50 job losses.



- **Roxy Music** will provide the music for the final edition of *Friday Night With Jonathan Ross* on BBC1 later this month. The popular chat show is going off air after Ross decided to quit the BBC earlier this year. The last show will be on July 16 at 10.35pm. Ross will be joined by David Beckham, Jackie Chan and Roxy Music. Ross's decision to quit means he will also be leaving his Saturday morning Radio 2 chat show. Reports suggest Patrick Kielty will fill the slot in the interim ahead of permanent replacement Graham Norton starting.

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

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

Airplay analysis Alan Jones

Perry's top dog among the gurls



Females remain dominant on the radio airplay chart this week. Ladies fill the top three positions for the third week in a row and female solo artists take all of the top seven places except for fourth and sixth, which are filled by acts who sound like they are 100% female but aren't - Scissor Sisters and Scouting For Girls.

Last week's number one, Alejandro by Lady GaGa, continues to pile on the plays, with a net gain of 465 (to 3,617) in the week but its audience is down slightly and it drifts to number two. It is replaced in pole position by Katy Perry's California Gurls, which logs the biggest increase in plays (up 738 week-on-week to 3,384) of any song, while it also recorded a 9.56m increase in audience to 89.65m - the highest of any song any week in 2010. California Gurls was helped enormously by 28 plays on Radio 1 - up from 24 a week ago, and four more than any other record - and 16 from Radio 2 (two fewer than a week ago). Between them, the two stations provided 53.18% of California Gurls' overall audience, though its top supporters in terms of plays were The Hits Radio (91

spins), 95.8 Capital FM (62) and Leicester Sound (61). California Gurls also remains at number one on the TV airplay chart, although with support down from 535 spins to 512 for its confection-themed videoclip. Its biggest supporters: MTV Hits (68), Starz (64) and The Box (58).

Scottish singer/songwriter Amy Macdonald has released two fairly unsuccessful singles from second album A Curious Thing but looks set for greater things with the third. Latest release This Pretty Face has the largest increase in audience of any track on the chart this week, vaulting 55-15 with an audience of 31.2m. Although it was played most often on 105-107 Atlantic FM, the station delivered only 0.16% of the track's audience, whereas 21 plays on Radio 2 - where it was the week's most-played song - secured a whopping 93.74% of the total.

Up 12-2 on the OCC sales chart, B.o.B.'s Airplanes is also flying high on airplay, advancing 95-24 on radio and 34-2 on TV. Its rapid advance causes B.o.B.'s debut hit Nothin' On You to simultaneously lose its Top 10 status on the radio and TV airplay charts.

UK radio airplay chart Top 50

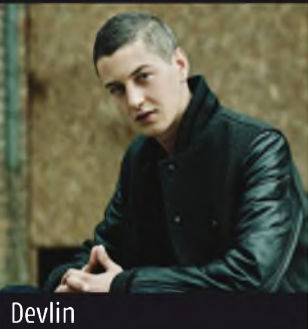
This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % w-o-r	Total Aud (m)	Aud % w-o-r
1	2	7	1	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	3384	27.89	89.65	11.95
2	1	5	7	LADY GAGA Alejandro Interscope	3517	15.24	82.64	-0.58
3	3	7	3	KYLIE MINOGUE All The Lovers Parlophone	3329	3.8	70.94	3.41
4	9	6	12	SCISSOR SISTERS Fire With Fire Polydor	1549	11.2	44.16	25.24
5	6	9	22	RIHANNA Te Amo Def Jam	2837	12.94	43.07	4.84
6	11	3	97	SCOUTING FOR GIRLS Famous Epic	1039	44.31	41.63	25.2
7	5	9	19	ALICIA KEYS Try Sleeping With A Broken Heart J	3177	-2.73	40.02	-6.3
8	8	5	8	EXAMPLE Kickstarts Data/MoS	1202	€	38.97	6.94
9	4	5	5	K'NAAN Wavin' Flag A&M	534	-20.3	36.1	-19.02
10	10	14	27	PLAN B She Said 679/Atlantic	2605	-4.96	34.96	1.54
11	15	8		JLS The Club Is Alive Epic	1353	9.55	34.5	17.87
12	7	12	18	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle	2219	10.07	32.24	-12.32
13	13	8	16	JASON DERULO Ridin' Solo Beluga Heights/Warner Bros	1917	-4.15	31.51	2.61
14	NEW	1	36	PLAN B Prayin' 679/Atlantic	531	€	31.47	€
15	NEW	1		AMY MACDONALD This Pretty Face Vertigo	142	€	31.2	€
16	14	11	23	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	2569	-4.64	29.42	-1.8
17	16	14	17	USHER FEAT. WILL.I.AM OMG De La Face	1282	-1.61	28.44	-1.42
18	28	2		PROFESSOR GREEN FEAT. LIILY ALLEN Just Be Good To Green Virgin	843	19.57	27.65	34.05
19	17	5	68	LISSIE When I'm Alone Columbia	942	18.79	27.08	0.97
20	24	2		ELIZA DOOLITTLE Pack Up Parlophone	755	8.32	25.74	1.5 26
21	21	2		LEE RYAN I Am Who I Am Geffen	1030	0.68	24.26	1.8
22	19	4		HARPER SIMON Wishes And Stars Pias	72	41.18	23.4	-9.58
23	22	18	56	SCOUTING FOR GIRLS This Ain't A Love Song Epic	1801	-5.18	23.4	1.83
24	NEW	1	2	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle	806	€	23.31	€
25	20	8	42	FYFE DANGERFIELD She's Always A Woman Geffen	2226	-6.47	22.35	-8.85
26	26	6	24	KE\$HA Your Love Is My Drug RCA	1523	6.06	22.26	1.83
27	27	12	46	ROLL DEEP FEAT. JODIE CHORR Good Times Relentless/Virgin	1001	5.04	22.08	4.1
28	12	5	13	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You Positiva/Virgin	954	3.58	21.45	-32.63
29	36	3		PAUL CARRACK If I Didn't Love You Carrack UK	242	38.29	20.99	11.25
30	30	14	35	TINIE TEMPAAH Pass Out Parlophone	814	1.12	20.98	2.84
31	NEW	1		SHERYL CROW Summer Day Polydor	260	€	20.65	€
32	39	13	84	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out Interscope	853	4.15	19.02	5.46
33	42	4	10	EMINEM Not Afraid Interscope	325	-8.45	18.92	13.25
34	18	4	11	TINIE TEMPAAH FEAT. LABRINTH Frisky Parlophone	793	€	18.06	€
35	38	5	20	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA	947	-1.56	18.04	-0.72
36	RE			KINGS OF LEON Use Somebody Hand Me Down	1078	€	17.76	€
37	35	21	59	RIHANNA Rude Boy Def Jam	951	-6.03	17.68	-6.9
38	NEW	1		FLORENCE + THE MACHINE Cosmic Love Island	173	€	17.43	€
39	37	37	55	LADY GAGA Bad Romance Interscope	1211	-5.76	17.27	-5.01
40	29	2	4	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	1359	2.31	17.11	-16.66
41	32	22	66	JASON DERULO In My Head Beluga Heights/Warner Bros	960	-5.6	16.99	-14.92
42	33	3	58	MUSE Neutron Star Collision (Love Is Forever) Helium 3/Warner	161	13.38	16.94	-15.17
43	NEW	1		THE WANTED All Time Low Geffen	1040	€	16.63	€
44	40	41		MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1150	-13.34	15.97	-10.23
45	49	2	9	KELLY ROWLAND FEAT. DAVID GUETTA Commander Island	630	24.02	15.82	5.54
46	34	13	30	TRAIN Hey, Soul Sister Columbia	1544	-6.48	15.82	-17.26
47	NEW	1	48	DRAKE Find Your Love Cash Money/Island	749	€	15.72	€
48	46	42	54	BLACK EYED PEAS I Gotta Feeling Interscope	1263	4.47	15.15	-1.86
49	NEW	1		THE HOOSIERS Choices RCA	383	€	15.13	€
50	45	10		MICHAEL BUBLE Crazy Love 143/Reprise	1098	-17.26	14.49	-9.04

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 5XTRA, 100-107, Real Radio, 102.4 With FM, 103.4 The Echo, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Luxe FM, 107.7 Brunel FM, 3FR-FM, € Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Are FM, 96.3 Rock Radio, 96.4 FM The Wave, 95.9 Viking FM, 99.5 Radio Norwich, Absolute Radio, Absolute Xtrera, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Forthwell, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio North, BBC Radio Nottingham, BBC Radio Stafford, BBC Radio Swincom, BBC Radio Ulster, Beacon FM, Choice FM, London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Local FM, Downtown Radio, Dream 100 FM, Dream 107.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, Galaxy 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Go On, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.6, Heart 106.7, Heart 106.8, Heart 106.9, Heart 107, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, 107 Of Night Radio, Juice 107.2, JFM, Kenning 105.2, Key 107, Kiss 100 FM, Kiss 101, Kiss 105/106, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Marry, Marry Sound, Merca FM, Metro Radio, Minter FM, Mix 96, Nation Radio, New 96.4 BRN, NINE Radio, Northsound 1, Northsound 2, Northsound 3, Northsound 4, Ock FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Q103.5 FM, Radio City 96.2, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spire FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, 1105, Wave 105 FM, West FM, West Sound AM, Wire 102.2 FM, XFM 101.9, XFM Manchester

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	JLS The Club Is Alive / Epic	34.50
2	AMY MACDONALD This Pretty Face / Vertigo	31.20
3	PROFESSOR GREEN FEAT. LIILY ALLEN Just Be Good To Green / Virgin	27.65
4	ELIZA DOOLITTLE Pack Up / Parlophone	25.74
5	LEE RYAN I Am Who I Am / Geffen	24.26
6	HARPER SIMON Wishes And Stars / Pias	23.40
7	SHERYL CROW Summer Day / Polydor	20.65
8	FLORENCE + THE MACHINE Cosmic Love / Island	17.43
9	THE WANTED All Time Low / Geffen	16.63
10	MICHAEL BUBLE Haven't Met You Yet / 143/Reprise	15.97
11	THE HOOSIERS Choices / RCA	15.13
12	MARK RONSON & BUSINESS INTL Bang Bang Bang / Columbia	14.15
13	NE-YO Beautiful Monster / Mercury	13.14
14	DIANA VICKERS The Boy Who Murdered Love / RCA	11.89
15	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic	11.70
16	BOMBAY BICYCLE CLUB Ivy & Gold / Island	11.66
17	ALAN POWNALL Colourful Day / Mercury	10.84
18	SWEDISH HOUSE MAFIA One / Postiva/Virgin	10.01
19	KEANE Stop For A Minute / Island	10.01
20	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Jive	9.97

Campaign focus



Island gets the album campaign for Devlin under way this week and is focusing initial efforts online, with the launch of a new website where it will host an exclusive webchat with the rising star. Island has also seeded out a series of viral videos created from footage Devlin's management has collated since the grime star started out on pirate radio aged 15. Devlin was signed to the label earlier this year, having already established a firm online following via a series of mixtapes. His new single Brainwashed is released on August 22 and has already been playlisted at 1Xtra,

with heavy support from specialist DJs including Tim Westwood, Ras Kwame and Mistajam. It has also crossed over to Zane Lowe and Huw Stephens territory.

Island marketing manager Natasha Mann says, "The beauty of Devlin and this record is that, although he has concrete support from the scene that he's emerged from, he is unique and challenging enough to be the first act to break through in a truly commercial mainstream way for a long time.

"Musically the album sounds like nothing out there. His lyrical content is integral to the campaign and will be reflected throughout the marketing."

Devlin has already supported Chase and Status on their UK tour and performed at Radio 1's Big Weekend earlier this summer. Upcoming live commitments include a national tour supporting Example in September.

Another single, Runaway, featuring rising DJ and artist Yasmin will be released in October, with the album to follow next January.

News live

ON THE WEB

www.musicweek.com

- Barry Manilow tops Viagogo price charts
- Festival focus: Port Eliot Festival

Retail group spotlights Mama buy-up and HMV Tickets in wake of results announcement

HMV bullish over Live division growth

Results

By Ben Cardew

HMV EXPECTS ITS LIVE MUSIC DIVISION to generate profits of £15m in a few years' time after identifying live and ticketing as one of its three strategic pillars and a "significant driver" of future growth.

The company, which expanded its core business with the acquisition of Mama Group in January and 50% of 7digital last year, announced its full-year results last Wednesday.

For the year to April 24 HMV reported total group sales up 3.1% to £2.02bn, while profits before tax and exceptional items grew 17.7% to £74.2m.

In the period since the £46.0m acquisition of Mama, HMV Live, which incorporates the Mama assets - 11 UK venues, a number of summer festivals and an artist management business - and HMV Tickets, made a "seasonal operating loss" of £0.2m before exceptional items, on sales of £8.1m.

However, the company says it expects HMV Live "to grow organically through increasing the utilisation, occupancy and related sales



at existing venues". It also expects to add two or three new venues to its operations each year.

In addition, the company plans to use its retail experience and close relationships with artists and suppliers to drive the use of venues and product sales, as well as to build a ticketing business of scale with "an aspiration" to sell 3m tickets by 2012/13.

Accordingly, HMV is targeting earnings before interest and taxes (EBIT) of around £15m from its live division in 2012/13, by which time it expects the UK's live music market to be worth one third more than recorded music.

HMV CEO Simon Fox has already identified live and ticketing as one of the "three pillars" of HMV's future strategy, alongside evolving the company's product mix to include fashion, merchandise and technology, as well as turning around a recent poor per-



formance at book retailer Waterstone's.

"With our traditional retail markets changing rapidly we know that delivering this strategy is critical," adds HMV chairman Robert Swannell. "But we firmly believe we have the capabilities and building blocks to execute our plans and so create value for our shareholders."

What is more, Swannell explains the company has shown that it can successfully stretch beyond its traditional retailing base. "In another active year, we

have set out a clear three-year strategic plan and made significant moves in live music and in digital," he adds. "We expect our new Live division, including the related ticketing business, to be a significant driver of growth for the group."

The acquisition of Mama followed the two companies working together for one year in joint-venture company the Mean Fiddler Group, which owned and operated 11 UK venues.

HMV reveals that the performance of these 11 venues "strengthened" following the formation of the joint venture, with the two largest venues, the HMV Hammersmith Apollo and HMV Forum, enjoying record trading during 2009.

ben@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
52,358	CHRIS REA Waterfront, Belfast	1,752	MCD
49,042	UITRAVOX Birmingham Symphony Hall	1,509	Live Nation
39,715	UITRAVOX New Theatre, Oxford	1,222	Live Nation
38,773	CHRIS REA Olympia, Dublin	1,216	MCD
38,252	UITRAVOX Liverpool Philharmonic Hall	1,177	Live Nation
37,218	JOHN BUTLER TRIO Olympia, Dublin	1,619	MCD
33,855	AIRBOURNE Wolverhampton Civic Hall	2,257	Live Nation
22,845	AIRBOURNE Newcastle Academy	1,523	Live Nation
22,635	AIRBOURNE O2 Academy Leeds	1,509	Live Nation
18,130	FUN LOVIN CRIMINALS Academy, Dublin	809	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 4-10, 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

AIF requests more time for festival season consultation

THE ASSOCIATION OF INDEPENDENT FESTIVALS (AIF) says PRS for Music is not giving busy festival promoters enough time to consider its live music tariffs consultation and is asking the organisation to extend its deadline.

The PRS for Music consultation, including reviews of the Tariff LP (for popular music events) and Tariff DP (for dance parties), is scheduled to close on September 7. But given the complexity of the issues under consideration and the impracticability of AIF canvassing its members during the peak summer season, the festivals' organisation has requested PRS for Music extends its consultation period to December 31.

PRS for Music has invited stake-

holders to submit their views on a variety of issues including the secondary ticketing market, the percentage of the basic rate (currently 3% of gross ticket receipts), restructuring the royalty base and the proposed termination of Tariff DP with dance party events to be charged under Tariff LP.

AIF chairman Alison Wenham says she welcomes the opportunity to provide input and to respond to the consultation on the proposed review of the tariffs, but suggests the timing of the exercise could not be worse for the association's members.

"The independent festival sector was nascent at the time of the last tariff review. Since then it has

grown into a world-renowned industry," notes Wenham, who insists indie festivals add vastly to the wealth of the local and music economies and should therefore be given enough time to prepare their responses to the PRS for Music review.

"We are asking for an extension to the consultation process so AIF members and indeed all festival promoters have a chance to openly discuss the proposed tariff changes in a spirit of cooperation commensurate with our common goal of preserving and stimulating growth throughout the UK live music sector and preserving the balance between entrepreneurial risk and fair reward."

AIF's members include some of the best-known UK independent festivals, such as Bestival, Creamfields, Womad, Summer Sundae and Cornbury, covering all genres of music and festival experience.



Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	1	LINKIN PARK	4
2	3	WIRELESS FESTIVAL	7
3	10	LADY GAGA	2
4	8	BON JOVI	4
5	17	ROGER WATERS	6
6	4	PARAMORE	3
7	12	JLS	4
8	NEW	THEM CROOKED VULTURES	1
9	NEW	AL GREEN/MICHAEL McDONALD	2
10	5	LEONA LEWIS	3
11	11	SCISSOR SISTERS	3
12	6	MICHAEL BUBLE	4
13	18	PLAN B	2
14	2	KINGS OF LEON	3
15	20	PETER ANDRE	2
16	NEW	STING	3
17	NEW	PIXIE LOTT	3
18	13	ROD STEWART	4
19	NEW	SIMPLY RED	6
20	NEW	STEVIE WONDER	1

tixdaq.com - Live entertainment intelligence

Hitwise Secondary ticketing chart

pos	prev	event
1	2	BON JOVI
2	3	T4 ON THE BEACH
3	1	T IN THE PARK
4	6	MICHAEL BUBLE
5	11	JLS
6	NEW	STEVIE WONDER
7	13	KINGS OF LEON
8	4	BESTIVAL
9	7	LADY GAGA
10	9	READING FESTIVAL
11	19	V FESTIVAL
12	5	PAUL MCCARTNEY
13	14	LINKIN PARK
14	NEW	PINK
15	16	WIRELESS FESTIVAL
16	NEW	LEEDS FESTIVAL
17	NEW	HARD ROCK CALLING
18	12	LATITUDE FESTIVAL
19	NEW	ROD STEWART
20	18	PARAMORE

Experian Hitwise

See more Tixdaq and Hitwise charts at musicweek.com

News digital

ON THE WEB

www.musicweek.com

- Rumblefish signs a deal with Google to allow audio embedding in YouTube clips
- AdMob research shows Android users half as likely to buy apps as iPhone owners
- MSpot's cloud-based music service goes public

RootMusic looks to topple 'cluttered' MySpace with new Facebook services

Is RootMusic a MySpace killer?

Social networking

By Eamonn Forde

ROOTMUSIC HAS FIRED A BROADSIDE against MySpace by launching a service which aggregates an act's entire online activity within Facebook for free.

Described as "much cleaner" than MySpace, RootMusic allows musicians to gather all their online activity into one space within Facebook and reach its 500m users globally.

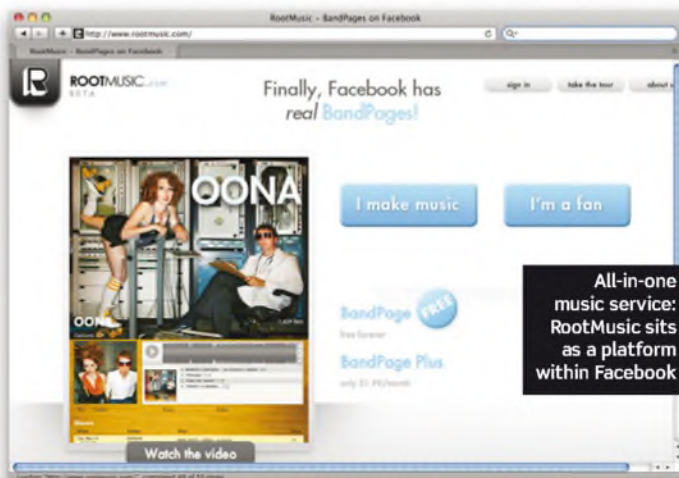
RootMusic was founded in October 2009 in San Francisco and has a small team of around 10 full-time staff members. CEO J Sider has previously been an artist, a band manager and a venue manager and set up the company to fill the gaps in digital marketing that he saw facing most acts. Major artists including Snoop Dogg and Jason Mraz are already signed up to the service.

RootMusic product manager Hayes Metzger says, "We do a lot of the same things [that MySpace does], like let you customise your page and give you the ability to stream your music and videos."

Where RootMusic claims, however, to beat MySpace is in its design and user interface.

"What we have tried to do is standardise it a little bit more so you always know where to find everything," he explains. "We think that makes for a better experience for the end users as it's much cleaner and easier to find your way around."

The company's Facebook tools are currently in beta and are free to



use. The BandPage Plus tier costs \$19.99 (£13.37) a year and adds in extra design and content-management functionality.

"The thinking behind the service was to take the old idea of street teams, coming into your town and handing out leaflets, but putting it all online," says Metzger. "Street teams are really powerful but bands, we felt, were not really taking advantage of all these new social networking technologies. We wanted to build the tools for bands to do all that for themselves."

The site sits on top of an act's Facebook page, allowing them to gather all their online activities – including photos, tour dates, blogs and Twitter feeds – within one central location. The in-built tools are



designed to simplify the aggregation and management of all these assets.

Metzger suggests that MySpace has run into problems by moving into areas that it is not skilled in, burdening itself with streaming royalty payments, for example, that ultimately threaten to derail the company.

This is something he says Facebook has learned from and is keen to avoid. Rather than move into areas such as music, by opening its API, third parties like RootMusic can bring music services into the Facebook platform without Facebook itself running any of the risk.

"Facebook has taken the partner approach to their network and I

think that's the right approach," suggests Metzger. "When MySpace went in and did music themselves, what that entailed was streaming from all the labels and doing all these things that were outside of its core competency as a social network."

RootMusic has also integrated with SoundCloud to bring audio players into bands' pages. "We don't want to spend our time doing things that have already been done," says Metzger. "We want to spend our time doing new and exciting things. SoundCloud does it well, so that's why we partner with them."

RootMusic sits as a platform within Facebook and, beyond SoundCloud, also plugs into ArtistData to help handle gig listings. "Then we have more shallow integrations," says Metzger, "where you can connect to online stores for your ticket sales and if you want to sell your music by putting in 'buy' links."

While the service is initially only available exclusively via Facebook – "as that is where the musicians were telling us they wanted to be" – the company has not ruled out integrating within other social media platforms in the near future.

"What we are striving for is a seamless experience for the end user," concludes Metzger. "Whatever can drive their online sales and connect with their fan base are all things that we are exploring."

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Digital news in brief

● Disney has acquired **Tapulous**, the mobile gaming company behind Tap Tap Revenge. Financial details were not made public.

● **Spotify** has had its new app for the iPhone iOS 4 operating system approved. It will allow users to play music in the background when they open other apps.

● A federal appeals court in the US has upheld the publishing royalty rates for **ringtones**. The Copyright Royalty Board's rate of \$0.24 (£0.16) holds despite the RIAA requesting it be lowered to \$0.18 (£0.12), or 15% of the wholesale revenue.

● Swedish collecting society **STIM** says **royalty payments** to songwriters from Spotify saw "an eightfold increase" from this time last year.

● **Dutch ISPs** Ziggo and XS4ALL are opposing calls by anti-piracy organisation BREIN to block access to The Pirate Bay. Swedish ISP Black Internet has, however, bowed to pressure to block access to the torrent site.

● With 1.46m Facebook fans and 0.48m Twitter followers, **Lady GaGa** is the most popular act in social networking terms, according to online analytics company Famecount.

● Apple has seen sales of 1.7m **iPhone 4** handsets within the first three days of its launch.

● Premium music video channel **Vevo** says it attracts 50m unique users a month, with 80% of traffic coming via YouTube.

● Following the likes of Mobile Roadie, **Sound Around** is the latest self-built mobile app platform for musicians.

Apps are free to create but require a maintenance fee of between \$14 and \$74 (£9.21 and £48.68) a month depending on how many users they have.



P2P proving its worth for data analysis and online tracking

FILESHARING DATA CAN BE AN IMPORTANT ANALYTICAL TOOL that record companies should turn to their advantage, according to speakers at the AIM Music Connected event last week.

The day's opening session, Fanalytics: What's All The Buzz About?, overviewed the main analytical tools open to labels and acts, outlining how they can give new insights into fan behaviour.

Filesharing, beyond the obvious legal issues, was singled out as a key measurement tool for understanding consumer behaviour and how tracks were filtering into the community.

Domino head of digital Steve Savoca said, "We know that the interesting activity around our artists, certainly over the past 10 years, is not reflected in the sales."

By analysing P2P data, he said, labels can get an understanding of

"the different levels of potential customers and what it might take to convert them" to become paying customers.

Music Metric co-founder Marie-Alicia Chang added that P2P tracking was one of the most important areas of analytics for the music industry to get to grips with. "That gives you an in-depth and accurate guide to where your fans are online," she said. "Especially for new bands starting out, heat maps [from P2P data] can help them to decide where to go on tour."

Former Ninja Tune head of digital Laura London described the period before mass (and free) analytical tools as "fumbling around in the dark to find where your fans were sitting online".

Savoca added that, increasingly in the US, data from P2P analytics companies such as BigChampagne is being used to inform editorial

and playlisting decisions at traditional media.

"A lot of radio promo guys are looking at BigChampagne statistics," he said. "They are then taking this data into the station programmers and using them as arguments to get records played."

Asked by moderator Dave Haynes, VP of business development at SoundCloud, if illegal trading on P2P is actually a good thing for labels, Savoca conceded, "That's one way to spin it."

He added, "If you can show in a market that there is a mass of activity, be it illegal or not, around a particular artist then there's definitely a reason to encourage spin rotation [on radio stations]. It's important to gauge the whole spectrum of what is happening around a record."

Media Junction head of digital Neil Cartwright followed this ses-

sion with a presentation giving labels tips on how they can use analytics to conduct digital marketing for less than £1,000.

While he accepted that MySpace may have fallen out of favour, it "still has huge traffic" and is very strong at SEO (search engine optimisation). "It is fantastic on search engines," he said. "You'll always find an act's MySpace page very high in any search for them."

He singled out two services as critical for any act. SoundCloud was regarded as "a cornerstone of any marketing campaign today" while mail-management system Mail Chimp can deliver the most visible financial benefits to a new act.

Up to 40% of a new act's revenues, he explained, come directly from their mailing list, if handled correctly. "Your mailing list is still your number one marketing channel," he concluded.

New services

● **BuzzDeck** is free to all clients of digital distributor AWAL and lets them track the global online buzz around acts to help them refine their marketing. A Pro version adds extra functionality.

● **Soundblab** is a new music-centric social network that describes itself as a "community for music lovers where you can connect with new friends, through the bands you love". It aims to link fans, musicians, labels and event organisers.

Apps round-up

● **Exile On Your Street (Android/iPhone - free via Layar browser)**

is an augmented reality app that allows users to flypost interactive and virtual Stones posters with audio tags from the 28 tracks on Exile On Main Street.

● **Nickelback Revenge (iPhone - £2.99)** After Metallica, Coldplay and Lady GaGa, the Canadian rock band are the latest act to get their own bespoke game in the Tap Tap Revenge franchise.

News publishing

UK's biggest breakthrough act of 2010 inks publishing deal for album co-writes

Local affinity leads Vickers to Universal

Deals

By Paul Williams

UNIVERSAL MUSIC PUBLISHING has struck a deal with the only new act to top both the UK singles and albums charts so far this year by signing Diana Vickers.

The agreement with Vickers gives the publisher control over nine co-writes on her debut album *Songs From The Tainted Cherry Tree*, while her co-manager Richard Griffiths says she is already working on material for her next album.

Following her first single *Once* debuting at number one at the end of April and her introductory album following suit a fortnight later, Modest Management co-founder Griffiths says there was a lot of interest from publishers to sign her but Universal was the only company involved in negotiations.

"Diana met [UMPG UK head of A&R] Caroline Ellery and [UMPG

UK deputy managing director] Mike McCormack very early on and Caroline and Diana come from virtually the same town so there was an immediate affinity there. It was a very simple and relatively quick negotiation," he says.

McCormack adds, "Myself and Caroline are really pleased this came together so quickly as we clicked with Diana as soon as we met her. We were both really impressed by the strength and maturity of her songwriting."

For her first RCA-issued album, which has to date sold around 80,000 copies in the UK, Vickers was put together with a number of co-writers, including Chris Braide, Ellie Goulding, Lightspeed Champion, Nerina Pallot and Guy Sigsworth.

Although debut single *Once*, written by Cathy Dennis and Eg White, is one of four cuts on the album not to contain a Vickers credit, the follow-up *The Boy Who Murdered Love* has been written by



Cherry Tree bears fruit: Vickers' debut UK single and album both entered the charts at number one

her with Sony/ATV-signed Braide, the first songwriter paired with her. This will be released on July 19.

As Griffiths recalls, "Diana's A&R James Roberts was an early supporter from the word go and put her with writing partners before we got a deal for her, including Chris Braide who on the first day said, 'You've really got something here.'"

McCormack adds, "The album has been excellently A&R'd by James and Craig [Logan] at RCA and with Richard, Anneka [Griffiths] and Harry [Magee] managing, too, it feels like a very good team to be part of."

Griffiths says every opportunity is being taken for Vickers to write more songs. "Every so often she has a few days off when she's started doing writing for the next album," he says.

Meanwhile, the one-time X Factor contestant headed off last Tuesday on her first international promotional trip with a visit to Germany.

paul@musicweek.com

Pos SONG / Artist / Writer / Publisher

- 1 HAVEN'T MET YOU YET Michael Bublé Bublé, Foster-Gillies, Chang Warner/Chappell, Sony/ATV, Universal
- 2 MILLION DOLLAR BILL Whitney Houston Felder, Tyson, Keys, Dean, Harris EMI, Imagem, Universal
- 3 FIGHT FOR THIS LOVE Cheryl Cole Kipner, Wilkins, Merritt Sony/ATV, EMI, Universal
- 4 YOU KNOW ME Robbie Williams Hardy, Mould, Andrews, Williams Chrysalis, Farrell, Alpha Editions
- 5 I'M ALL OVER IT Jamie Cullum Ross, Cullum EMI, Warner/Chappell
- 6 WHAT ABOUT NOW Daughtry Hodges, Moody, Hartzler EMI, State One Music, Bug Music
- 7 HAPPY Leona Lewis Tedder, Bogart, Lewis Sony/ATV, Kobalt, BMG
- 8 BUILD ME UP BUTTERCUP The Foundations Mac Aulay, D'Abo, Universal, EMI, Sony/ATV
- 9 CHASING PIRATES Norah Jones Jones EMI
- 10 I DON'T WANT TO MISS A THING Aerosmith Warren Real Songs, Sony/ATV

For a song to become a karaoke success, it is important the lyrics do not flash by too quickly on the video screen – especially after a couple of drinks.

So it comes as no surprise to find Michael Bublé's *Haven't Met You Yet*, Cheryl Cole's *Fight For This Love* and Jamie Cullum's *I'm All Over It*, co-written with Deacon Blue's Ricky Ross, featuring prominently in the Q1 returns from bars and pubs which run karaoke nights.

More difficult to sing maybe, but still popular, are Whitney Houston's *Million Dollar Bill* and *Real Songs*' *I Don't Want To Miss A Thing*, a hit for Aerosmith, which chart at numbers two and 10 respectively.

Meanwhile, *Build Me Up Buttercup*, *Happy* and *What About Now* prove that an infectious chorus will always keep the closet pop stars coming back for another shot in the limelight.

Kobalt left in No Doubt over new deal

NO DOUBT HAVE LEFT long-standing publisher Universal Music Group and moved their entire back catalogue to Kobalt Music Group, after signing two administration agreements with the independent company.

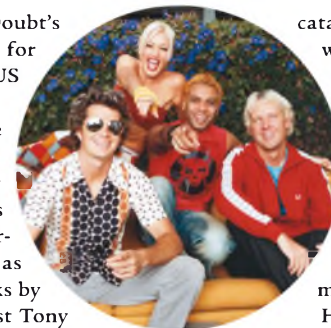
The first deal finds the publisher in charge of the copyright of the band's catalogue worldwide, excluding the US and Canada, including the rights to the band's multi-million-selling albums as well as hits *Don't Speak*, *Just A Girl* and *Hey Baby*.

Kobalt has also signed a US digital collections deal with the band for all their new works, including their upcoming album. As part of this deal the publisher

will handle No Doubt's sync licensing for the world, ex US and Canada.

Currently the publisher represents lead singer Gwen Stefani's publishing interests worldwide as well as solo works by the band's bassist Tony Kanal, guitarist Tom Dumont and drummer Adrian Young.

Kobalt founder and CEO Willard Ahdriz says the move was a natural progression for the band. Universal will not retain any of No Doubt's rights from the



catalogue or future works Ahdriz says that the group were attracted to the publisher due to their management which "believes in transparency and the Kobalt model".

He notes, "No Doubt are one of the biggest acts in the world. We will continue to work hard to service their needs and promote their works on a global level not only in administration but also in generating new sync opportunities."

Cherry Red reopens Red Box catalogue

CHERRY RED SONGS IS PLANNING to tap into the Eighties revival after signing a publishing deal with Red Box frontman Simon Toulson-Clarke.

The deal sees Cherry Red looking after the band's back catalogue, including two studio albums *The Circle And The Square* and *Motive* as well as their To 10 hits *Lean On Me* (Ah-Li-Ayo) and *For America*.

Cherry Red will also handle Toulson-Clarke's current and future works including his comeback album *Plenty*, which is due for release in the autumn on Cherry Red

Records. The record contains the band's first new material in 20 years.

The company is administered worldwide by Kassner Associated Publishers. Managing director David Kassner says he is hopeful the new album will spark a resurgence of interest in the group's work.

He says, "We are currently examining the possibilities of generating sync activity in Simon's current material so it can be brought to people's consciousness at the same time as the album launch."

Kassner says *Lean On Me* –

which reached number one in six countries and peaked at number three in the UK – is of particular interest to the company.

"Lean On Me is one of those tracks that everyone has heard of but seems to have been forgotten about," he explains. "However, the Eighties are very popular right now and I think this song has a lot of potential to do well through syncs and covers."

"Our A&R department is in the process of approaching a number of different bands with a view to cover the song – however our dream would be to get it covered on a TV show."

News diary

Lawrie leading the Field

UNEARTHED

HAVING SPENT MUCH OF 2010 focused on grassroots touring activity, Field Recordings artist Pete Lawrie is now positioned to begin his mainstream assault with the release of his major label debut this month.

Lawrie is one of the most recent additions to the Field label, a joint venture between Island Records, Faithless founder Rollo and Joe Taylor.

Following a busy summer, which has included slots at Glastonbury, Hop Farm, the Radio 1 Big Weekend and Isle Of Wight festivals, he is now set for his first full release with the All That We Keep EP.

Island marketing manager Chris Scott says a targeted approach is being taken during the campaign's early stages, focusing on the Welsh market to generate a firm fanbase there. "Prior to this release we had been giving his native Wales a lot of care and attention, which has paid dividends in local press and radio attention," he says.

To this end, Lawrie has recorded one previous EP, with sales restrict-

ed to Wales and his live dates. "Wales will continue to be a focus for the campaign and he will be playing at the Cardiff Big Weekend and Faenol festivals later this year," says Scott.

Alongside the forthcoming EP release, Lawrie has been distributing a series of remixes and collaborations online, including one with up-and-coming rapper Shad. Previously he has collaborated with Speech Debelle, Don Diablo and hip-hop producer Alex Goose, while Fyfe Dangerfield also features on one of the EP tracks.

Lawrie has also formed a side-project with fellow Island artist Lauren Pritchard under the guise of River Kids, which sees the duo reworking hip-hop classics. A River Kids remix from the EP is also available online.

Recent live gigs have seen Lawrie reach out directly to fans, personally giving away wristbands after each show featuring a selection of music.

He capped off his recent Glastonbury experience by serenading gate staff as a thank you for their hard work, a video of which is available to view online.

At radio, early support has come via Bethan Elfyn, Huw Stephens, Jo Whiley and Rob Da Bank.

A new single will follow this autumn, with Lawrie's debut album set to drop in the new year.

stuart@musicweek.com

Cast list

National press

Jon Lawrence, Wasted Youth PR

Regional press

Tom Freeman, Hall Or Nothing

National radio

Leighton Woods and Woolfie, Hungry and Woods

Regional radio

Julie Barnes, Radioactive

Marketing

Chris Scott, Island

A&R

Joe Taylor, Field Recordings/Island

Management

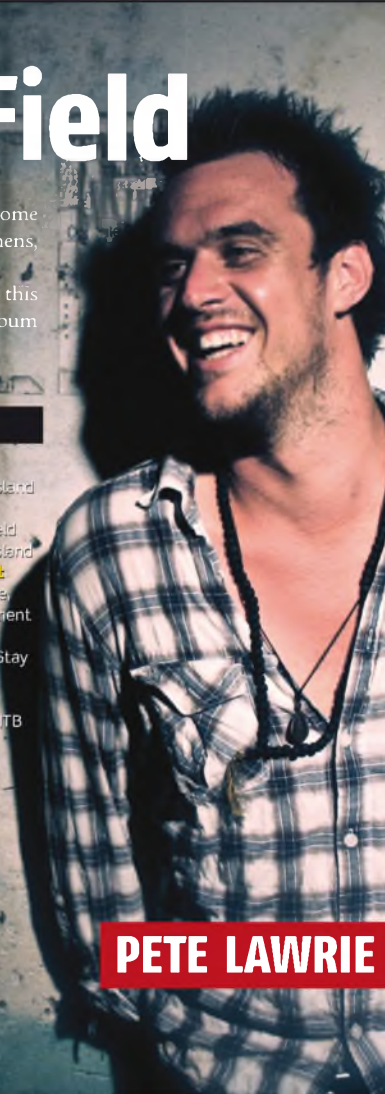
Matthew Page, Riot Management

Online PR

Matt Brown, Stay Loose

Agent

Lucy Dickens, TB



ON THE WEB THIS WEEK



LYONS GIVES UPDATE ON 6 MUSIC

Irf: "Here's a suggestion Mr. Lyons: how about you close down BBC Three, thus saving a whole lot of cash that can then be used to keep these two great stations on air."

Peta: "Please listen to the protests to keep 6 Music alive. There's a reason why there's been such an outpouring of support, from initially a small number of people; 6 Music really is like no other radio station, commercial or otherwise, and it's not like any other station in a GOOD way."

SPOTIFY ROYALTY PAYMENTS IN SWEDEN GROW 800%

Global SoulJah: "Now how about increasing the payments outside of Sweden? Until they do I would recommend using We7 in Europe and Pandora in the USA who actually pay the artists a reasonable amount of cash..."

Dooley's Diary



Memo to Abbey Road performers: bring your own Pringles

THE ERA OF FRUIT AND FLOWERS

really is over for EMI and its artists. We hear that the line-up of acts playing the major's new music showcase at Abbey Road Studios last Thursday had to squeeze into a solitary green room comprising just **a couple of sofas and one toilet**

between them. Given that Professor Green alone had seven people on stage – and there were seven acts appearing – that's a lot of people for a little green room. No wonder the performers spent most of their time wandering around the studios posing for photos with awed competition winners. Whether EMI's **Andria Vidler**

and **Shabs Jobanputra** count as "awed", we don't know. But they certainly seem pretty pleased to be in this photo with Green... There was no fruit but plenty of flowers at **AIM's AGM** earlier that day as both Remi Harris and chairman and CEO Alison Wenham were presented with flowers at the end, Harris's to mark her departure to UK Music and Wenham for her OBE. Better still, the CEO was also given a specially-made T-shirt bearing the legend "**Queen of the indies**"... Even heads of trade associations can get



starstruck, though. Wenham admitted at the AGM that the night before when she should have been working on her speech she spent all night **drooling over videos of keynote speaker Jarvis Cocker**. "I'm a hopeless fan," she confessed to the audience. Cocker himself in a rather memorable speech used the props of two seven-inch singles to make the point about the value of music, claiming one was the Birdie Song and the other Strawberry Fields Forever, which he then proceeded to snap. Still, just so the independents don't get too smug about any artistic superiority to the big four, it should be pointed out that Strawberry Fields Forever was a major

release and an indie issued the Birdie Song... While massive crowds enjoyed the sunshine at Hard Rock Calling and Glastonbury last week, **Bon Jovi were winding down their 12-night residency at The O2 arena**. The run saw the New Jersey rockers perform to an impressive 189,000 fans, an achievement AEG Live celebrated by



presenting the band with a plaque. Pictured (l-r): Paul Korzilius (Bon Jovi management), David Bryan, Jon Bon Jovi (both Bon Jovi), Rob Hallett (AEG Live), Richie Sambora (Bon Jovi), Gord Berg (AEG Live) and Tico Torres (Bon Jovi)... After being awarded three co-writing credits on Groove Armada's current album, the **singer/songwriter Becky Jones was in town to celebrate her signing to Kobalt**. Pictured either side of her are Kobalt's executive VP creative Sas Metcalfe (left) and Kobalt senior VP business development Nick Robinson... Just how straitened times are right now can be revealed in answers **Licensing Minister John Penrose** gave to the House of Commons recently, when he revealed the biggest gifts DCMS ministers had received from the industry were a taxi fare and lunch. Penrose, who recently suggested the Govern-



ment might now be looking at a more radical solution to small venue exemptions from the Licensing Act, last week revealed under questioning from former IP minister David Lammy

that Minister for Culture, Communications and Creative Industries Ed Vaizey had been the only DCMS man to profit from the largesse of the business, with a taxi journey paid for him by PPL and lunch courtesy of BASCA's Ivor Novello awards. That palls against

the two tickets to the FA Cup final enjoyed by **the football crazy Culture Secretary Jeremy Hunt**, who revealed his thin grasp on all matters

round-ball-related when he made those ill-judged comments about hooliganism and Hillsborough... With **Dick Mollet upping sticks at the BPI** to pursue his long and varied career as boss of the Publishers Association, the record industry body will be putting the feelers out for another lobbyist with impeccable Westminster connections who can put the case for the business. The Welsh-born Labour man Mollet famously fought – and lost – against Culture Secretary Hunt for the South West Surrey seat in the General Election. But with a Tory-ish Government now in power, will BPI leader Geoff Taylor want to go for a lobbyist with more right leaning political sympathies?...

Manchester
Evening News
arena **ESTABLISHED 1995**

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Features

SORTING THE M.E.N. FROM THE BOYS

Not for Manchester's M.E.N. Arena the path of uber-modern gig experiences. The well-loved venue regularly sells out and breaks records helped by its earthy atmosphere and good-time vibe

Venue profile

By Adam Woods

AT A TIME WHEN DISCUSSIONS OF ARENAS tend to pivot around a certain establishment on the Greenwich Peninsula, it is worth remembering that the Manchester Evening News Arena regularly makes a strong case for itself as the country's best-loved large indoor venue – and not far off its busiest.

If the notion of a well-loved arena sounds to you like an oxymoron, M.E.N. Arena general manager John Knight would probably say you are not from the north-west, and you are very likely not an artist.

"I'm not knocking The O2 or anywhere else, but on a very regular basis, the feedback we get from the acts is that they love the venue, the feel of it and the enthusiasm of a northern crowd," says Knight.

"It's not about money and it's not about marble floors or moving stairwells – it's about atmosphere," he adds. "We are not a capital-city venue and we are never going to have that cachet. We are a solid, no-frills, give-people-a-good-night-out, working venue, and that is what I think people feel comfortable with here."

Hearty punters and a down-to-earth approach are one thing, but they do not tell the full story. The fact is that this was the second-busiest arena in both the UK and the world last year, having overtaken New York's Madison Square Garden since 2008.

In 2003, 2004 and 2007, the M.E.N. was the most-frequented venue in the world, according to *Pollstar* data, and the fact that it remains there or thereabouts in an era of massive investment in new venues is a huge testament to its success. Last year, more than 1.5m people came through its front door compared to The O2's 2m.

A full 15 years after it launched with an ice display starring Torvill and Dean, the M.E.N. Arena remains a major fixture on the touring circuit. It has smashed its own attendance record every year for the past five and its throughput in the first six months of 2010 suggests it is poised to do the same again.

"I know the industry has had a boom time as well, but to keep pushing it up when you are at or near the top is still a lot harder than when you are near the bottom," says Knight.

Built as the Nynex Arena for Manchester's 2000 Olympic bid, the M.E.N. was initially managed by Ogden Entertainment, passing to SMG in 2000, when the latter property management group acquired the former.

That it opened with an ice-skating event hints at how much has changed in 15 years, as does the fact that the arena was originally configured with basketball and ice hockey in mind, its American operators believing those were the coming thing in the UK.

John Sutherland, the venue's operations director at launch and now managing director/senior vice president of SMG Europe, recalls that the development of



the arena concert circuit nearly filled the gap those sports had initially been expected to occupy.

"It was very pleasing, but not surprising, how the live entertainment side developed," says Sutherland. "From meeting our expectations in the early days, I think concerts have exceeded our expectations by a very large degree."

The first show at the arena, Sutherland recalls, was Wet Wet Wet, but the ones that put it on the map were the 10 nights by Take That in August 1995, just a month after opening on July 15.

ABOVE
Northern soul: the Arena catches the enthusiasm of a northern crowd says its general manager

BELOW
Packed to the rafters: U2 bring their glittering show to the M.E.N. Arena



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Manchester
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arena

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Features



"That was a baptism of fire for a new venue coming on the market," says Sutherland. "They only did 10 nights in Manchester and then straight down to Earls Court for another 10 nights there. But it was great – it put us on the market straight away."

Locally-based promoter Danny Betesh of Kennedy Street Enterprises put Al Green and Michael McDonald through the M.E.N. just a few nights ago and also staged the Take That run, which held the venue record until it was broken by the same band in December 2007.

"It was a lovely way for a new venue to open," Betesh reflects. "The M.E.N. does attract lots of publicity to the area, gets the biggest of names and is very well-thought-of locally, but importantly I think they are very nice people to work with, too."

The venue's credentials as a real local point of focus were only enhanced by a clever naming-rights deal with the local newspaper, inked 12 years ago.

"The sponsorship has been very good for us," says Knight. "We have, and always have had, a very wide breadth of events, from the kids' shows through to Andre Rieu or Neil Diamond."

"What the *Manchester Evening News* liked about this venue is that it appeals to all age groups, all socio-economic groups and it touches all their readers. We have been able to spin a lot of publicity out of that naming-rights deal that you wouldn't get if you were named by a bank or an insurance company."

Knight believes a venue that positions itself genuinely at the centre of a community is one that reaps unexpected dividends over the years.

"What Wembley has got that The O2 hasn't at the moment is kids growing up wanting to play there, and we have that too," says Knight. "We have got people who saw their first show here and now they are in bands and it's where they want to play. Danny Jones from McFly, he's from Bolton and he loved it when he came here."

Peter Kay's 35 Manchester dates – 20 this year, 15 next, with 10,000 sold-out tickets every night – were the centrepiece of the biggest arena tour ever seen in this country.

Kay's shows at the venue – the first 20 of which sold out in an hour – elevated him at a single stroke to the level of some of the UK's biggest-selling bands, many of whom have had to return on numerous occasions to cumulatively match the comedian's pulling power. That run was a living demonstration of local pride in a local venue.

Kay called his return to action "the happiest time of my working life". He gave much of the credit to the M.E.N., where he was once employed as a steward, and performed his final night in his old uniform.

"Playing live at the M.E.N. Arena after working as a steward is still very hard to comprehend," he said as the shows concluded. "I was working there on the very first night with Torvill and Dean (although they weren't stewarding). It was 1995 and I'd just started performing stand-up in and around Manchester, so to be playing there is surreal beyond words. But it's also incredibly comfortable, like playing at home."

As a busy venue, the M.E.N. is also one with a particularly experienced casual workforce. Kay no longer dons the blazer in earnest, but many do, and Knight takes pride in the Arena's reputation as an employer.

"Because we have so many events, we are able to keep a very regular part-time staff and that is a real plus-point," he says. "We have had many of the same stewards and supervisors for 10 or 12 years."

"They are your public ambassadors, the first contact that the public has when

they come in and, with the best will in the world, they are quite often the worst-paid. If you can keep those staff, they become almost like full-time staff – a part of the family. We are very proud that people like to work here."

Sutherland credits the people of the north-west in general with making the Arena what it is. "They have a love of live music and are very diverse in their tastes, which obviously adds to the strength of the venue," he says. "Even in the last couple of years, when people have been tightening their belts, as we all have, people have continued to come out and support live entertainment."

Knight agrees. He also makes a distinction between going out in the south and going out in the north, where young people in particular will spend days getting ready and planning their outfit, making the tradition almost recession-proof.

"Northern people have this tradition of, 'I don't care what is going to happen – they can put VAT up, they can stop giving me bank loans, but I'm bugged if I'm not going to have any nights out,'" says Knight. "It takes a hell of a lot to stop us. We might not have a new car or a holiday or new carpets but we are still going to go to a gig."



Over the summer and early autumn, the figures on the stage will include Gorillaz, Earth Wind & Fire, Andre Rieu, Santana, Sting, Michael Bublé and Jean Michel Jarre. The venue being what it is, it has also forged historical connections with many artists, both local and less so.

In 2008, records showed that Kylie Minogue had performed more shows at the M.E.N. – and to more people – than at any other venue in the world. She remains the Arena's biggest-selling solo pop artist on 23 dates. In May, Westlife became the biggest-selling act in the history of the Arena with a 28th date that took them past the record they shared with local boys Take That.

Much else has happened under the Arena's roof, including Mike Tyson's debut UK fight in 2000, Madonna's first Manchester show since her Hacienda appearance, James's 2001 show and their 2007 comeback, the FINA World Short Course Swimming Championships in 2008 and the Walking With Dinosaurs spectacular in 2009.

There have been shows by U2, Coldplay, Jay-Z, Kanye West, The Rolling Stones, the Spice Girls, Kings Of Leon, Bon Jovi and many dozens of others. Fifteen years is a long time in live entertainment, but SMG signed a 25-year extension on the building's lease just weeks ago. The M.E.N. will certainly run on, then, but all the same, Sutherland does not have any one single formula for staying ahead.

"We continually invest," he says. "The last time, about three

ABOVE
Star attractions: George Michael wows the north-west crowd (top left) while Kylie Minogue is the Arena's biggest-selling solo pop artist (23 dates)

INSET (LEFT)
The M.E.N. man: general manager John Knight

BELOW
Steward's enquiry: local boy Peter Kay has sold out the Arena 20 times this year alone. His first experience at the venue was as a steward in 1995

"Northern people have this tradition of 'I don't care what is going to happen... they can put up VAT, stop giving me bank loans, but I'm bugged if I'm not going to have any nights out...'"

**JOHN KNIGHT,
M.E.N. ARENA**



Features

Finger on the pulse M.E.N. Arena keeps tabs on the next big things

Visit the M.E.N. Arena online and the first thing you see are the faces of three comedians – John Bishop, Tim Minchin and Jason Manford – beneath the slogan: “The biggest names in comedy come to the biggest venue in town”.

The Arena is not alone in throwing open its doors to comedy, but it has had much to do with the recent jump to arenas made by numerous comedians with a TV profile. According to John Knight, arena comedy is just another part of the continuum of live entertainment.

“You have to be open-minded in the entertainment world to what is new coming on,” he says. “The boy bands came and then they went a little bit; the TV shows – Strictly, Dancing On Ice, X-Factor – they have filled a void when other things went off. Now comedy has come along and is filling a gap for some of the concerts that might not be touring.”

In event development and bookings manager Sarah Hodson, the M.E.N. has the only dedicated comedy booker at any UK arena. The Arena can scale up or down in size from 4,000 to 22,000 to create the



right space for a particular comedian, both in terms of audience size and the feel of the room.

“That is the great thing about arenas – you can be flexible with capacity,” says Hodson. “Whereas a theatre stops at 2,500 we can go to 6,500, say, and it is still commercially

viable, or we can go up again.

“It is about performance as well as sales. With Russell Howard, we started with a half-hall and because it was so intimate, he went for a full hall the next time, because he knows he can still make it work.”

For the Kay shows, the performer and venue developed what has been christened the “Peter Kay layout”, allowing 10,000 seats a night, even though the performer could manifestly sell many more. “We flip the stage to the side and it keeps it more theatrical and intimate.”

Other arenas have a foot in this market, but the M.E.N. was the only one on Peter Kay’s The Tour That Doesn’t Tour Tour (pictured) to deal direct with the artist, rather than his promoter SJM Concerts. The move

raised eyebrows but Knight has no regrets.

“I think arenas can sometimes be in danger of being subservient and pretty much at the bottom of the food chain, waiting until promoters come and grace us with their presence,” he says. “We could not have enjoyed our success over the years without the loyalty of the promoters. We have built relationships based on trust and flexible ways of doing deals which suit our unpredictable and sometimes crazy business.

“We love them gracing us with their presence, but we can’t afford for all the decision-making and power to rest with them.”

In a similar vein, the M.E.N. 15th Birthday Party on July 15, featuring Pixie Lott, The Saturdays, Gabriella Cilmi, Amy Macdonald, Fyfe Dangerfield and The Baseballs, was built up in-house by Hodson, with support from Manchester’s Real Radio 105.4FM.

The comedy boom will not last forever and Knight knows it. He believes the M.E.N. has a good idea of what is coming next and he will be announcing shows in the coming months that will “take arena entertainment in a whole new direction”, in his words.

“That is probably as much as I want to say,” he says. “You can’t sit back and say, ‘We’ve had a great year.’ In this business, you are to an extent determined by who is touring, and if the tours aren’t happening, you can’t just wait for the phone to ring.”



years ago, we invested £2.5m in freshening up the building. When we first opened this building there were turnstiles and we were tearing tickets off the old way. Now, of course, everything is scanned, you can print your ticket off at home and download it on your phone. Obviously, it is a very progressive market that we are in, and we have to try and make our venue one that people want to come and enjoy concerts in.”

Around the industry, the M.E.N. is known for making a point of providing a good service in front of the stage and behind it. If there is a secret to its steady success, it could be in the conjunction of those two priorities.

“We talk about having two clients – the ones that come in through the back door and the ones that come in through the front door with a ticket,” says Knight. “We have discussions here as to which are the most important, because it is a question to which there isn’t really an answer, because they are both interdependent.

“As long as we look after the people coming through the back door, people will keep coming through the front door to see them, and as long as we continue to sell tickets, the bands will continue to come.”

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WHO WILL HARNESS THE SOUND OF THE CLOUD?

The key concept for digital music services in 2010 is undoubtedly the cloud. But how will the traditional music industry deal with its legal intricacies, and who can take it into the mainstream?

Services

IT IS FAIR TO SAY there is a lot of hot air when it comes to cloud music services. In recent months, it has felt at times like there is a new service announced every week promising ambitious cloud features, not to mention the constant hum of speculation around the plans of Apple, Google and other existing music services.

Look at Omnifone's rebranding of itself as "the leading independent provider of cloud-based unlimited music services", despite the fact that its actual offering has not markedly changed. Look also at Tesco's plans for a digital locker which, when customers buy CDs and DVDs in-store, will be updated with digital versions of that content to be accessible from registered devices.

HP just bought streaming music firm Melodeo and – while not revealing specific details about its plans – stated, "We are excited about the potential of this technology to bring the power of cloud-based delivery services to millions of customers." Even P2P villain LimeWire is hoping for clemency in its ongoing battle with music rights holders by promising to launch a legal service whose features include "syncing iTunes playlists and content to the cloud".

Look at Psonar, Rdio, mSpot, tunesBag, blueTunes, Thumbplay Music and any number of other startups – some still in stealth mode – all talking cloud lingo. The buzz can partly be explained by the fact that styling yourself as a cloud music service will make venture capitalists prick up their ears more than if you are a streaming music service.

But it is also tying in to the ongoing debate around people wanting access to their music collections from a range of devices and also to the drive from music rights holders for subscription-based access services that people will pay for. The picture is complicated by the fact that some cloud music startups have raised hackles within some labels, due to their seeming lack of interest in seeking licensing deals. MP3tunes was arguably one of the first cloud services, yet it is still being sued by EMI.

Establishing a definition of what it means to put music in the cloud would help. A safe bet is to suggest it is any service that lets users upload their existing collections of digital music to a server somewhere, then stream it to various devices – other computers, laptops, mobile handsets, game consoles, connected TVs and so on.

However, services are also now adding on-demand music streaming into the mix, so even if a song is not part of someone's existing collection of MP3s, they can

access it as if it was. The cloud definition gets blurrier still when social features are introduced – whether allowing friends to stream someone's collection or simply sharing playlists with other registered users of a service.

It is the details that define how devilish (or not) rights holders see these services as. MP3tunes involves users uploading the actual files from their collections (devilish), while Rdio simply matches their iTunes library metadata to its licensed catalogue (not so devilish). Cloud services can have widely varying technology, business models and attitudes towards copyright.

What is not in doubt, though, is that many of these services are at the forefront of defining how music will be accessed – and paid for – in the coming years. They are also showing up the key flaw in the argument over whether music ownership is dead or not. The answer? It cannot be dead, because people already 'own' a lot of music in their local digital collections.

What cloud services are trying to do is blend those people's collections with new music that they do not own, while, in some cases, providing an option for them to own the new music, too, if they want to. It is enough to make anyone's head spin, not least the consumers who are supposed to be signing up to these services.

Describing a cloud-based music service is complicated enough, but setting up and running one on a large scale is a phenomenal challenge

Unsurprisingly, people are looking to Apple to make sense of all this geekery and come up with a cloud music service that consumers can understand. There was no shortage of rumours before the event that a cloud-based iTunes would be announced at the company's recent WWDC conference in San Francisco. Apple's acquisition of Lala earlier in the year, and its decision to close it down at the end of May, fuelled the speculation.

But the announcement never came, which you can take as a clear sign that Apple does not think cloud music is quite ready for the mainstream just yet. The necessary licensing negotiations could never have been concluded in a hurry, but equally important is the need to make a cloud-based iTunes a sufficiently appealing and understandable concept to consumers. "Your iTunes Collection. Everywhere" would certainly strike the right note, but the lack of a WWDC announcement shows Apple is looking beyond that.

Google may yet beat it to the punch. The company has made something of a speciality out of taking things "to the cloud" – Gmail, Google Docs and Google Calendar are three of the most obvious examples,



Cloudbuster?: Apple has the global audience and the devices to enable the cloud to become mass market

while it has also announced plans for a cloud-based e-books service, Google Editions, to be launched later this year.

Google may have missed out on Lala, but its quiet acquisition of Simplify Media – one of the first startups to style itself as a cloud music firm – was announced at its own I/O developer conference just before WWDC. The results, according to Google's Vic Gundotra, will be "a simple piece of software that makes all of your non-DRM music available to your Android device. We are making your whole music library available to your Android device as a stream".

It is not entirely clear if that means music will not be hosted on Google's servers after all, but simply transmitted from the user's computer to their mobile device – which would be less of a headache from a licensing perspective. But if reports since I/O are to be believed, Google plans to team Simplify's technology with a download store, and eventually an on-demand streaming music service.

But Apple and Google getting into this space – possibly with a renewed push from Microsoft's Zune platform too – is highly significant. Describing a cloud-based music service is complicated enough, but setting up and running one – including administering the necessary rights – on a large scale is a phenomenal challenge.

Yet with iTunes, Apple has one of the largest digital music catalogues in the world – and 100m iOS devices – iPhones, iPod Touches and iPads – out in the wild. With YouTube, Google has perhaps the biggest and most comprehensive database of music rights, while the company also has the world's beefiest advertising platform and a smartphone OS that drives 160,000 handset sales a day.

Both companies also have big warchests to acquire any startup whose technology is deemed to accelerate their own plans – or stymie those of the other. If the future of music consumption really does lie in the cloud, do not underestimate either company's ambition to be flying high on the back of it.

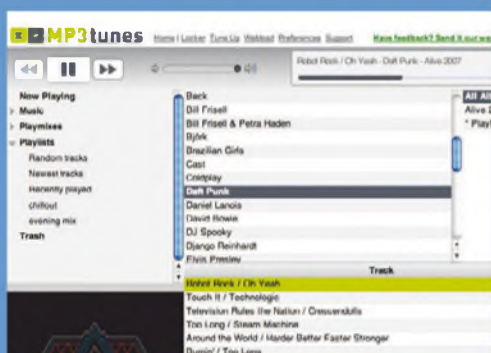
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BELOW RIGHT
MP3tunes was one of the first cloud-based music services to launch, but its presence has not been welcomed by the likes of EMI

BELOW FAR RIGHT
Google services Gmail, Google Docs and Google Calendar have successfully taken data "to the cloud"

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Key releases

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

Out this week

Singles

- **30h13 feat. Ke\$ha** My First Kiss (Asylum/Photo Finish/Atlantic)
- Previous single: (chart peak): Starstruck (3)
- **Ciara feat. Ludacris** Ride (Laface)
- Previous single: Work (52)
- **The Coral** 1000 Years (Deltasonic/Cooperative)
- Previous single: Put The Sun Back (64)
- **Eliza Doolittle** Pack Up (Parlophone)
- Previous single: Skinny Genes (22)
- **Florence + The Machine** Cosmic Love (Island)
- Previous single: Dog Days Are Over (23)
- **Foals** Miami (Transgressive/Warner)
- Previous single: Spanish Sahara (did not chart)
- **Jamie Foxx feat. Justin Timberlake & T.I.** Winner (J)
- Previous single: Blame It (did not chart)
- **I Am Kloot** Northern Skies (Parlophone)
- Previous single: Over My Shoulder (38)
- **JLS** The Club Is Alive (Epic)
- Previous single: One Shot (6)
- **Kelis** 4th July (Fireworks) (Interscope)
- Previous single: Acapella (5)
- **Miike Snow** The Rabbit (Columbia)
- Previous single: Silvia (did not chart)
- **Alan Pownall** Colourful Day (Mercury)
- Previous single: Chasing Time (did not chart)
- **Lee Ryan** I Am Who I Am (Geffen)
- Previous single: Reinforce Love (did not chart)

Albums

- **Big Boi** Sir Luscious Left Foot (Def Jam)
- Debut solo album
- **Cherry Ghost** Beneath This Burning Shoreline (Heavenly)
- Previous album (first-week sales/total sales): Thirst For Romance (17,099/74,654)
- **The Game** R.E.D. (Geffen)
- Previous album: LAX (11,493/74,226)



- **I Am Kloot** Sky At Night (Shepherd Moon/EMI)
- Previous album: I Am Kloot Play Moolah Rouge (848/3,445)
- **Enrique Iglesias** Euphoria (Interscope)
- Previous album: Insomniac (27,198/273,615)
- **Kylie Minogue** Aphrodite (Parlophone)
- Previous album: X (594/463,056)
- **Mystery Jets** Serotonin (Rough Trade)
- Previous album: Twenty One (4,041/51,996)

July 12

Singles

- **Autechre** Move Of Ten (Warp)
- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Basshunter** Saturday (Dance Nation)
- **Darwin Deez** Up In The Clouds (Lucky Number)
- **Esmee Denters feat. Justin Timberlake** Love Dealer (Polydor)
- **El Guincho** Piratas De Sudamérica (Young Turks)

- **Fanfarlo** Fire Escape (Canvasback/Atlantic)
- **First Aid Kit** Sailor Song (Wichita)
- **Gurrumul** Live EP (Dramatico)
- **Paul Harris V Eurythmics** I Want You (CR2/Sony)
- **I Blame Coco** Self Machine (Island)
- **Kid Adrift** The Oxytocin EP (Island)
- **Kyrah** Uh Oh (Tube)
- **Seth Lakeman** Tiny World (Relentless/Virgin)
- **Melodica, Melody And Me** Piece Me Back Together (Everybody's Stalking)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)
- **Kate Nash** Kiss That Grrrl (Fiction)
- **Paramore** Careful (Fueled By Ramen)
- **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 (Konichwa)
- **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)

Albums

- **Bombay Bicycle Club** Flaws (Island)
- **The Boy Who Trapped The Sun** Fireplace (Geffen)
- **The Coral** Butterfly House (Deltasonic/Coop)
- **Danger Mouse & Sparklehorse** Dark Night Of The Soul (EMI)
- **Eliza Doolittle** Eliza Doolittle (Parlophone)
- **Glass** Teenage Galaxies (Caserta Red Records)
- **Korn** Korn III: Remember Who You Are (Roadrunner)
- **The Lucinda Belle Orchestra** My Voice & 45 Strings (Island)
- **MIA** /A A Y A (XL)

Helpfully for the inquisitive MIA fan, the two tracks that preceded the release of this album – XXXO and Born Free – perfectly sum up what is found within. Born Free is a sloppy, noisy, riot of a track with angry drums and punky vocals, while official single XXXO is a poppy, dubstepped R&B effort with a chorus that wouldn't sound out of place on the rougher side of a Britney Spears' album. And so it proves throughout the awkwardly named /A A Y A: brash pop rubs up against noise in a schizophrenic, if ultimately enjoyable, mix. Tracks 10 and 11, for example, offer the thrashy digital hardcore of Meds and Feds and the gorgeous Tell Me Why, probably the most beautiful thing MIA has ever graced. They shouldn't really fit together, but part of MIA's ineffable appeal is they somehow do."

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- **Mitchell Museum** Peters Port Memorial Service (Electra French)
- **Janelle Monae** The Archandroid (Wondaland Arts Society/Bad Boy/Atlantic)
- **Yousou N'dour** Dakar – Kingston (Decca)
- **School Of Seven Bells** Disconnect From Desire (Full Time Hobby)
- **Sia** We Are Born (Monkey Puzzle/RCA)
- **Emilie Simon** The Big Machine (Wasse)
- **Sting** Symphoncities (Deutsche Grammophon)
- **The Superimposers** Sunshine Pops (Wonderfulsound)
- **Tired Pony** The Place We Ran From (Fiction/Polydor)

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)
- **Faithless** Tweak Your Nipple (Nate's Tunes)
- **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 (19/IRA)



- **LCD Soundsystem** I Can Change (Parlophone)
- **Jamie Lidell** I Wanna Be Your Telephone (Warp)
- **Amy Macdonald** This Pretty Face (Vertigo)
- **Justin Nozuka** Heartless (Virgin)
- **Pendulum** Witchcraft (Earstorm/Warner Bros)
- **Lauren Pritchard** Painkillers EP (Island)
- **Asher Roth** G.R.I.N.D (Island)
- **RPA & United Nations Of Sound** Born Again (Parlophone)
- **Swedish House Mafia** One (Positiva/Virgin)
- **Usher** DJ Got Us Falling In Love (Laface)
- **Diana Vickers** The Boy Who Murdered Love (RCA)

Albums

- **30h13** Streets Of Gold (Asylum/Photo Finish)
- **Sheryl Crow** 100 Miles From Memphis (A&M)
- **Donkeyboy** Ambitions (Warner Brothers)
- **The Like** Release Me (Downtown/Polydor)
- **Alan Pownall** True Love Stories (Mercury)
- **Professor Green** Alive Till I'm Dead (Virgin)
- **Quantic** presents Flowering Inferno Dog With A Rope (Tru Thoughts)
- **Max Richter** Infra (FatCat)
- **RPA & United Nations Of Sound** The United Nation Of Sound (Parlophone)
- **Tokyo Police Club** Champ (Memphis Industries)
- **Various** Twilight: Eclipse OST (Atlantic)

July 26

Singles

- **Diane Birch** Valentino (Virgin)
- **Born Ruffians** Oh Man (Warp)
- **Crystal Castles** Baptism (Fiction)
- **Delta Maid** Broken Branches EP (Polydor)
- **Drake** Find Your Love (Cash Money/Island)
- **Fugative** Bad Girl (Hardbeat/MoS)
- **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)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Matthew P Gilly** (Polydor)
- **Travis McCoy** feat. Bruno Mars Billionaire (Decadance/Fueled By Ramen)
- **Katie Melua** A Happy Place (Dramatico)
- **Monarchy** Love Get Out Of My Way (Mercury)
- **Nickelback** This Afternoon (Roadrunner)
- **Preeya** feat. Mumzy Shimmy (Mercury)
- **Roll Deep** Now Or Never (Virgin)
- **The Wanted** All Time Low (Geffen)

Albums

- **Vanessa Amorosi** Hazardous (Island)
- **Avenged Sevenfold** Nightmare (Warner Brothers)
- **Buckcherry** All Night Long (Eleven Seven)
- **Chicane** Giants (Modena)
- **Circa Survive** Blue Sky Noise (Atlantic)



London couple Mr L and Neets – aka Deekie – make music as seen through the looking glass of the small hours, when strange noises and every thought is amplified and distorted. Recorded in Mr L's flat, the songs make sense when played in those lonely hours before dawn: rickety loops that shouldn't work feel just right, lullaby-like guitars fade up and down, snatches of weary conversation are caught low in the mix, all with a perfectly-audible background hum of London sleeping. Of course, this no-budget, lo-fi approach would count for nothing if it wasn't for the duo's knack of wresting snowflake-perfect melodies or arranging random noises and one-finger playing into a cohesive, flowing whole. And when listened to in the right circumstances Amusia not only makes a lot of sense, but in its creaky, clumsy way it also manages to seduce."

www.musicweek.com/reviews

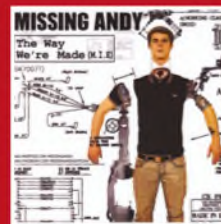
- **Jedward** Planet Jedward (Absolute)
- **Tom Jones** Praise And Blame (Island)
- **Brian Kennedy** Very Best Of (Borough)
- **Justin Nozuka** You I Wind Land And Sea (Virgin)
- **Sky Sailing** An Airplane Carried Me To Bed (Island)
- **Various** Step Up 3D OST (Atlantic)

THE PANEL

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



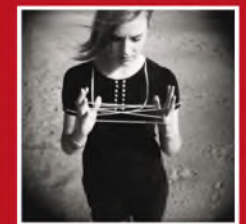
MISCHA PEARLMAN (Q)
The Blueskies: Souvenir (Killing Moon)
 This six-track EP from Brighton's The Blueskies demonstrates their ability to convert honest emotion into cathartic, catchy songs. An electronic flair underpins the introspection of their lyrics while simultaneously propelling their upbeat melodies with confident urgency.



MICHAEL WYLLIE-HARRIS (LONDON TOUR DATES)
Missing Andy: The Way We're Made (Echoboom)
 The Way We're Made is the band's gritty and disaffected state of the nation address. Like the illegitimate lovechild of Liam Gallagher and Plan B with a bit of Ray Winstone thrown in for good measure, this is a track that packs a mountain of attitude.



LAURA SILVERMAN (TIMES)
Bear Driver: Wolves (Animal Farm)
 Somersaulting into the catchiest of chords, the Leeds collective charge through this three-minute debut with youthful energy. Layering harmonies with riot grrrl shouts, this is dizzying, uplifting power-pop with more than a strum of sophistication. The sound of excitement.



BREE HOSKIN (GAYDARRADIO.COM)
Alev Lenz: Aite Schönhauser (Alev Lenz)
 With eloquent lyrics and evocative melodies, Alev Lenz's debut UK EP is a diverse and beautifully moody collection of alternative pop. Horns, guitars, piano riffs and a powerful voice take us not only on an aural journey, but also an emotional one.

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

August 2

Singles

- **Arcade Fire** We Used To Wait (Sonovox)
- **Toni Braxton** Make My Heart (Atlantic)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown/Island)
- **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)
- **Marina And The Diamonds** Oh No! (679/Atlantic)
- **Pearl And The Puppets** Make Me Smile (Island)
- **Port Isaac's Fisherman's Friends** Haul Away Joe (Island)
- **Sunday Girl** Self Control (Geffen)
- **Villagers** Ship Of Promises (Domino)

Villagers' debut album *Becoming A Jackal* continues to attract strong reviews with glowing praise from the likes of *Sunday Times*' *Culture*, *The Telegraph*, *NME*, *The Fiy* and *The Word* among others. *Ship Of Promises* is an album standout and will be released on seven-inch vinyl and digital download formats. The band have a string of dates scheduled for the summer, including Somerset House, Latitude and Electric Picnic among others.

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound)



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

- **Goo Goo Dolls** *Something For The Rest Of Us* (Warner Brothers)
- **Herbie Hancock** *The Imagine Project* (Sony)
- **Travis McCoy** *Lazarus* (Decaydance/Fueled By Ramen)
- **Grace Potter and the Nocturnals** *Grace Potter and the Nocturnals* (Island)
- **Violent Soho** *Violent Soho* (Island)
- **Wavves** *King Of The Beach* (Bella Union)

August 9

Singles

- **B.O.B. feat. Hayley Williams** *Airplanes* (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cee-Lo Green** *No One's Gonna Love You* (Warner Brothers)
- **Jason DeRulo** *What If* (Beluga Heights/Warner Bros)
- **Edei** *In My Bed* (Alma)
- **Newton Faulkner** *Let's Get Together* (Ugly Truth/RCA)
- **The Gaslight Anthem** *Diamond Church Street Choir* (Side One Dummy)
- **Ellie Goulding** *The Writer* (Polydor)
- **Grace Potter And The Nocturnals** *Paris* (Doh La La) (Island)
- **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* (Def Jam)
- **The Pretty Reckless** *Miss Nothing* (Interscope)
- **The Saturdays** *Missing You* (Fascination/Geffen)
- **Stromae** *Alors On Danse* (Island)
- **Tinashe** *Saved* (Island)
- **Tinchy Stryder** *In My System* (4th & Broadway)
- **T.I. feat. Keri Hilson** *Got Your Back* (Atlantic)
- **Kanye West** *Power* (Def Jam)

Albums

- **Jeezy** *TM 103* (Mercury)
- **Monarchy** *Monarchy* (Mercury)

August 16

Singles

- **Chase & Status** *Let You Go* (Mercury)
- **The Cheek** *Do Nothing* (Polydor)
- **Gabriella Cilmi** *Defender* (Island)
- **The Drums** *Let's Go Surfing* (Island/Moshi Moshi)
- **Fyfe Dangerfield** *Barracades* (Geffen)
- **Alice Gold** *Orbiter* (Polydor)
- **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)
- **Scorcher** *It's My Time* (Polydor)

Albums

- **David Gray** *Foundling* (Polydor)
- **The Hoosiers** *The Illusion Of Safety* (RCA/24-7)
- **I Am Arrows** *Sun Comes Up Again* (Mercury)
- **Iron Maiden** *The Final Frontier* (EMI)
- **Kassidy** *Hope Street* (Mercury)
- **Little Fish** *Baffled & Beat* (Island)
- **Punch Brothers** *Antifogmatic* (Nonesuch)
- **Stromae** *cheese* (Island)

August 23

Singles

- **Aggro Santos** *Saint Or Sinner* (Mercury)
- **Alesha** *Drummer Boy* (Asylum/Atlantic)
- **Biffy Clyro** *God & Satan* (14th Floor)
- **Taio Cruz** *Dynamite* (Island)
- **Devlin** *Brainwashed* (Island)
- **Brandon Flowers** *Crossfire* (Mercury)
- **Everything Everything** *My Kz, Yr Bf* (Geffen)
- **Fan Death** *Veronica's Veil* (Mercury)
- **Newton Faulkner** *Colours* (Ugly Truth/RCA)
- **Sky Ferreira** *One* (Parlophone)
- **Hurts** *Wonderful Life* (RCA)
- **The Like** *Wishing He Was Dead* (Downtown/Polydor)

- **Shontelle** *Impossible* (Island)

Albums

- **Ciara** *Basic Instinct* (LaFace)
 - **Dead Confederate** *Sugar* (Kartel)
- Sugar* was produced by John Agnello (Dinosaur Jr., Sonic Youth, The Hold Steady) and rollicks along with a weighty, dark alt-grunge fervor that recalls The Smashing Pumpkins' heyday; at other times, the record buzzes with a frantic distortion and howling anger reminiscent of The Walkmen.
- **Donkeyboy** *Caught In Life* (Warner Brothers)
 - **Eels** *Tomorrow Morning* (N2/Cooperative)
 - **Fantasia** *Back To Me* (I)



- **Klaxons** *Surfing The Void* (Polydor)
- **Maximum Balloon** *Maximum Balloon* (Polydor)
- **McFly** *tbc* (Island)
- **One Night Only** *One Night Only* (Vertigo)
- **T.I** *King Uncaged* (Atlantic/Grand Hustle)
- **Tinashe** *Saved* (Island)

August 30 and beyond

Albums

- **Chiddy Bang** *tbc* (Regal) (6/9)
- **Blonde Redhead** *Penny Sparkle* (4AD) (13/9)
- **Phil Collins** *Going Back* (Atlantic) (13/9)
- **Taio Cruz** *The Rokstarr Collection* (Island) (30/8)
- **Diddy & Dirty Money** *Last Train To Paris* (Bad Boy/Polydor) (20/9)
- **Dinosaur Pile-Up** *Growing Pains* (Friends Vs Records) (13/9)

- **Estelle** *All Of Me* (Homeschool/Atlantic) (27/9)
- **Everything Everything** *Man Alive* (Geffen) (30/8)
- **Fan Death** *Womb Of Dreams* (Mercury) (30/8)
- **Brandon Flowers** *Flamingo* (Mercury) (6/9)
- **Goldhawks** *Trick Of Light* (Mercury) (6/9)
- **Jennifer Hudson** *tbc* (RCA) (27/9)
- **Hurts** *Happiness* (Columbia)

Manchester duo Hurts have enjoyed their fair share of hype and are now finally ready to let their debut album go to the wider public. It comes following the release of live favourite *Better Than Love* last month and forthcoming single *Wonderful Life*, which will precede the album's release on August 23. The duo will tour the UK this autumn with seven dates throughout October, commencing in Brighton on October 2, with the final night at London's O2 Shepherd's Bush Empire on October 9, after which they embark on an extensive European tour. *Wonderful Life* was released as a limited-edition vinyl release in January, backed by an Arthur Baker remix.

- **Interpol** *Interpol* (Soft Limit) (13/9)
- **James** *The Morning After* (Mercury) (6/9)
- **Kid Cudi** *Man On The Moon 2: The Legend Of Mr. Rager* (Island) (13/9)
- **Murderdolls** *Women And Children Last* (Roadrunner) (30/8)
- **N*E*R*D** *Nothing* (Interscope) (6/9)
- **Tiffany Page** *Walk Away Slow* (Mercury) (20/9)
- **Katy Perry** *Teenage Dream* (Virgin) (30/8)
- **R Kelly** *Epic* (live) (6/9)
- **Robyn** *Body Talk Pt 2* (Konichiwa) (6/9)
- **Mark Ronson & Business** *International Record Collection* (Columbia) (27/9)
- **Raphael Saadiq** *tbc* (RCA) (13/9)
- **Aggro Santos** *Aggro Santos* (Mercury) (6/9)
- **The Script** *Science & Faith* (RCA) (13/9)
- **Tinie Tempah** *The Disc-Overy* (Parlophone) (30/8)
- **Robbie Williams** *In And Out Of Consciousness: The Greatest Hits 1990-2010* (Virgin) (17/10)

SINGLE OF THE WEEK

JLS The Club Is Alive (Epic)



The first taster from JLS's as-yet untitled second album marks a change in direction for the boy band who shot to fame on *The X Factor*. *The Club Is Alive* features an inescapable sample from *The Sound of Music*, which will either be heralded for its musical genius or branded as a sacrilege against Julie Andrews. Silky smooth vocals glide over a bed of pulsating rave-tinged beats, bleeps and space-age robotic sounds. Julie Andrews aside, the band have managed to pull off what many talent show contestants fail to in generating a potentially huge hit, post-debut album. The band appear at a number of shows across the summer, including Radio 1's Big Weekend and Capital FM's Summertime Ball.

ALBUM OF THE WEEK

Kylie Minogue Aphrodite (Parlophone)



led by the club anthem *All The Lovers* and opening with the line, "Dance, dance, that's all I wanna do," Kylie's 11th studio album finds her on familiar and hugely popular ground: the dancefloor. Rife with electronic wizardry and bursting with upbeat dance anthems, *Aphrodite* also has its quieter moments, such as the Nerina Pallott-penned *Better Than Today*. Elsewhere, myriad production and writing contributions come from the likes of Fraser T Smith, Tim Rice-Oxley, Calvin Harris, Jake Shears and Minogue herself, with the album as a whole overseen by executive producer Stuart Price. It is packed with potential singles and Parlophone will be expecting *Aphrodite* to work its magic throughout the planned 18-month campaign.

Key releases

Seth wins retail's Hearts and Minds



AFTER TWO WEEKS when Amazon, HMV and Play all elected Kylie Minogue's Aphrodite as the top pre-release, the three retailers go their separate ways again. Minogue's album, of course, has now been released, but finding a worthy replacement for it seems to have been a tough task.

Veteran acts take up the challenge at HMV, where Robert Plant's Band Of Joy improves 3-1,

while Iron Maiden's The Final Frontier improves 2-1 at Play. Amazon's discerning customers disagree, and state a preference for contemporary folkie Seth Lakeman's fifth album Hearts And Minds. With Mumford & Sons increasing interest in the genre, Lakeman's album is the only title in the top five at all three retailers, as it also moves 6-5 at HMV and 5-5 at Play.

Canadian rockers Arcade Fire's

third album The Suburbs shows growth everywhere. The band's classic rock touches have previously proved very popular and with introductory single We Used To Wait beginning to garner attention, The Suburbs rises 7-6 at Amazon, 11-7 at HMV and 12-7 at Play.

Now That's What I Call Music! 75 was the least successful album from the long-running franchise for four years but Now! 76 is

performing well pre-release, moving up to number two at HMV, four at Amazon and six at Play.

Jack Johnson and The Divine Comedy fill 70% of the Top 20 slots on Last FM's hype chart – but pole position is reserved for Danish electronic acts Trentemoller, with The Mash And The Fury, a complex, seven minute track from his second album, Into The Great Wide Yonder.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	GREYSON CHANCE	15581	8973
2	MICHAEL JACKSON	2661	2000
3	EMINEM	1760	-751
4	DEMI LOVATO	1681	-263
5	SOULJA BOY TELL 'EM	1551	633
6	JUSTIN BIEBER	1473	-233
7	LADY GAGA	1432	-175
8	DRAKE	736	-369
9	JASMINE V	696	-86
10	MIRANDA COSGROVE	653	-77
11	KE\$HA	615	-149
12	ASHLEY TISDALE	596	143
13	TOKIO HOTEL	530	180
14	GREEN DAY	408	7
1	LUDACRIS	347	-60
16	TREY SONGZ	347	183
17	GORILLAZ	327	19
18	TIÉSTO	315	54
19	INDOCHINE	271	209
20	YOUR FAVORITE ENEMIES	234	-114

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	IRON MAIDEN	The Final Frontier	EMI
2	KORN	Korn III: Remember...	Roadrunner
3	KERRY ELLIS	Anthem's	Decca
4	AVENGED SEVENFOLD	Nightmare	Warner Bros
5	SETH LAKEMAN	Hearts...	Relentless/Virgin
6	VARIOUS	Now! 76	EMI TVIUMTV
7	ARCADE FIRE	The Suburbs	Sonovox
8	ROBBIE WILLIAMS	Greatest Hits	Virgin
9	SIA	We Are Born	Monkey Puzzle/RCA
10	STONE SOUR	Audio Secrecy	Roadrunner
11	JOE MCELDERRY	Joe McElderry	Syco
12	BOMBAY BICYCLE CLUB	Flaws	Island
13	PROFESSOR GREEN	Alive Till...	Virgin
14	THE CORAL	Butterfly House	Deltasonic
15	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone
16	MANIC STREET PREACHERS	Postcards...	Columbia
17	UNITED NATIONS OF SOUND	S/T	Parlophone
18	TIRED PONY	The Place We...	Fiction/Polydor
19	PHIL COLLINS	Going Back	Atlantic
20	MIA	A/A/Y/XL	

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	SETH LAKEMAN	Hearts...	Relentless/Virgin
2	LUCINDA BELLE ORCH	My Voice...	Island
3	TIRED PONY	The Place We Ran From	Fiction
4	VARIOUS	Now! 76	EMI TVIUMTV
5	IRON MAIDEN	The Final Frontier	EMI
6	ARCADE FIRE	The Suburbs	Scnvcvx
7	THE CORAL	Butterfly House	Deltasonic
8	TOM JONES	Praise And Blame	Island
9	PROPAGANDA	A Secret Wish	Salvo
10	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone
11	ROBBIE WILLIAMS	Greatest Hits	Virgin
12	KORN	Korn III	Roadrunner
13	BEE GEES	Mythology	Rhino
14	SIA	We Are Born	Monkey Puzzle/RCA
15	BOMBAY BICYCLE CLUB	Flaws	Island
16	CLIFF RICHARD	Bold As Brass	EMI
17	ART OF NOISE	Influence...	Salvo
18	KERRY ELLIS	Anthem's	Decca
19	STING	Symphonicities	Deutsche Grammophon
20	PATRIZIO BUANNE	Very Best Of	UMTV

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBERT PLANT	Band Of Joy	Decca
2	VARIOUS	Now! 76	EMI TVIUMTV
3	IMELDA MAY	Mayhem	Decca
4	THE CORAL	Butterfly House	Deltasonic
5	SETH LAKEMAN	Hearts...	Relentless/Virgin
6	TINIE TEMPAH	The Disc-Overy	Parlophone
7	ARCADE FIRE	The Suburbs	Sonovox
8	KORN	Korn III	Roadrunner
9	MAGIC NUMBERS	Runaway	Heavenly
10	YOUNG GUNS	All Our Kings...	Liverever
11	IRON MAIDEN	The Final Frontier	EMI
12	ROBBIE WILLIAMS	Greatest Hits	Virgin
13	PROFESSOR GREEN	Alive Till...	Virgin
14	PROPAGANDA	A Secret Wish	Salvo
15	KATY PERRY	Teenage Dream	Virgin
16	JEDWARD	Planet Jedward	Absolute
17	SIA	We Are Born	Monkey Puzzle/RCA
18	AVENGED SEVENFOLD	Nightmare	Warner Bros
19	CLIFF RICHARD	Bold As Brass	EMI
20	ART OF NOISE	Influence	Salvo

hmv.com

Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	TRENTEMOLLER	The Mash And The Fury	HFN
2	B.O.B.	Airplanes Rebel Rock	EMI/Atlantic/Grand Hustle
3	TINCHY STRYDER	Take Me Back	4th & Broadway
4	HOW TO DESTROY...	Space...	Null Corporation
5	JACK JOHNSON	To The Sea	Island
6	TRENTEMOLLER	Sycamore Feeling	HFN
7	THE DIVINE COMEDY	Down...	Divine Comedy
8	THE DIVINE COMEDY	Neapolitan...	Divine Comedy
9	MADCON	Glow	RCA
10	THE DIVINE COMEDY	Island Life	Divine Comedy
11	THE DIVINE COMEDY	Assume...	Divine Comedy
12	THE DIVINE COMEDY	Complete...	Divine Comedy
13	THE DIVINE COMEDY	Have You...	Divine Comedy
14	JACK JOHNSON	Pictures Of People...	Island
15	JACK JOHNSON	From The Clouds	Island
16	JACK JOHNSON	When I Look Up	Island
17	THE DIVINE COMEDY	When...	Divine Comedy
18	JACK JOHNSON	At Or With Me	Island
19	JACK JOHNSON	No Good With Faces	Island
20	JACK JOHNSON	Red Wine...	Island

last.fm

CATALOGUE REVIEWS

THE FRAMES

Another Love Song (ZTT/Salvo SAIVOC042)/Fitzcarraldo (SAIVOC037)/Dance The Devil... (SAIVOC038)



Alongside The Boomtown Rats, Thin Lizzy and contemporary challengers The Script and Pony Club, one of the finest bands to come out of Dublin was The Frames. With their rare upcoming appearance at Ireland's Electric Picnic festival marking their 20th anniversary, their long-deleted first three albums have undergone welcome refurbishments.

Another Love Song from 1992 was a powerful, uplifting and energetic debut, while its 1996 follow-up Fitzcarraldo was arguably their best. For reissue, the album adds five rare tracks including DJ Mek's rare remix of Monument. Dance The Devil... is, by contrast, a more subtle, lo-fi effort, with more mature

lyrics and tunes. It is easy to see why this 1999 effort was heralded as album of the year by Melody Maker.

CAMEO

Cardiac Arrest/We All Know Who We Are (Superbird SBIRD0024/CD)



Although the hits – and leader Larry Blackmon's red codpiece – did not materialise for some time, Cameo hit the ground running with 1977 debut Cardiac Arrest and the following year's We All Know Who We Are. Although the band were clearly influenced by successful contemporaneous bands such as The Ohio Players and Funkadelic, they did it their own way, with a distinctive tongue-in-cheek twist. Cardiac Arrest's top attractions are the tough-edged funk workouts Rigor Mortis and Post Mortem, both of which made the R&B charts in

the US, while We All Know Who We Are's main calling cards are It's Serious, a lengthy (8m 9s) disco/funk groover, and Why Have I Lost You, an old-school ballad with some sweet falsetto.

VARIOUS

100 Hits – 90s Dance (DMG/100 Hits DMG 100058)



Distance tends to lend fondness, so it comes as no surprise that Nineties music has undergone something of a renaissance of late. Ideally placed to take advantage of this upsurge, 100 Hits – 90s Dance is a low-cost, high-value compilation cramming 20 of the decade's biggest hits onto each of five CDs. There is a lot of good stuff for the aficionado, with classics such as Armand Van Helden's Flowerz, Shiva's Freedom and Gouryella's self-titled success all present and correct. Cheesy pop abounds

too, thanks to Believe (Cher) Baker Street (Undercover) and The Rhythm Of The Night (Corona).

VARIOUS

Wondrous Stories: A Complete Introduction To Progressive Rock (UMTV/Universal 532762)



A handsome 4CD boxed set also available in a more concise double-disc version, Wondrous Stories charts the evolution of prog. It is particularly good in its coverage of the explosive early years, including choice cuts from those who made the big time (Mike Oldfield, Supertramp, Yes, Jethro Tull) and those who did not (Jan Dukes De Grey, Sam Gopal, Dr. Z and Spock's Beard). It is a fabulous collection, not least because legendary prog rock designer Roger Dean has dashed off one of his distinctive landscapes to serve as a sleeve.

Alan Jones

CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	1	PAOLO NUTINI	These Streets / Atlantic (CIN)
2	2	MICHAEL BUBLE	Call Me Irresponsible / 143/Reprise (CIN)
3	5	SCOUTING FOR GIRLS	Scouting For Girls / Epic (ARV)
4	3	MICHAEL BUBLE	It's Time / 143/Reprise (CIN)
5	8	ELBOW	The Seldom Seen Kid / Fiction (ARV)
6	9	VAMPIRE WEEKEND	Vampire Weekend / XL (PIAS)
7	10	LEONA LEWIS	Spirit / Syco (ARV)
8	16	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)
9	13	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
10	7	ROLLING STONES	Let It Bleed / Atlantic (ARV)
11	RE	MICHAEL JACKSON	Bad / Epic (ARV)
12	11	METALLICA	Metallica / Vertigo (ARV)
13	4	AC/DC	Highway To Hell / Epic (ARV)
14	RE	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
15	6	MICHAEL BUBLE	Michael Buble / 143/Reprise (CIN)
16	RE	PARAMORE	Riot / Fueled By Ramen (CIN)
17	RE	AMY MACDONALD	This Is The Life / Vertigo (ARV)
18	RE	GREEN DAY	American Idiot / 143/Reprise (CIN)
19	12	PINK	I'm Not Dead / LaFace (ARV)
20	RE	MICHAEL JACKSON	Thriller / Epic (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	GLOBAL DEEJAYS FEAT. IDA CORR	My Friend / Superstar
2	4	4	STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You / 3 Beat Blue
3	6	4	SWEDISH HOUSE MAFIA	One / Postiva/Virgin
4	7	4	DI FRESH	Gold Dust / Date
5	1	4	YOLANDA BE COOL & DCUP	We No Speak Americano / AATW
6	10	3	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P / Loaded
7	13	5	DANCE4DADDY	Another Day / Dance4daddy
8	14	3	CHICANE	Middledistance/runner / Modenz
9	17	3	WILLEM	Heartbox / Columbia
10	16	5	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW
11	19	5	LARRAKIN	Breaking Love / Hi-Bisc
12	27	2	FAITHLESS	Tweak Your Nipple / Nate's Tunes
13	25	2	FREQUENT PEOPLE	Superhero / House Trained/Joint Effort
14	22	8	KINKY ROLAND FEAT. ALEC SUN DRAE	Confide In Me / Loverush Digital
15	21	2	REPUBLICA	Ready To Go 2010 / IRI
16	23	2	WILEY FEAT. J2K & JODIE CONNORS	Electric Boogaloo (Find A Way) / Back Yard
17	32	2	AMY MACDONALD	Spark / Vertigo
18	5	3	LOCNVILLE	Sun In My Pocket / Epic
19	11	5	INNA	Amazing / 3 Beat/AATW
20	2	4	SKEPTA	Rescue Me / AATW/UMTV
21	9	3	DARUSO	Since You Been Gone / 3 Beat
22	8	6	REEL 2 REAL FEAT. THE MAD STUNTMAN	I Like To Move It 2010 / Strictly Rhythm
23	NEW		MARINA AND THE DIAMONDS	On No! / 679/Atlantic
24	17	6	KYLIE MINOGUE	All The Lovers / Parlophone
25	NEW		VALERIYA	All That I Want / Nox Music Russia
26	18	8	DENNIS FERRER	Hey Hey / Defected
27	40	2	POCKET LIPS	Easy Tiger / zy
28	20	6	SCISSOR SISTERS	Fire With Fire / Polydor
29	26	5	DAVID GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Postiva/Virgin
30	28	5	DADA LIFE	Cookies With A Smile/Love Vibrations / Big & Dirty
31	30	4	JOHAN GIELEN PRESENTS HOLLIS P MONROE	I'm Lonely / Megik Muzik
32	Re	2	PAUL OAKENFOLD	Unreleased & Bootleg Mixes EP / Perfecto
33	NEW		PLAN B	Prayin' / 679/Atlantic
34	24	17	LOVERUSH UK! & SHELLEY HARLAND	Different World / Loverush Digital
35	36	2	SHARAM JEY FEAT. ANDREAS HOGBY	Hearts Of Stone / King Kong
36	39	5	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
37	31	6	GREG DOWNEY & MANSUN	Wide Open Space / Nebula/EMI
38	NEW		STROMAE	Alors On Danse / Island
39	35	10	EXAMPLE	Kickstarts / Data/MoS
40	29	9	SUZANNE PALMER	Big Love / Star 69

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	7	2	SCOUTING FOR GIRLS	Famous / Epic
2	22	2	FUGATIVE	Bad Girl / Hard2Beat/MoS
3	2	3	INNA	Amazing / 3 Beat/AATW
4	4	3	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It / Interscope
5	3	3	YOLANDA BE COOL & DCUP	We No Speak Americano / AATW
6	19	2	3OH!3 FEAT. KE\$HA	My First Kiss / Asylum/Photo Finish/Atlantic
7	12	4	CHANTELLE REDMAN	Good Times / Agency Globe
8	17	3	WILEY FEAT. J2K & JODIE CONNORS	Electric Boogaloo (Find A Way) / Back Yard
9	1	4	JLS	The Club Is Alive / Epic
10	29	2	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P / Loaded
11	NEW		KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin
12	18	2	MILEY CYRUS	Can't Be Tamed / Hollywood/Polydor
13	16	2	LEE RYAN	I Am Who I Am / Geffen
14	NEW		SWEDISH HOUSE MAFIA	One / Postiva/Virgin
15	6	6	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
16	27	2	STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You / 3 Beat Blue
17	NEW		PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
18	8	5	LADY GAGA	Al Alejandro / Interscope
19	20	3	ITALO BROTHERS	Love Is On Fire / AATW
20	11	5	MCLEAN	Finally In Love / Asylum/Atlantic
21	13	4	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
22	21	2	DARUSO	Since You Been Gone / 3 Beat
23	15	5	KYLIE MINOGUE	All The Lovers / Parlophone
24	10	6	SCISSOR SISTERS	Fire With Fire / Polydor
25	NEW		VANESSA AMOROSI	This Is Who I Am / Island
26	23	3	SHENA	Look Don't Touch / No Prisoners
27	NEW		BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW
28	25	5	D GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Postiva/Virgin
29	30	2	REECE	Party Till The Lights Out / A Life Long
30	5	3	SKEPTA	Rescue Me / AATW/UMTV

Austrian duo have Global appeal at Upfront summit



UNLEASHING A FLURRY of floorfillers earlier in the century including The Sound Of San Francisco and What A Feeling, Austrian house duo Global Deejays secure their first number one on the Upfront club chart this week with My Friend.

Jumping 3-1, the track features the vocals of Danish diva Ida Corr, who has reached the chart's pinnacle before with Let Me Think About It, the 2007 collaboration with Fedde Le Grand.

Meanwhile, after steering clear of dance mixes for their first six singles, Scouting For Girls take the plunge with Famous. A melodic, highly commercial track in its original incarnation, it adapts very well to the

attentions of Liverpool's Cahill and London's Pete Phantom to become a club anthem and explodes 7-1 on the Commercial Pop club chart, where it has a small victory margin over Fugative's excellent Bad Girl. It also debuts at number 67 upfront.

No change at the top of the urban chart this week, with Tinie Tempah remaining at one, Nathan at two and Jason DeRulo at three for the third week in a row. Tinie's second hit Frisky has led the list for seven weeks now, eclipsing even his debut single Run Pass Out, which had an initial run of five weeks at the summit, and then returned for a further week.

Alan Jones



Dance debut: Scouting For Girls top Commercial Pop



Three times three: Jason DeRulo remains static in Urban 30

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST	Title
1	TIM BERG	Bromance
2	FUGATIVE	Bad Girl
2	DAN BALAN	Chica Bomb
4	FAITHLESS	Tweak Your Nipple
5	HURTS	Wonderful Life
6	PLAN B	Prayin'
7	STROMAE	Alors On Danse
8	ELIZA DOOLITTLE	Pack Up
9	MARK RONSON & BUSINESS INTL	Bang Bang Bang
10	MICHAEL GRAY PAUL HARRIS KID MASSIVE & SAM OBERNIK	Home
11	PROJECT BASSLINE	The Twelfth Step EP
12	DANSETTE JUNIOR	Paranoid
13	THOMAS GOLD	Kananga/Work That
14	RETRO/GRADE	Moda/Pulsar
15	PIRUPA FEAT. BAZ	Clarity Of Love
16	STRIPPER FEAT. SIRREAL	Stuka
17	UNCLEARABLE MAN	Yes I Know My Way
18	SERGE DEVANT	Ghost
19	MONARCHY	Love Get Out Of My Way
20	WALLY LOPEZ	Rocking Year



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



Muse reap the Glasto effect

IN A WEEK WHEN THE GLASTONBURY FESTIVAL provides major boosts for many albums, something unusual happens at the top of the chart: nothing. Eminem's fifth straight studio number one *Recovery* finds enough second-week buyers to remain in situ, denying Scissor Sisters their third number one in a row.

It ends a run of 12 consecutive weeks in which the leadership of the chart has changed hands – equalling the all-time record, established in 2006. We should have expected the run to end – all of Eminem's number one albums have spent more than a week at the apex. *Recovery* actually suffered a fairly typical 50.5% dip in sales to 68,997 but despite the Scissor Sisters' Glastonbury performance – on Saturday, at a peak time and with Kylie Minogue in tow – and a slot on Friday Night With Jonathan Ross, the New Yorkers fall short of the mark. First-week sales of 46,071 for *Night Work* earn it a number two debut. Scissor Sisters' self-titled debut opened at number 11 in 2004 on sales of 21,395, and reached number one for the first of

two occasions 21 weeks later. It has sold 2,713,923 copies to date, and is the 10th biggest seller of the 21st century (the highest ranked by an American, behind nine homegrown acts). Follow up *Ta-Dah* reaped the benefit, starting with a massive first week sale of 288,167. It also spent a fortnight at number one, and has thus far sold 1,434,400 copies.

Glorious weather and a star-studded line-up made it a memorable **Glastonbury** for festival goers. But the competing attractions of the World Cup and Wimbledon meant that, despite generous airtime and with as many as three performances screened at once by the BBC, fewer people watched the festival on TV.

Nevertheless, Pyramid Stage headliners Gorillaz, Muse and Stevie Wonder all saw impressive increases in sales. **Muse** enjoyed the biggest Glastonbury effect, with latest album *The Resistance* back in the Top 20 after a 23-week break, rocketing 62-13, with sales trebling to 10,002. Their 2006 album *Black Holes & Revelations* is back in the Top 75 for the first time since last September, surging 143-42, with sales quadrupling to 4,902.

Sales statistics

Last week	Singles	Artist albums
Sales	2,704,671	1,539,086
prev week	2,640,783	1,535,092
% change	+2.4%	+0.3%

Last week	Compilations	Total albums
Sales	364,774	1,903,860
prev week	308,261	1,843,353
% change	+18.3%	+3.3%

Year to date	Singles	Artist albums
Sales	72,243,745	40,311,040
vs prev year	67,561,238	40,536,816
% change	+6.9%	-0.5%

Year to date	Compilations	Total albums
Sales	9,105,895	49,416,935
vs prev year	10,848,037	51,384,853
% change	-16.1%	-3.8%

Compiled from sales data by Music Week

Replacing U2 as overall festival headliners, Friday's top turn **Gorillaz** enjoy a 24-12 jump (10,332 sales) with latest album, *Plastic Beach*. Sunday star **Stevie Wonder** makes a bigger move with 2002 compilation *The Definitive Collection* powering 57-16 (8,815 sales). Although Wonder's album has never reached the Top 10 – it peaked at number 16 in 2002, number 28 in 2004 and number 11 in 2008 – it has sold 862,493 copies to date.

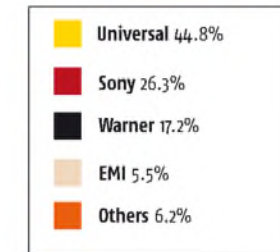
Among other Glastonbury acts, **Mumford & Sons** enjoyed the biggest increase in sales, with their *Sigh No More* debut, which improves 10-8 with sales up 47.8% week-on-week at 17,304. On the first midweek sales flashes, the album reached the giddy heights of number six, which would have been its highest chart position yet. In its 39-week chart run, the album – which debuted at number 11 – has risen to seven on three separate occasions, selling 520,273 copies.

Jay-Z was not at Glastonbury this year but his latest album, *Blueprint III* continues its rapid recovery, which has seen it improve 103-32-15 in the last fortnight. Like Black Eyed Peas' *The E.N.D.* – which raced 40-3 last week, and now recedes to sixth on sales of 21,844 copies – *Blueprint III* is tagged at £2.99 in the current HMV sale. It sold 9,259 copies last week, and is the most successful of Jay-Z's albums with sales of 347,298 since its release 44 weeks ago – over 60,000 more than his second biggest set *The Black Album*.

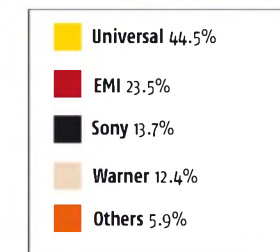
Aside from Scissor Sisters' *Night Work*, the only new album with enough sales to debut inside the Top 75 this week is the **Zero 7** compilation *Record* (number 61, 3,416 sales). It follows four charted albums by the act, the last of which, *Yeah Ghost*, reached number 39 last autumn.

The dearth of new albums in the artist album chart contrasts with a busy week on the compilation chart, where five newcomers crowd into the

ARTIST ALBUMS



SINGLES



After exploding out of the box with the second highest sale of the year a week ago, **Katy Perry feat. Snoop Dogg's** *California Gurls* continues to hold sway atop the singles chart, with 93,363 additional sales lifting the track's overall tally to 216,982.

Six weeks after topping the chart with *Nothin' On You*, **B.o.B's** *Airplane* glides 12-2 (54,845 sales). The track also features rock chick Hayley Williams of Paramore, for whom it is the first Top 10 entry. B.o.B's debut album *The Adventures Of Bobby Ray*, which reached number 22 last month, rebounds 85-49 (3,860 sales).

I Like It debuts at number four (50,019 sales) for **Enrique Iglesias feat. Pitbull**. It is Iglesias' 14th hit, including five collaborations, and Pitbull's eighth, only two of which are by Pitbull alone. Iglesias reached number 19 in 2003 duetting with Lionel Richie, who cops a writers' credit for *I Like It*, as it interpolates his 1983 number two hit *All Night Long*. Coincidentally, it is just six weeks since Pitbull reached number four with a different song called *All Night Long*, with Alexandra Burke.

After slipping 4-6 last week, **Kylie Minogue's** *All The Lovers* rebounds to number three, on a combination of TV promotion and belated physical release. The 52,455 copies the track sold across the formats are not enough to earn Minogue her eighth number one single overall, but she does top the seven-inch chart (2,240 sales, compared to 861 for Lady GaGa's *Alejandro* at number two) and the CD chart where 9,814 sales easily trump the 2,816 copies runner-up *Shout For England's* *Shout* sold.

Skepta scores his third and biggest hit with *Rescue Me* debuting at number 14 (20,122 sales), instantly trouncing debut chart entry *Sunglasses At Night* (number 64) and follow-up *Badboy* (number 26).

Singles sales are up 2.42% week-on-week at 2,704,671, 0.59% above same week 2009 sales of 2,688,712.

International charts coverage Alan Jones

Ozzy screams his way to worldwide attention

NO PRIZES FOR GUESSING the top two albums internationally this week – Eminem's *Recovery* leads the list with Miley Cyrus' *Can't Be Tamed* a distant second. Eminem's album sold a whopping 741,000 copies in the US – making the biggest debut of any album since October 2008, when AC/DC sold 784,000 copies of *Black Ice* – and also debuted at number one in several other territories,

including Australia, Austria, Canada, Ireland, New Zealand and Switzerland. Cyrus trailed behind throughout the globe, apart from Spain, where she was number one and Eminem was number 11, and Portugal where she is number one, and the rapper's album is uncharted (it has a later release date).

But these acts are American, and we are here to celebrate

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EMINEM <i>Recovery</i>	£8.93	£8.99	£8.95	£8.93
2 SCISSOR SISTERS <i>Night Work</i>	£8.95	£8.99	£8.95	£9.93
3 ALIQA KEYS <i>The Element Of Freedom</i>	£5.99	£5.99	£6.49	£6.95
4 PLAN B <i>The Defamation...</i>	£6.99	£5.99	£9.49	£7.00
5 OASIS <i>Time Flies: 1994 - 2009</i>	£8.93	£8.99	£8.95	£8.95

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	4	MARCO CALLIARI We No Speak Americano / Tycoon (tbc)
3	2	DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS)
4	3	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
5	8	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
6	6	EXAMPLE Watch The Sun Come Up / Data/MoS (ARV)
7	10	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
8	5	FAT LES Vindaloo / Demon (SDU)
9	NEW	KANO Get Wild / BPM (TBQ)
10	9	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
11	RE	VAMPIRE WEEKEND A-Punk / XL (PIAS)
12	7	DENNIS FERREER Hey Hey / Defected (Ada Cin)
13	16	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
14	NEW	AEROPLANE We Can't Fly / Wall Of Sound (PIAS)
15	17	OFFSIDE Waving Flag / Planeta Mix (TBQ)
16	20	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
17	12	RICK ASTLEY Lights Out / Cruz (AWAL)
18	RE	SKEPTA Bad Boy / Boy Beta Know (SRD)
19	RE	BAND OF SKULLS Death By Diamonds And Pearls / You Are Here (ADA CIN)
20	NEW	INGRID MICHAELSON Be Ok / Cabin 24 (tbc)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
2	4	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
3	6	VAMPIRE WEEKEND Contra / XL (PIAS)
4	3	KATIE MELUA The House / Dramatic (Ada Cin)
5	7	FAITHLESS The Dance / Nat's Tunes
6	11	THE XX XX / Young Turks (NMS)
7	5	THE GASLIGHT ANTHEM American Slang / Sid: One Dummy (NMS)
8	2	GIGGS Let Em Ave It / XL (PIAS)
9	15	THE NATIONAL High Violet / LAD (PIAS)
10	16	THE TEMPER TRAP Conditions / Infectious (PIAS)
11	3	STORNOWAY Beachcomber's Windowsill / LAD (PIAS)
12	13	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	NEW	PARKWAY DRIVE Deep Blue / Epitaph (ADA CIN)
14	NEW	KULA SHAKER Pilgrims Progress / Strangefolk (ADA CIN)
15	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
16	17	GROOVE ARMADA Black Light / Work It (Cooking Vinyl) (ADA CIN)
17	NEW	MADNESS The Rise & Fall / Salvio/Union Square (SDU)
18	12	WE ARE SCIENTISTS Barbara / Masterswani (PIAS)
19	8	MADNESS Ultimate Madness / Salvio/Union Square (SDU)
20	NEW	MADNESS Keep Moving / Salvio/Union Square (SDU)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	PARKWAY DRIVE Deep Blue / Epitaph (ADA CIN)
2	RE	RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS)
3	NEW	JUSTIN FLETCHER Sings Something Special / Little Demon (Sony 3ADL)
4	13	RODRIGO Y GABRIELA Rodrigo Y Gabriela / Ruby Works (PIAS)
5	1	HARPER SIMON Harper Simon / Pas Recordings (PIAS)
6	NEW	SOUND OF GUNS What Came From Fire / Distiller (ADA CIN)
7	7	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
8	4	BAND OF SKULLS Baby Darling Doll Face Honey / You Are Here (ADA CIN)
9	NEW	DANZIG Deth Red Sabaoth / AFM (Plastic Head)
10	3	SLEIGH BELLS Treats / Mom+Pop (ARV)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Dubland 17 / AATV (ARV)
2	NEW	VARIOUS Essential R&B - Summer 2010 / Rhino/Sony (ARV)
3	NEW	VARIOUS Anthems R&B / UMTV/MoS (ARV)
4	1	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
5	NEW	VARIOUS Dreamboats And Petticoats - Summer / EMI TV/UMTV (ARV)
6	3	VARIOUS Chilled Acoustic / EMI TV/MoS (E)
7	2	VARIOUS R&B Clubland / AATV/Sony/UMTV (ARV)
8	6	VARIOUS Now That's What I Call Music 75 / EMI Virgin/UMTV (E)
9	8	OST The Twilight Saga - Eclipse / Atlantic (CIN)
10	4	VARIOUS Clubbers Guide Summer 2010 / Ministry (ARV)
11	NEW	VARIOUS Wondrous Stories / EMI TV/UMTV (ARV)
12	RE	VARIOUS Time To Say Goodbye / Decca (ARV)
13	7	VARIOUS Bass In Yer Face / EMI TV/Rhino (E)
14	5	VARIOUS The Old Grey Whistle Test / Rhino (CIN)
15	3	VARIOUS Always A Woman / Universal TV (ARV)
16	10	VARIOUS Big Tunes - Destination Dance / Dance Nation (TBQ)
17	11	VARIOUS Dance Party 2010 / Sony Music/UMTV (ARV)
18	15	VARIOUS 101 Barbecue Songs / EMI TV/Sony Music (ARV)
19	18	VARIOUS The Sound Of Dubstep / MOS (ARV)
20	13	VARIOUS Pacha - Ibiza Classics / New State (AM)

Dance albums Top 10

This	Last	Artist Title / Label
1	2	VARIOUS Clubland 17 / AATV
2	1	EXAMPLE Won't Go Quietly / Data/MoS
3	4	GORILLAZ Plastic Beach / Parlophone
4	3	DAVID GUETTA One Love / Postiva/Virgin
5	5	VARIOUS Hed Kandi - Ibiza Live 2010 / Hed Kandi
6	6	KELE The Boxer / Wichita
7	7	FAITHLESS The Dance / Nat's Tunes
8	8	VARIOUS Clubbers Guide Summer 2010 / Ministry
9	9	VARIOUS Chilled Acoustic / EMI TV/MoS
10	10	ZERO 7 Record / Atlantic

Classical albums Top 10

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

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Jones



British talent overseas, so hats off to Ozzy Osbourne, who at the age of 61, performs impressively with latest set Scream. It secures Top 10 debuts in Greece (number one in the chart of international artists), Finland (number three), the US and Canada (both number four), Germany (number seven), Switzerland (number eight), Austria and Norway (number nine). It also debuts in Australia (number 11), Hungary (number 14), Japan (number 15), Poland (number 34), France (number 49), the Netherlands (number 57), Ireland (number 64), Spain (number 77)

and Flanders (number 99). Many of the lower rankings are in territories with hybrid sales weeks, where it can be expected to improve a week hence. The album made premature debuts last week in the Czech Republic and New Zealand, and moves 4-5 in the former and 39-6 in the latter, this week. The Chemical Brothers' Further also debuted in many territories a week ago, and accordingly ebbs 5-20 in Switzerland, 8-23 in Japan, 9-29 in Australia, 19-24 in New Zealand, 19-32 in Ireland, 28-40 in Spain, 34-62 in France, 35-72 in Germany and 42-92 in the

Netherlands. It debuts in Greece (international chart, number five), the Czech Republic (number 21), Italy (number 22), Poland (number 23), Sweden (number 56), the US (number 63) and Canada (number 70), while climbing 33-10 in Wallonia and 33-21 in Flanders. Morcheeba's new album Blood Like Lemonade crashed and burned at number 111 here three weeks ago. Happily, overseas fans are more loyal, and the album debuts at number 26 in Germany, number 30 in Austria, number 41 in the Czech Republic, and number 96 in Flanders.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	1	2	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin VSCD72013 (E)	
2	12	5	B.O.B. FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle CATCO160096268 (CIN)	+50% SALES INCREASE
3	6	3	KYLIE MINOGUE	All The Lovers	Parlophone CDR56817 (E)	SALES INCREASE
4	New		ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope 2744795 (ARV)	HIGHEST NEW ENTRY
5	2	6	K'NAAN	Wavin' Flag	A&M 2733657 (ARV)	
6	7	2	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope USJM71013397 (ARV)	SALES INCREASE
7	8	8	LADY GAGA	Alejandro	Interscope 2744129 (ARV)	SALES INCREASE
8	4	3	EXAMPLE	Kickstarts	Data/Mo's DATA23CDX (ARV)	
9	13	4	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island CATCO162266806 (ARV)	+50% SALES INCREASE
10	5	6	EMINEM	Not Afraid	Interscope 2742789 (ARV)	
11	9	4	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone CDR6814 (E)	
12	11	2	SCISSOR SISTERS	Fire With Fire	Polydor 2742011 (ARV)	SALES INCREASE
13	10	4	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Pcsitiva/Virgin CATCO15273208R (E)	
14	New		SKEPTA	Rescue Me	3 Beat/AATW/B&B CDGLO3E1415 (ARV)	
15	3	4	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN	Shout	Syco 88697750292 (ARV)	
16	14	16	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Brs CATCO162781716 (CIN)	
17	15	15	USHER FEAT. WILL.I.AM	OMG	LaFace CATCO139525250 (ARV)	
18	17	7	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle AT0352CD (CIN)	
19	20	12	ALICIA KEYS	Try Sleeping With A Broken Heart	J CATCO156023878 (ARV)	SALES INCREASE
20	18	8	SEAN KINGSTON AND JUSTIN BIEBER	Fenie Meenie	RCA CATCO159529292 (ARV)	
21	29	8	EDWARD MAYA FEAT. VIKI JIGULINA	Stereo Love	3 Beat/AATW OXGLOBE1346 (ARV)	SALES INCREASE
22	23	11	RIHANNA	Te Amo	Def Jam USJM70912379 (ARV)	SALES INCREASE
23	24	14	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco 88697686132 (ARV)	
24	19	9	KE\$HA	Your Love Is My Drug	RCA CATCO161840256 (ARV)	
25	27	4	SHAKIRA FEAT. FRESHYGROUND	Waka Waka (This Time For Africa)	Epic CATCO162305547 (ARV)	SALES INCREASE
26	43	2	MARCO CALLIARI	We No Speak Americano	Tycoon AT614000033 (Tycoon)	HIGHEST CLIMBER
27	26	14	PLAN B	She Said	679/Atlantic 6791172CD (CIN)	
28	28	9	AGGR0 SANTOS FEAT. KIMBERLY WYATT	Candy Future	RCA CATCO160357927 (ARV)	
29	16	3	ROBYN	Dancing On My Own	Konichiwa CATCO161853139 (ARV)	
30	32	12	TRAIN	Hey, Soul Sister	Columbia 88697692092 (ARV)	SALES INCREASE
31	21	7	PIXIE LOTT	Turn It Up	Mercury CATCO161815133 (ARV)	
32	30	6	N-DUBZ FEAT. BODYROX	We Dance On	AATW/UMTV CATCO162026404 (ARV)	
33	Re-entry		JUSTIN BIEBER	Somebody To Love	Def Jam CATCO162266333 (ARV)	
34	22	2	DIDDY & DIRTY MONEY FEAT. T.I.	Hello Good Morning	Interscope CATCO16311913 (ARV)	
35	34	18	TINIE TEMPAH	Pass Out	Parlophone R6805 (E)	
36	46	2	PLAN B	Prayin'	679/Atlantic CATCO163709160 (CIN)	SALES INCREASE
37	31	2	BIG BOI	Shutterbug	Mercury CATCO161482827 (ARV)	
38	25	5	MILEY CYRUS	Can't Be Tamed	Hollywood D000629332 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	37	6	IYAZ SOLO	Reprise	CATCO158422534 (CIN)	
40	39	7	KERI HILSON	I Like	Interscope USJM70903383 (ARV)	
41	35	6	DIZZEE RASCAL	Dirtee Disco	Dirtee Stank CATCO162241506 (PIAS)	
42	33	9	FYFE DANGERFIELD	She's Always A Woman	Geffen CATCO162552847 (ARV)	
43	40	31	LADY GAGA FEAT. BEYONCE	Telephone	Interscope 2734706 (ARV)	
44	New		DAN BALAN	Chica Bomb	AATW CATCO163580642 (ARV)	
45	38	3	KELE TENDERON	Wichita	WEBB2545CB (ARV)	
46	41	10	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Releantless/Virgin REICD66 (E)	
47	42	14	EXAMPLE	Won't Go Quietly	Data/Mo's DATA23CDX (ARV)	
48	62	3	DRAKE	Find Your Love	Cash Money/Island CATCO161957128 (ARV)	SALES INCREASE
49	48	18	DAVID GUETTA FEAT. KID CUDI	Memories	Pcsitiva/Virgin CATCO159363693 (E)	
50	45	28	ALICIA KEYS	Empire State Of Mind Part II	J CATCO157931829 (ARV)	
51	47	16	JUSTIN BIEBER FEAT. LUDACRIS	Baby Def Jam	CATCO158297014 (ARV)	
52	50	46	JOURNEY	Don't Stop Believin'	Columbia USSM1810016 (ARV)	
53	54	12	KELIS	Acapella	Interscope 2740345 (ARV)	
54	52	55	BLACK EYED PEAS	I Gotta Feeling	Interscope AICO151960369 (ARV)	
55	53	36	LADY GAGA	Bad Romance	Interscope 2726752 (ARV)	
56	56	14	SCOUTING FOR GIRLS	This Ain't A Love Song	Epic 88697632852 (ARV)	SALES INCREASE
57	51	12	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin VSCD2010 (E)	
58	73	6	MUSE	Neutron Star Collision (Love Is Forever)	Helium 3/Warner CATCO162093145 (CIN)	+50% SALES INCREASE
59	59	24	RIHANNA	Rude Boy	Def Jam CATCO159795669 (ARV)	SALES INCREASE
60	Re-entry		MUMFORD & SONS	The Cave	Island 2733942 (ARV)	
61	67	26	FLORENCE + THE MACHINE	Dog Days Are Over	Island 2736273 (ARV)	SALES INCREASE
62	36	6	BADDIEL & SKINNER AND THE LIGHTNING SEEDS	3 Lions	Epic 82876856672 (ARV)	
63	Re-entry		MUSE	Uprising	Helium 3/Warner WEA458CE (CIN)	
64	Re-entry		STEVIE WONDER	Superstition	Motown/Island USMO10000310 (ARV)	
65	75	42	FLORENCE + THE MACHINE	You Got The Love	Island 2726059 (ARV)	SALES INCREASE
66	64	19	JASON DERULO	In My Head	Beluga Heights/Warner Brs CATCO155787538 (CIN)	
67	44	26	GLEE CAST	Don't Stop Believin'	Epic CATCO156352813 (ARV)	
68	55	2	LISSIE	When I'm Alone	Columbia CATCO162303711 (ARV)	
69	70	19	ELLIE GOULDING	Starry Eyed	Polydor 2732866 (ARV)	SALES INCREASE
70	New		VUSI MAHLASELA	When You Come Back	2010 RCA CATCO162869250 (ARV)	
71	New		ADAM LAMBERT	Whataya Want From Me	19/RCA 8869752712 (ARV)	
72	Re-entry		THE TEMPER TRAP	Sweet Disposition	Infectious INFECT035 (PIAS)	
73	56	26	OWL CITY	Fireflies	Island CATCO157687536 (ARV)	
74	Re-entry		ELLIE GOULDING	Guns & Horses	Polydor 2740837 (ARV)	
75	74	34	KE\$HA	Tik Tok	RCA 88697619047 (ARV)	

Official Charts Company 2010.

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- Don't Stop Believin' 67
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- When I'm Alone 68
- When You Come Back 2010 70
- Won't Go Quietly 47
- You Got The Love 65
- Your Love Is My Drug 24
- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)
- As used by Radio 1

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	1	2	EMINEM	Recovery	Interscope 2739452 (ARV)	
2	New		SCISSOR SISTERS	Night Work	Polydor 273810 (ARV)	HIGHEST NEW ENTRY
3	6	29	ALICIA KEYS	The Element Of Freedom J	88697465712 (ARV)	SALES INCREASE
4	7	12	PLAN B	The Defamation Of Strickland Banks	679Atlantic 5186584712 (CIN) ★	SALES INCREASE
5	2	3	OASIS	Time Flies: 1994 - 2009	Big Brother 8869722662 (PIAS)	
6	3	56	BLACK EYED PEAS	The E.N.D.	Interscope 2707965 (ARV)	
7	5	77	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★	SALES INCREASE
8	10	39	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV) ★	SALES INCREASE
9	4	2	EXAMPLE	Won't Go Quietly	Data/MoS DATA06 (ARV)	
10	13	27	DAVID GUETTA	One Love	Positive/Virgin 6401220 (E) ●	SALES INCREASE
11	9	37	MICHAEL BUBLE	Crazy Love	143/Reprise 9362497077 (CIN) 5★	
12	24	17	GORILLAZ	Plastic Beach	Parlophone 6261662 (E) ●	SALES INCREASE
13	62	37	MUSE	The Resistance	Helium 3/warner Bros 2564686625 (CIN) 2★	HIGHEST CLIMBER
14	26	52	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 3★	SALES INCREASE
15	32	32	JAY-Z	Blueprint III	Roc-A-Fella 757895773 (CIN) ★	SALES INCREASE
16	57	22	STEVIE WONDER	The Definitive Collection	Motown/Island 0665022 (ARV) 2★	+50% SALES INCREASE
17	18	24	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV) ★	
18	19	57	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN) 4★	
19	8	2	MILEY CYRUS	Can't Be Tamed	Hollywood 0000629600 (ARV)	
20	21	11	AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	
21	11	3	GLEE CAST	Glee - The Music Journey To Regionals	Epic 8869772872 (ARV)	
22	31	72	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★	SALES INCREASE
23	14	6	GLEE CAST	Glee - The Music - Vol 3 - Showstoppers	Epic 88697720932 (ARV)	
24	17	5	GLENN MILLER	The Very Best Of	Sony 88697691622 (ARV)	
25	30	18	JASON DERULO	Jason Derulo	Beluga Heights/Warner 3105 9362496702 (CIN) ●	SALES INCREASE
26	15	30	BILLY JOEL	Piano Man - The Very Best Of	Columbia 5190182 (ARV) ★	
27	27	42	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) ★	
28	16	5	ROYAL AIR FORCE SQUADRONAIRES	In The Mood: The Glenn Miller Songbook	Decca 2736453 (ARV)	
29	29	5	JACK JOHNSON	To The Sea	Brushfire/Island 2738288 (ARV) ●	
30	28	6	PENDULUM	Immersion	Warner Brothers 2564680916 (CIN) ●	
31	55	93	KINGS OF LEON	Only By The Night	Hand Me Down 8869732721 (ARV)	+50% SALES INCREASE
32	42	36	CHERYL COLE	3 Words	Fascination 2721459 (ARV) 2★	SALES INCREASE
33	33	32	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	SALES INCREASE
34	25	3	DRAKE	Thank Me Later	Cash Money/Island 2743307 (ARV)	
35	34	10	USHER	Raymond Vs Raymond	LaFace 88697638892 (ARV)	
36	39	38	DIZZEE RASCAL	Tongue N' Cheek	Dirtbe StanK 125TANK007 (PIAS) ★	SALES INCREASE
37	38	23	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV) ★	
38	49	18	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	41	34	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN) ★	SALES INCREASE
40	58	19	VAMPIRE WEEKEND	Contra	XL CD425 (PIAS) ●	SALES INCREASE
41	12	2	OZZY OSBOURNE	Scream	Epic 8869761132 (ARV)	
42	Re-entry		MUSE	Black Holes & Revelations	Helium 3/warner Bros 2564635091 (CIN) 2★	
43	22	2	LISSIE	Catching A Tiger	Columbia 88697672602 (ARV)	
44	23	4	STEVE WINWOOD	Revolutions - The Very Best Of Steve Winwood	Island 5327517 (ARV)	
45	46	37	ALEXANDRA BURKE	Overcome	Syco 88697460332 (ARV) ★	SALES INCREASE
46	36	6	KATIE MELUA	The House	Dramaticc DRAM0061 (ADA CIN) ●	
47	59	7	FAITHLESS	The Dance	Nate's Tunes NATE1004CD (Nate's Tunes)	
48	66	12	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697654362 (ARV) ●	SALES INCREASE
49	Re-entry		B.O.B	B.O.B Presents The Adventures Of Bobby Ray	Atlantic 7567891848 (CIN)	
50	70	38	MICHAEL JACKSON	The Essential	Epic 5204222 (ARV) 3★2★	SALES INCREASE
51	51	16	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV) ●	
52	54	16	KE\$HA	Animal	RCA 88697640462 (ARV)	
53	67	57	WHITNEY HOUSTON	The Ultimate Collection	Arista 8869777012 (ARV) ★	SALES INCREASE
54	Re-entry		MARINA AND THE DIAMONDS	Family Jewels	679 2564686625 (CIN)	
55	68	79	PINK	Funhouse	LaFace 88697406492 (ARV) 3★	SALES INCREASE
56	20	2	KELE	The Boxer	Wichita WEBB255CD (ARV)	
57	Re-entry		THE XX	xx	Yung Tunes YTO5CD (PIAS) ●	
58	43	85	BEYONCÉ	I Am Sasha Fierce	Columbia 8869794922 (ARV) 4★	SALES INCREASE
59	61	33	JLS	JLS	Epic 88697564572 (ARV) 4★	SALES INCREASE
60	37	3	KASABIAN	The Albums	Columbia 8869776672 (ARV)	
61	New		ZERO 7	Record	Atlantic 5186598462 (CIN)	
62	40	3	THE GASLIGHT ANTHEM	American Slang	Side One Dummy SD4184 (PIAS)	
63	Re-entry		FOO FIGHTERS	Greatest Hits	RCA 8869765202 (ARV)	
64	72	9	CHRISTINA AGUILERA	Keeps Getting Better - A Decade Of Hits	RCA 8869786162 (ARV) ●	SALES INCREASE
65	71	34	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ★	SALES INCREASE
66	74	56	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) 2★	SALES INCREASE
67	Re-entry		BOMBAY BICYCLE CLUB	I Had The Blues, But I Shook Them Loose	Island 2710667 (ARV) ●	
68	75	8	LADY GAGA	The Remix	Interscope 2740468 (ARV)	SALES INCREASE
69	56	32	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★	
70	50	10	FYFE DANGERFIELD	Fly Yellow Moon	Geffen 2727699 (ARV)	
71	45	4	CHRISTINA AGUILERA	Bionic	RCA 88697608672 (ARV)	
72	Re-entry		STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780669 (ARV) 2★	
73	Re-entry		SCOUTING FOR GIRLS	Scouting For Girls	Epic 88697515592 (ARV) 2★	
74	Re-entry		MUSE	Absolution	East West 2564690944 (CIN)	
75	63	51	BOB MARLEY & THE WAILERS	Legend	Tuff Gong 5101640 (ARV)	

Official Charts Company 2010.

AC/DC 20	Derulo, Jason 25	Glee Cast 37	Kasabian 66	Melua, Katie 46	Rihanna 33	Zero 7 61	Key	EPI Awards
Aguilera, Christina 64	Dizzee Rascal 36	Glee Cast 51	Ke\$ha 52	Miller, Glenn 24	Royal Air Force		★ Platinum (300,000)	Albums
Aguilera, Christina 71	Drake 34	Gorillaz 12	Kele 56	Mumford & Sons 8	Various: The Twilight Saga: Eclipse (silver)		● Gold (100,000)	Muse: The Resistance (2 x platinum)
B.O.B 49	Eminem 1	Goulding, Ellie 38	Keys, Alicia 3	Muse 13	Scissor Sisters 2		● Silver (60,000)	
Beyoncé 58	Example 9	Guetta, David 10	Kings Of Leon 31	Muse 42	Scouting For Girls 48		★ 1m European sales	
Bieber, Justin 17	Faithless 47	Houston, Whitney 57	Lady Gaga 7	Muse 74	Scouting For Girls 73			
Biffy Clyro 39	Florence + The Machine 14	Jackson, Michael 22	Lady Gaga 68	Muse 74	Snow Patrol 69			
Black Eyed Peas 6	Foo Fighters 63	Jackson, Michael 50	Lissie 43	Muse 74	Stereophonics 72			
Bombay Bicycle Club 67	Fyfe Dangerfield 70	Jay-Z 15	Lott, Pixie 27	Muse 74	Usher 35			
Buble, Michael 11	Gaslight Anthem, The 62	JLS 59	Marina And The Diamonds 54	Muse 74	Vampire Weekend 40			
Burke, Alexandra 45	Kele 56	Joel, Billy 26	Marley, Bob & The Wailers 75	Muse 74	Winwood, Steve 44			
Cole, Cheryl 32	Glee Cast 21	Johnson, Jc 29		Muse 74	Wonder, Stevie 16			
Cyrus, Miley 19	Glee Cast 23	Kasabian 60		Muse 74	xx, The 57			

