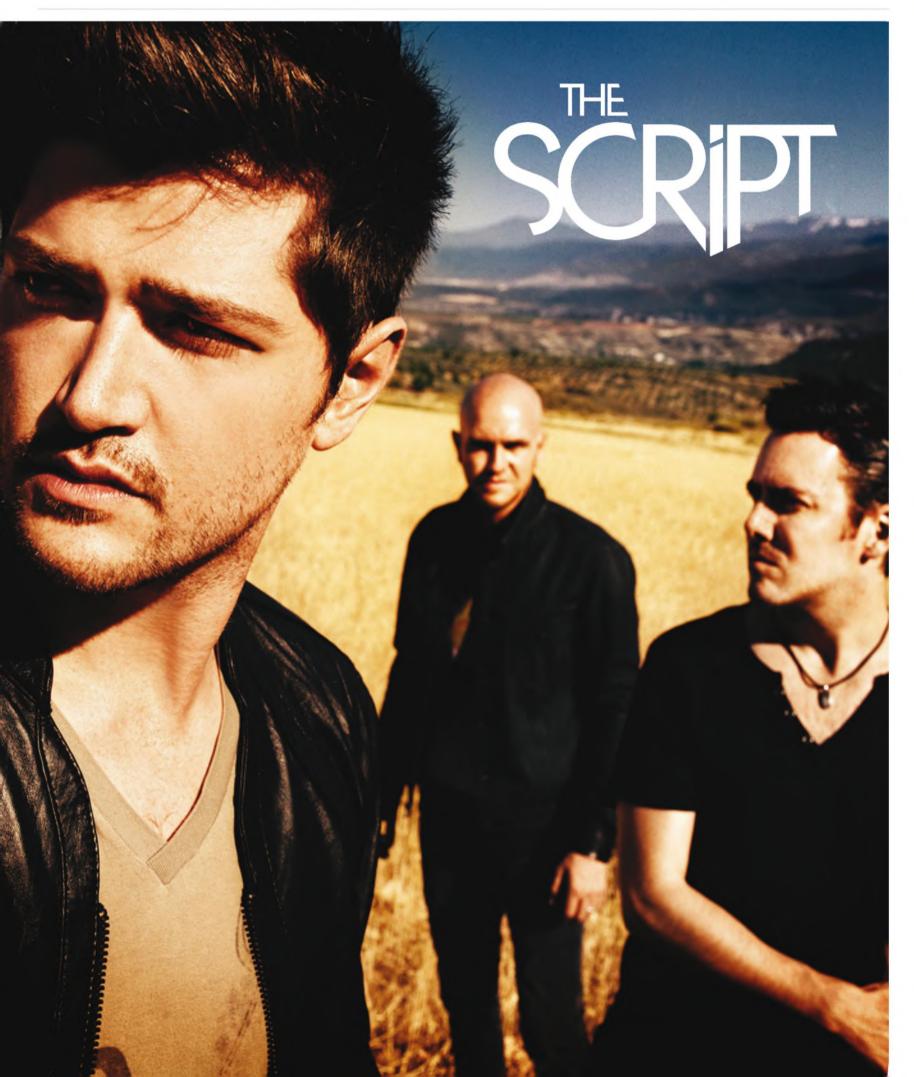
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THE STORY SO FAR...

# 2 MILLION ALBUMS SOLD WORLDWIDE

3 x PLATINUM IN UK
8 x PLATINUM IN IRELAND
PLATINUM IN AUSTRALIA
2.2 MILLION SINGLES SOLD IN USA
2010 MOST PLAYED SINGLE AT HOT AC IN USA FOR 'BREAKEVEN'
NO.1 UK AIRPLAY FOR 'THE MAN WHO CAN'T BE MOVED'
USA AUTUMN TOUR 2010 SOLD OUT
UK & WORLD TOUR 2010/2011 TO BE ANNOUNCED

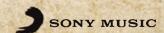
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# **NEWS**

**6 SURVIVAL** 

All the analysis as BBC's digital station escapes chop



# **FEATURES**

**FOURTH DECADE FOR** 

**4AD** The label that launched the Pixies is 30 years old. MW looks back

# **FEATURES**

TAKE A LOOK AT ME NOW

Phil Collins is back with the Motown covers album he has wanted to make for 20 years

6 has 'never had it so good' the station's controller tells MW - now the challenge is to build on it

Station joy as BBC Trust sees 6 sense

## Radio

By Paul Williams

### **6 MUSIC CONTROLLER BOB SHENNAN**

says his station is in a stronger position than ever following last week's dramatic intervention by the BBC Trust to saye it from closure.

In an exclusive interview with Music Week, the BBC executive argues 6 has "never had it so good" because the months of scrutiny it has endured have resulted in a much clearer mission for the station, far more listeners and stronger support behind it.

"There has been a proposal that it should be closed and in a way, despite those circumstances, the station has never had it so good – the mission for 6 Music has been crystalised and clarified; the audience has grown and the strength of feeling about the service has grown," he says. "The purpose in the portfolio has clarified, it has matured and, so it seems, it has got a very significant role to play in delivering music from the BBC."

Shennan, also controller of sister station Radio 2, says the



challenge for 6 now its future has been assured is to add more listeners and encourage the take-up of digital radio.

This comes after Culture Minister Ed Vaizey announced last week that, rather than automatically sticking with the previous Government's plan of pulling the plug on analogue in 2015, any switch-off date will depend on how quickly the public adopts digital radio listening.

Shennan says, "We are in an

extraordinary time of change and it is clear the plans to close 6 have been shelved. But we're all about to go into a further period of change, as the Government starts to outline its plans for the future of digital radio, as commercial radio responds to that clarion call and as the BBC refines and clarifies its policy for how it can support the development of digital radio in this country.

digital radio..." BOB SHENNAN, 6 MUSIC

"The one thing we've learned is you can never have any givens. But what we know about 6, is that it is in a sense back where it was six months ago and our challenge is to grow our audience and grow the take-up of digital radio."

In trying to increase the audience of 6, whose presenters include Lauren Laverne (pictured), Shennan and his team will have to deliver better numbers than the record 1.023m who tuned in during quarter one. This was up 47.2% on the previous quarter and 50.2% on the year, a spike no doubt largely due to the huge increase in awareness of the station

"Making sure what we offer is really distinctive and really high quality is our number one priority, but I think high quality and distinctiveness can go hand in hand with growth. I would like to think certainly over the next year or so we can see 6 Music grow further," he says.

One figure who will be leading the charge of digital development within the BBC is its audio & music director Tim Davie, one of the most vocal supporters of the plan to axe 6, and who last week announced plans for the BBC to put up 61 new DAB transmitters by mid-2011.

Despite Davie's original stance on 6. Shennan says his own relationship with his boss remains "absolutely" strong

"He understands the Trust has decided, through a process of consultation and listening to the audience and weighing up the range of alternative ways of serving the audience in music, that 6 is the best way forward. He is very comfortable with that and he said so to the team. He also endorsed everything I said about their professionalism and the way they have conducted themselves [during the consultation period]."

Shennan also acknowledges the significant role undertaken by the music business in saving 6 and believes the "very close and important dynamic" between the business and the BBC was never "more clearly articulated" than during the campaign.

"There's no doubt the BBC Trust, who met both individually and in groups with different people from the industry, listened hard and carefully to what they were saying particularly in terms of the need for the BBC to serve the music industry broadly and with eclecticism outside the mainstream."

paul@musicweek.com

# RCA lands Lycett – the 'best young entrepreneur in the music business'

CHARLIE LYCETT, co-founder of independent promotions company The Lucid Group, will replace Craig Logan as managing director of RCA from September.

As part of the deal, RCA parent company Sony Music will take a stake in Lucid, which Lycett will continue to oversee alongside the existing management team.

Sony Music UK and Ireland chairman and CEO Ged Doherty calls Lycett "the best young entrepreneur in the music business".

"He is a total entrepreneur," he adds. "I like to think we back entrepreneurs at Sony, that it is one reason that Simon Cowell has

stuck with this company - we have backed his entrepreneurial spirit."

One of Lycett's first priorities will be to appoint a head of A&R, a role that Logan largely oversaw. "His goal is to completely revamp the UK roster," explains Doherty. Lycett is also set to appoint a raft of new executives to the record company.

"I want someone to take it to the next level, with the next generation of executives. There will be a mixture of existing executives and new people," says Doherty, who reveals that the 28-year-old Lycett was his first choice for the post following Logan's decision to leave Sony and return to management.

"His experience is in where,



how, when and why consumers are listening to music," Doherty says. "As the business model is changing, weekly if not daily, labels have to change. We needed to bring in an executive who has grown up with that."

Lycett adds, "Creating value around the artists we break has been at the core of Lucid's business since 2003 and the opportunity to do this under the guidance of such a progressive chairman is something I find incredibly exciting."

Lucid comprises a collection of specialist promotions companies across radio, TV and online. Clients include JLS, Kylie Minogue, Nickelback, N-Dubz, Massive Attack and George Michael.

Earlier this year Lucid Online launched Lucid Labs, a creative project delivering social media and online services to clients including Diageo, Virgin Games, MySpace, News International and Game.

In addition, together with former partner Mick Garbutt, Lycett signed Newton Faulkner to a production deal with Peer Publishing, later licensed to Sony Music, that still exists today.

In the second quarter of 2010 RCA had a 9.2% share of the albums market, just behind Polydor. Its current hit albums include Alicia Keys' The Element Of Freedom, Beyonce's I Am Sasha Fierce and Sade's Soldier Of Love.

The company has releases coming in the second half of the year from acts including The Script, Hurts, Sia and Natasha Bedingfield.

# News

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

# The Playlist



Give Me A Break

### Neon Gold

The producer behind Ellie Goulding's sound kick-starts his own frontline career with this double A-side dance-pop single. (single, August 30)



Everything **Euphonios** 

Debut single from this rising Scottish star, Everything is a euphoric piece of dance-pop with international potential. (single, July 26)



1 COLE Who Dat

## Roc Nation/RCA

As anyone who caught his Wireless set will attest, there is already a real awareness for his infectious, radio-friendly rap with big commercial hooks. (single, tbc)



**ALEX WINSTON Choice Notes** 

Produced by New York duo The Knocks, this is infectious and breezy summer pop that introduces an inspired new talent. (single, August 2)



# OF MONTREAL False Priest

# PolyVinyl

The 10th album from Canada's Of Montreal. produced by Kevin Barnes and Jon Brion. is a big step on. First single Coquet Coquette is free to download. (album, September 13)



# **SMOKE FAIRIES** Through Low Light And Trees

# (V2/Cooperative)

This exquisite debut by the US duo is a haunting, soul-stirring record that demands to be heard many times over. (album, September 6)



WRETCH 32 Traktor

## Levels/MOS

The second signing to the Levels label through MOS, this debut single showcases a young MC with fire in his belly. (single, September tbc)



# **ALEXIS JORDAN** Happiness

# Roc Nation/Columbia

This debut single is one of the first releases through Jay-7's Roc Nation since it inked a new deal with Sony and is a cool, hypnotic beat-driven pop song. (single, October 11)



### JAYMO & ANDY GEORGE Hold Me Back

## Moda Music

Featuring J2K from Roll Deep, this is

already a specialist favourite for Annie Mac and alike, and promises to cross into mainstream territory. (single, August 23)



### **SCHOOL OF SEVEN BELLS** Windstorm

## Full Time Hobby

A soaring, melody-rich wonder of a single from the US trio and it is a firm highlight from their new album, following live dates across London. (single, July 19)



# SIGN HERE

### Metal favourites Cradle Of Filth have signed a deal with Peaceville Records, which will release their forthcoming album All Hallows Eve on the band's own

Dramatico has signed Dutch chart sensation Caro **Emerald** 

AbraCadaver

imprint

British singersongwriter Beth Orton has signed a worldwide deal with Anti-Records

GIG OF THE WEEK

Who: The Coral

When: July 14

Where: london

Shepherd's Bush

pigeonhole with

array of rock, folk

and psychedelia,

Scousers will be

seventh album

Butterfy House to

no doubt genre-

defying effect

their auickfire

the melodic

showcasing

Why: Always

difficult to

Empire

New Deal of the Mind founder aims to document music history ar

# Plan to make history... a

# Initiatives

By Paul Williams

AN AMBITIOUS PLAN to document the UK's history of popular music is to be the central project of a New Deal of the Mind initiative to find long-term unemployed young people work in the creative industries.

The newly-announced project aims to record the stories and memories of those involved in different musical scenes and developments across the nation over the last six decades, including musicians, industry professionals and fans. It is expected to be based largely on geographical lines and could include the birth of 2 Tone in Coventry, the rock and heavy metal explosion in the Midlands and Manchester's story of independent

"In a sense this is the jewel in the crown of the New Deal of the Mind." says New Deal founder Martin Bright who gave birth to the charity when he wrote an article in the New Statesman in January 2009 recalling how, under President Franklin D Roosevelt in the US during the Great Depression of the 1930s, the Works Progress Administration included cultural elements such as libraries being launched, plays written and musical performances staged to help get the US back working again.

"People would be put back to

work painting murals or putting on plays and writing guide books but at the same time they were collecting the narratives of the last living slaves. The amazing thing is it not only put people back to work but created a legacy that we have today," says Bright.

Inspired by this, Bright says the "equivalent legacy" for the UK now is its "immensely rich pop music history" "It's one of our most successful exports and because of the nature of the music business the one thing it hasn't been particularly good at is protecting its own legacy," he adds.

Although the front end of the UK's pop-music history has been excessively documented, it is at the back end where Bright wants the focus to be. This will involve the 18to 25-year-olds signed up to the programme undertaking everything from audio and video interviews with musicians from their own geographical area to digitising archives of record companies and venues that otherwise could be lost forever

"There's the oral side of it and there's the digitising of archive," he says. "That might be records of a venue, which might have in certain cases a number of old posters and programmes and even the old financial records, which are going to be fascinating to see how the business worked. There's the archiving of the record companies that might need digitising and reviews and the music papers.

Rocksbackpages, the online library of popular music journalism founded by journalist Barney Hoskyns, is already on board, while UK Music is giving its support to the project alongside industry individuals such as Columbia Records managing director Mike Smith. There are conversations with the BBC ongoing and it is understood discussions are under way with Google about involving the internet giant.

The project will roll out alongside other New Deal schemes being



# Novel Kristin Hersh album marks publishing

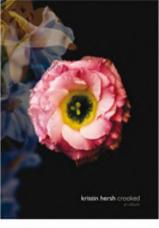
### **LEADING BOOK PUBLISHER HARPER COLLINS** is making serious inroads into the music business with its first UK album release.

In what is being billed as a music and publishing industry first, the new studio album by Throwing Muses founder Kristin Hersh is being issued by Harper Collins in the form of a book that provides access to a wealth of digital material, including 10 album tracks.

The groundbreaking release of Hersh's album, entitled Crooked, has been orchestrated by Scott Pack, the director of digital product development at Harper Collins' experimental imprint The Friday Project.

Pack, a 10-year veteran of HMV, believes Crooked could be the first of many albums released by The Friday Project, which has been set up with the aim of publishing products in new and interesting ways involving digital technology.

"This is a proper first. We are effectively publishing Kristen's new album as a book," says Pack. "It is its only official release in the UK



and if it works I think it could be a new and interesting way of getting music out there, and a way of really restoring the physical [music] product to its rightful place.'

Retailing at £12.99, the book is non VAT-able and therefore offers an obvious advantage to the traditional CD album. But Pack emphasises the motivation for Hersh and manager Billy O'Connell was to find a way of making a physical release both interesting and good value to the consumer.

The idea of releasing the album in book form was raised when Pack approached Hersh and O'Connell to discuss the possibility of publishing the musician's memoirs.

"They said, 'There must be something we can do that's not just a dead physical object'," says Pack. "The idea was to release a beautiful physical product that people would actually want to own and that would provide much more than a standard CD album experience."

The hardback book contains artwork, lyrics and essays by Hersh that accompany each of the album's songs; it also guides the reader online to unlock an array of material including the audio album, trackby-track commentary by Hersh, video content, a forum to interact with the artist and full recording stems for each track that allow the user to remix them.

Pack is pleased with the reaction Crooked's novel format has garnered at retail, which has enabled

For all A&R enquiries and demo submissions contact sstuart25@aol.com

d create jobs in one go

# ind jobs

the creative industries involving the likes of the Bristol Old Vic. London Metropolitan and Notting Hill Carnival and is initially being financed via money from the Future Jobs Fund. Although this Fund has now been abolished the money set aside for the New Deal has been guaranteed, says Bright.

There is already a commitment for around 160 18 to 25-year-olds, who have all been unemployed for at least six months, to be given jobs via the New Deal in London, while there will be a further 500 places elsewhere

They will all be given six-month placements with the last starting by March next year, although Bright sees a much longer future for the popular music-history project.

"The hope is the new Single Work Programme that the new Government comes up with will embrace this project because it's a scheme that can clearly capture people's imaginations," he says.

Bright is also appealing for support and involvement from all corners of the music industry. "This is a project that is going to celebrate what this great British industry has done so we would invite support in any way possible from access to archives and senior figures and stars of the British music business to hard-nose financial support," he says.

paul@musicweek.com

# g industry first

The Friday Project to push the album beyond the usual boundaries of music retailing.

"The question was, 'Could we do something that meant that HMV would want to stock it but also that we could get book shops to stock?' and that is exactly what we have done," he says.

Due to be released this Thursday (July 15), Crooked is being sold with an ISBN, meaning sales will not be registered by the OCC and, if the album does chart, it will only feature on the book rundown. However, Pack remains adamant the new format could prove popular with many artists.

"There are so many artists out there who have real hardcore fans, who would buy anything, and they would like to reward them. It's hard to do that with just digital technology - and that's the thing that no one has cracked yet; we have the same issue with e-books," says Pack. "Digital technology is great, but it's not tactile. That was the challenge and I think we have cracked it."

Google executive tells BPI AGM to grasp cloud opportunities

# The outlook's cloudy but don't take cover

**Events** 

By Ben Cardew

**CLOUD COMPUTING** will provide the music industry with a vital opportunity to rethink its approach to digital music and engage consumers, sumer experience different from the according to Google executive current experience". Nikesh Arora.

But he warned the industry must change its attitude to closed technology systems and simplify the licensing process if it is to fully benefit from all the possibilities that the cloud can offer.

Arora, president of global sales operations and business development at the search giant, was the keynote speaker at the BPI AGM last week.

lined his view that customer behaviour was changing and the music industry had to keep abreast if it was not to get left behind.

He identified three fundamental areas of change: firstly, national borders are becoming less important, and as a result it is no longer important where consumers get their content from; secondly: we are increasingly turning into a "just in time, instant-gratification society"; and thirdly, content is becoming unbundled or disaggregated.

"People are no longer reading the entire newspaper, they are reading one piece of content," he explained. "People are buying individual tracks, not albums. But as an industry you are trying to push aggregated bundles back to consumers. Why can't I just buy my friend's playlist from the music industry to grasp the cloud opportunities at last week's BPI AGM Amazon?"

However, he believes the cloud the idea that resources and other content are provided via the internet, rather than stored on individual computers - is "the biggest opportunity you are going to get as an industry to try and get the con-

"The cloud will provide a disruption opportunity," he added. "The way to get the most out of it is to get new products, which create a better consumer experience.'

Google announced in May it had acquired Simplify Media and was planning a cloud-based streaming music solution. As yet, no firm details have emerged of the new service, however, and Arora shied away from giving a European In a controversial speech, he out- launch date when asked by BPI CEO Geoff Taylor.

"Navigating copyright is very difficult. Getting the global rights to a piece of content is a nightmare. And no one is making it easier for me," he responded.

"We have to provide a comprehensive service to the end users. And we need the industry to work together. The day you can solve this problem, the faster we will get there."

This was a familiar gripe from Arora, who later suggested that his company could help the industry cut down on online piracy if the music business could streamline the licensing process. He also strongly urged attendees to back open technology systems, which he says win in the long term and allow innovation to happen.

The AGM also saw speeches from BPI chairman Wadsworth and CEO Geoff Taylor. Wadsworth called on the BBC to

give a long-term commitment to 6 Music after the Trust saved the digital station from the axe last week.

"It is fantastic that the voices of thousands of real music fans, musicians and the music industry itself have been heard loud and clear by the BBC Trust," he said. "We will be keeping a close eye on events going forward to ensure that 6 Music gets the long-term

commitment that it deserves from the BBC.

Taylor, meanwhile, said the BPI will do "all we can" to ensure the implementation of the Digital Economy Act was not delayed by ISPs BT and TalkTalk seeking a judicial review of the legislation.

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# In The City aims to go from strength to strength

IN THE CITY has announced its theme for 2010 as the grammatically suspect That That Don't Kill Me Can Only Make Me Stronger, a title intended to convey music-industry optimism in the face of huge challenges.

The October 13-15 Manchester event has already rounded up a number of speakers including Jay Brown, president and co-founder of Jay-Z's Roc Nation label, and Deconstruction Records managing director Mike Pickering.

Brown will deliver a keynote speech at the City Inn Hotel and will be joined in conversation by Epic managing director Nick Raphael, who signed Jay-Z to Northwestside Records in the 1990s.

In addition, Pendulum manager Jho Oakley will appear also alongside Positiva Records co-founder Nick Halkes and Graphite Media founder Ben Turner on a panel entitled Unblocked Beats

The talk will focus on the changes occurring within the dance music scene and how acts have innovated and changed over the years, thanks in part to work by their management.

In The City co-founder Yvette Livesey says although certain areas of the music industry still face huge challenges, others show a cause for optimism.

She explains the conference will offer a platform to debate the challenges facing the industry and notes, We have all had to roll with the punches in recent years, including In The City, but it feels like this has been a positive evolution and while we all need to keep fighting for the future of our industry, I strongly believe that this industry is back on an upward curve.'

She adds, "As always we take the three key themes of inspiration, education and interactive as our main tenets and our programme of events will reflect this.

# IN THIS



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### **6 MUSIC SURVIVES**

MW examines industry reaction and BBC motivations

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Research highlights wastage of CD promo marketing

### LIVE NEWS **DOWNLOAD UPBEAT** AS CRIME WAVE FALLS

Attendances are up but reported crime incidents are down.

## **DIGITAL NEWS TUNITED AIMS TO TOP THE LEAGUE**

Co-founder Midge Ure predicts big things for social networking platform

10

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## **PUBLISHING NEWS STRING OF HITS GIVES DA KID A BREAK**

US-signed Londoner looks for global recognition

### UNEARTHED SLEIGH BELLS



Columbia hopes to turn buzz into mainstream crossover by 2011

# **FFATURES**

# **FOOL'S GOLD** Acclaimed music journalist Fred

Goodman's no-holds-barred account of Edgar Bronfman Jnr 4AD XXX

It's 30 years and counting for the Pixies pioneering label

### **PHIL COLLINS: FACE VALUE**

The solo sensation is back with the Motown album he has

always wanted to record **RULES OF THE GAME** 

Clearing songs for worldwide games use can be a nightmare of red tape

# News



# **Editorial** Paul Williams



# BBC strategists cannot shirk away from their misjudged views on 6

THE LANGUAGE WAS TYPICALLY DIPLOMATIC, but the BBC Trust's decision to save 6 Music delivered nothing short of a damning verdict on BBC management's plans to close the station.

Sir Michael Lyons and his team could not have made a better job of rejecting all the flimsy arguments put forward in the Beeb's strategy review as to why 6 should be closed, just as these same arguments had been so easily proven to be worthless by the music industry and other supporters of the station.

One name that is worth putting in the frame is John Tate because he seems to have escaped with very little mention by the industry in the run-up to the Trust's verdict, despite the fact that as the BBC's director of policy and strategy he drew up the strategy report. He was also happy to go on BBC radio in March to try to justify its case why 6 had to go, stating it had "relatively high" costs per listener and

that its audience's average age of 37 "put it at the heart" of commercial radio's target market. The Trust, though, could not have been more contradictory, concluding 6 represented "value for money" and was no threat to commercial competitors.

As the man heading up BBC strategy, Tate cannot simply shirk away from his responsibility, while serious questions must now be asked within the Corporation from Director General Mark Thompson downwards – and especially of audio and music director Tim Davie – how the BBC's executive got it so spectacularly wrong about 6.

As it is, the music industry can rejoice that the station has been saved and its management and presenters can finally get on with their work without the axe hanging over them. Thanks to the Trust decision, 6 has gone from being in mortal danger to probably having the most secure future of any BBC service as it would be extremely unlikely after all the public furore that the Beeb's hierarchy would dare try to close it again.

Just as 6 looks safe, though, the focus is likely to increase on Radios 1 and 2, the main targets of BBC concern for commercial radio. They will face evergreater scrutiny in terms of what they offer and how that fits in with their public service remit and possible overlaps with the commercial sector.

Radio as a whole will also have to address the future of digital radio and, in particular, DAB, whose roll-out has been nothing short of a failure. Despite a decade of valid efforts, only 15% of UK radio listening happens via this platform, while in that key radio listening area of cars, its audience is even smaller. In fact, you would be more likely to come across Barack Obama filling up at a BP garage than someone with a DAB radio in their car.

After all this time spent marketing DAB, we have to conclude most of the public is clearly not interested and a big reason for this has to be the quality and distinctiveness of the services it offers. Digital TV has been a success because it has enough exciting, additional services not available on terrestrial to give viewers a reason to invest, but apart from 6 Music and a few other stations, DAB cannot offer a compelling case to move over from analogue.

It therefore seems eminently sensible that, just days after the BBC Trust report concluded the take-up of DAB had been slower than forecast and the Corporation's own digital-only services had not had the expected impact, Culture Minister and 6 Music fan Ed Vaizey announced last week he would let the public decide any analogue switch-off date. This compares to the last Government proposing a 2015 switchover, but there is no point in ploughing on with something when it is clear the public is happy with the way things are. Any switch-off would result in millions of useless radios and big falls in listening, which would hardly be good news for the music industry.

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

# **MUSICWEEK.COM** READERS' POLL

# LAST WEEK WE ASKED:

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

YES 14% NO 86%

THIS WEEK WE ASK:

Will 6 Music keep its listener numbers above 1m?

To vote, visit www.musicweek.com

# BBC Trust admits opposition influenced closure u-turn

# Industry celebrates as 6 Music pressure pays off

Radio

By Ben Cardew

**THE MUSIC INDUSTRY'S FERVENT OPPOSITION** to plans to close 6
Music helped to sway the
Corporation's thinking on the matter, the BBC Trust reveals in its
Strategy Review Initial Conclusions
document.

The announcement from Director General Mark Thompson in March that the digital station was to be closed down prompted condemnation across the board from the music business, which views the station as an essential outlet for new music

The BPI, AIM, Beggars Group chairman Martin Mills, Bella Union founder Simon Raymonde, Domino Records and Coldplay were among those who expressed their support for 6, with several parties also questioning the decision to close the Asian Network.

The announcement spurred the station's listeners into action, too, with online campaigns using social networks to organise demonstrations outside Broadcasting House. 180,000 people joined the Save 6 Music Facebook group, while #save6music and #6music have become trending topics on Twitter.

In its Strategy Review Initial Conclusions document the Trust says 78% of the 47,933 online consultation responses it received following the March announcement placed specific focus on 6 Music, as did 25,054 emails and 242 letters.

In each case the great majority of responses opposed any plans for closure, the Trust adds.

Arguments put forward in responses included:

- 6 Music's programming is unavailable elsewhere;
- the commercial sector would be unlikely to fill the space vacated by the station:
- the difficulty of transferring 6's programming onto other BBC networks (as had been mooted by several BBC executives, including director of BBC audio and music Tim Davie and BBC popular music controller Andy Parfitt):
- the removal of a platform for new and emerging music;
- the station's role in driving digital

Several of these points – but particularly those about new music – were hammered home by the music industry in the consultation period, a fact acknowledged by the Trust in the document.

"We note the strong view expressed by many in the music industry that 6 Music plays a very valuable role in the cultural life of the UK that would not be easily replaced and that would not be filled by the commercial," the Trust says.

Beggars' Mills, who was vocal in

his support for the station, says he is glad the Trust listened to the arguments of the music industry.

"I hope they've fully seen the nonsense of what was proposed, and whatever their broader future plans may turn out to be, that they have 6 at their heart – since 6 is exactly what the BBC is there for and does best,"

The Trust says it was also swayed by a massive increase in listener numbers for 6, which passed the 1m mark for the first time in the first quarter of this year.

"We think it is likely that the next quarter's figures [April to June] which will be published in August will show strong reach," the Trust adds. "This suggests it may be possible to grow the audience without losing any distinctiveness."

Despite this impressive increase, the Trust shrugged off the idea that 6 Music infringes on its commercial risals.

"Throughout the period of our consultation we have received no evidence from the commercial radio sector to suggest that 6 Music presents any kind of threat now or in the future, so long as it remains true to its distinctive remit." it says.

"But we do acknowledge that the risk — identified by the BBC Executive — that in the absence of effective safeguards efforts to broaden the station's appeal could cause it to drift closer to the mainstream."

ben@musicweek.com

# 'A victory for common sense' the industry reacts



BPI CEO GEOFF TAYLOR "The Trust's initial findings support our

case that 6

Music makes a unique contribution to the UK's cultural life – and its requirement that any future proposal to incorporate 6 Music programming into Radio 1 or 2 must ensure long-term protection for the distinctive nature of 6 Music's content."



RADIOCEN-TRE CEO ANDREW HARRISON "We welcome the interim report from the BBC Trust, and in particular its emphasis on distinctiveness and value for money, as the next step in the process to review the future size and shape of the BBC."



PRS FOR MUSIC CEO ROBERT ASHCROFT "Our own research

has shown that 6 Music is crucial to the support of

new music within the UK and many of our songwriter, composer and music publisher members depend on this outlet to have their music heard and earn from their creative talent."

AIM BOARD MEMBER AND BELLA UNION FOUNDER SIMON RAYMONDE

"To all those thousands of people



who wrote letters, signed petitions and joined protests, to the members of the Trust, we must say that today is

a victory for common sense."



MPA CHIEF EXECUTIVE STEPHEN NAVIN

"The decision to save 6 Music will be particularly welcomed

by those young up-and-coming bands and songwriters to whom the station has been so important. 6 Music has provided an invaluable platform for new and independent music."

- Kylie Minogue album sales breakdown
- Ninja Tune signs Eskimo
- Apple Corps downloads on the way... but no Beatles

6 Music saved, but questions over DAB take-up remain unanswered

# **BBC Trust decision leaves future** of digital radio in the spotlight

# Digital

By Ben Cardew

THE BBC TRUST'S DECISION on 6 Music has thrown down the gauntlet to the BBC Executive over the future of digital radio, opening up discussions "we have been avoiding for a while", according to UK Music CEO Feargal Sharkey.

The Trust announced last week in its Strategy Review Initial Conclusions that the case had not been made for the closure of 6 Music and the BBC Executive should instead draw up an overarching strategy for digital radio as a whole.

The text was in response to proposals made in March by Director General Mark Thompson in his Putting Quality First document and followed an extensive public consultation. Thompson proposed the closure of 6 Music, fellow digital station the Asian Network and several BBC websites.

The Trust will publish its final conclusions in the autumn, but its suggestions that the future of 6 Music should be considered as part of an investigation into digital radio effectively removes the station from the process triggered by Putting Quality First.

The BBC Executive - the board headed by Thompson that manages the Corporation - could still decide that it wants to close 6

But the Trust says it will now only consider a formal proposal to axe the station "if the Executive could present a compelling case to explain how a re-casting of music radio would fit with a broader strategy for the future of BBC radio".

More specifically, the Trust would only consider any changes to 6 if the Executive could provide:

a clear link between a new strategy

for music radio and the strategy for

74654 250

digital develop-



- evidence that changes to increase the distinctiveness of Radios 1 and 2 were already under way in line with recent service reviews:
- a clear explanation of the potential for further increases in the distinctiveness of Radios 1 and 2, and in particular how 6 Music content could be put into those revised schedules and what audience impact would be:
- reassurance there would be longterm protection for the type of distinctive content currently only available on 6 Music.

As yet, there is no formal timetable for the BBC to report back to the Trust on digital radio, which means that 6 is theoretically safe for the time being.

What is more, given the Trust's damning analysis of the current health of digital radio - it says that "the take-up of DAB radio has been slower than expected 10 years ago and the BBC's digital-only stations. have not achieved the audiences or impact expected" - and its desire to widen the digital debate to include the Government and the commercial radio industry, it seems highly unlikely a decision on 6 will be made any time soon.

One source says staff at the station were surprised but overjoyed at the 6 Music decision, which followed

months of suspense. They can now proceed with plans for the station, which have been on hold pending the Trust's findings.

In addition, insiders suggest 6 Music is now the safest of all BBC stations as the Corporation will not want to go back on the Trust's current decision, especially given the public reaction to the initial closure

"Clearly things are not all the population are still listening to analogue radio and are happy with it"

### FEARGAL SHARKEY, UK MUSIC

current level of distinctiveness, consistent with the service review it recently carried out at the station which emphasised the need to put the focus on a young audience that may be less well served by other stations. Similarly, Radio 2 needs to focus on its own distinctiveness. while protecting the interests of its older audiences.

However, it is the forthcoming debate over digital radio that is set to dominate the headlines, particularly with Culture Minister Ed Vaizev announcing last week that the Government will effectively let the public decide when the analogue radio signal is switched off, with 2015 as a tentative date.

Sharkey, who previously served as a member of Ofcom predecessor the Radio Authority, says this is a discussion "we have been avoiding for a

for 10 years or so. By the look of things it has not ignited people's

> imagination," he

# News in brief

- UK Music CEO Feargal Sharkey called on newly-elected MPs to support the music business at his organisation's Meet the Music Industry event last week. The trade body organised drinks in St James's Park for the newly-elected members of parliament to meet representatives from the music industry, with a heavyweight guest list that included execs from across the industry.
- Prince's new album 20Ten will not be available for download as the singer says the age of the internet is completely over
- Recordings from The Beatles' Apple Records label are to be made available to download for the first time, but will not include repertoire by the Fab Four themselves. Fifteen albums from the label will be released by Apple Corps and EMI on October 25
- The 12 nominated albums for the 2010 Barclaycard Mercury Prize will be announced on July 20
- Pressure on the Government to relax the rules around live pub music is set to intensify after Liberal. Democratipeer Lord Clement-Jones resurrected his Live Music Bill The modification of the Lord's parliamentary Bill came a day before the Live Music Forum delivered a 17,000-signature petition to Downing Street to highlight the need for a small venues exemption in the Licensing Act.
- Self-styled "music and lifestyle brand" Hed Kandi is branching out into fashion retail, with plans to open a store in the Bluewater shopping centre next month.
- The 400-capacity Leicester Square Theatre will launch its Live From Leicester Square music season in July 2010 with three shows from Macy Gray
- The British Music Experience has teamed up with supermarket. chain the Co-Operative to help educate and inspire young people about the UK music culture. The initiative will see 15,000 free tickets to The O2 arena handed out to youngsters. A father and son who defrauded the music industry of more than £500,000 were sent to prison last Thursday after being convicted at Newcastle Crown Court. Malcolm
- Wylie, 59, and his son Peter were charged with setting up a number of companies selling illegal music systems to pubs and clubs across the North East
- Record label and distributor **Essential Music Services** is expanding its reach within Europe. after signing distribution and marketing deals with independent Canadian labels Arts & Crafts and
- PR and promotions company Anorak London has made two senior appointments, with Josh Nicoll moving from Mercury Records to become senior TV plugger and Sinead Mills joining from Six07 as senior press officer.

be examined, Sharkey explains, is the slow take-up of digital radio. Recent Rajar figures show that in the first quarter of this year only 34.5% of adults (aged 15+) owned a DAB set, up only marginally from 32.1% in the first quarter of 2009. Meanwhile, all digital platforms

One situation that will need to

only made up 24.0% of radio listening in the first quarter of 2010, with

right... the vast majority of

In its document the Trust says Radio 1 must work to maintain its

"Digital radio has been out there

HOW 6'S AUDIENCE LISTEN

11.1% via DTV

Source: Rajar Q1 2010

"People have put time and money into DAB and it is a good moment to try and examine the whole Listenership breakdown 59.3% on DAB 16.6% online (live-only listening) 13% unspecified



says Sharkey. "The vast majority of the population are still listening to analogue radio and are happy with it. It [digital radio] hasn't had the same impact we thought it would have 10 years ago.' Issues still needing to be

addressed, he explains, include a switch-off date for analogue radio as well as the possibility of abandoning DAB, which is far from universally accepted and has been criticised for poor reception. 'What do we need to do?" says

Sharkey. "Some other countries have adopted DAB+ for example. We need to have that conversation. It was quite a surprise to see the Trust throwing the gauntlet down on the table." In any case, he believes the UK

stands at a crossroads as regards digital radio, with the issue now inextricably linked to 6 Music. Should the BBC. Government and commercial radio decide to back DAB it needs to re-open conversations on the signal network, a switch-off date and getting DAB sets into cars; should it decide to abandon DAB, then it needs to decide as soon as possible what the alternative will be.

"We need to try and answer these questions," he says. "And we need to look for the next stage."

Such debate is unlikely to help the Asian Network, however: the Trust broadly backed plans to close the station "although this must include a proposition for meeting the needs of the station's audience in different ways"

# **News** media

ON THE WEB

www.musicweek.com

- 6 Music industry responses
- BBC Trust's Sir Michael Lyons' speech to the Voice of the Listener and Viewer Evening Seminar
- · Government to let public decide on digital switchover



### B.O.B. FEAT. HAYLEY WILLIAMS Airplanes / Rebel Ro KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone **EMINEM** Not Afraid / Interscope JLS The Club Is Alive / Epic DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin ENRIQUE IGLESIAS FEAT. PITBULL | Like It / Interscope **EXAMPLE** Kickstarts / Data/MoS KYLIE MINOGUE All The Lovers / Parlophone **11** 16 PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green / virgin LADY GAGA Alejandro / Interscope JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros 332 14 NEW THE SATURDAYS Missing You / Fascination/Geffen 309 YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW 15 28 K'NAAN Wavin' Flag / A&M 16 KFIIS 4th July (Fireworks) / Interscope 17 MARK RONSON & BUSINESS INTL Bang Bang Bang / Columbia SKEPTA Rescue Me / 3 Beat/AATW/BBK 283 TRAVIE MCCOY Billionaire / Atlantic 280 21 14 ALICIA KEYS Try Sleeping With A Broken Heart / J 262 22 NEW TINCHY STRYDER In My System / 4th & Broadway **23** 36 30H!3 FEAT. KEŞHA My First Kiss / Asylum/Photo Finish/Atlantic SCISSOR SISTERS Fire With Fire I Polydon B.O.B FEAT. BRUNO MARS Nothin' On You / Rebei Rock Ent/Atlantic/Grand Hustle 26 PLAN B Prayin' / 679/Atlantic BASSHUNTER Saturday / Dance Nation **27** 30 RIHANNA Te Amo / Def Jam 28 22 29 NEW JUSTIN BIEBER Somebody To Love / Def Jam USHER FEAT. WILL.I.AM OMG / LaFace SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA 212 DAN BALAN Chica Bomb / AATW 20 200 THE HOOSIERS Choices / RCA/24-7 **33** 31 197 EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love / 3 Beat Blue/AATW 34 194 DIZZEE RASCAL Dirtee Disco / Dirtee Stank 35 194 36 ROLL DEEP FEAT. JODIE CONNOR Good Times / Relentless/Virgin 37 NEW BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW 193 ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco 192 PARAMORE Careful / Fueled By Ramen 182 N-DUBZ FEAT. BODYROX We Dance On / AATW/UMTV

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, MTVh, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Statz, The Box, Vault, Viva, VH)



Research highlights wastage of CD promo marketing

# AIM sets its sights on fewer physical promos

# **Promotions**

By Charlotte Otter

# AIM HAS CALLED ON ITS MEMBERS

to sharply reduce the number of CD promos they produce in a bid to reduce both carbon emissions and costs.

The move follows a year-long investigation into the music industry's attitude towards promotional CDs, which found that 98% of journalists still received material physically.

Meanwhile, 68% of those surveyed receive digital tracks attached to an email and 58% receive email links to digital systems including FATdrop, SoundCloud and Fastrax. Under a quarter of those questioned said that they also received vinvl.

The survey, which was carried out with the University of Warwick, also established the following:

- a quarter of people did not mind whether the music they received was physical or digital – however, 47% preferred to receive CDs;
- less than three-quarters of promotional music received was actually listened to and the choice of whether to listen or not was heavily influenced by previous knowledge of the music (93.3%) and who it is received from (86.7%);
- almost half of those surveyed preferred to receive music from a plugger while 65% said they would rather get music directly from a label.

According to the research, radio stations and bloggers are much more open to receiving digital promotional packages than the press. AIM member Sharon Matheson says this is to do with the digital nature of broadcasters.

"A lot of the time stations just end up converting tracks to MP3



From this
(above) to
this (FATdrop,
right)... what
productive
journalist
wouldn't
want the
extra desk
space?



anyway," says Matheson. "The majority of bloggers and online journalists also preferred to receive digital tracks and this could be due to the fact that they operate digitally on a daily basis."

Instead, Matheson urges labels to create "bespoke digital packages" for press, which replicate the current physical format. "Although physical promos will never die out entirely I believe the industry will experience a shift in promos in the next few years as labels look at ways of cutting operating costs," she says.

"We can't force labels to do anything they don't want to do. However, what this research tells us is that bespoke digital packages should be created for journalists they know would be more open to the idea of going digital."

The investigation follows a suggestion made by Lo Recordings' Gavin O'Shea, at AIM's 10th

anniversary celebrations last year. O'Shea says Lo has cut the number of promotional CDs it sent out from up to 1,500 per album to fewer than 1,000 copies while reducing the number of

promotional EPs it distributes by three quarters.

He estimates this reduction has meant the company saves around £880 per promotional campaign, from the cost of postage, pressing and packaging.

"By going digital, independent labels such as Lo Recordings could end up saving a vast amount of money," he says. "Sending out free physical CDs not only devalues the finished product but is almost guaranteed to encourage piracy—whereas if a promo is sent out digitally then it is very hard to copy it."

O'Shea also notes sending promos digitally will enable labels to compile information on who has listened to which tracks. "This will also help cut down on waste in the long term whilst helping companies with their marketing campaigns" he adds.

charlotte@musicweek.com

## **Media news** in brief

• The BBC's commercial arm **BBC Worldwide** saw sales rise by 7% to £1.07bn in the year to March 31, with operating profits up 36.5% to £145.2m. Demon Records parent company 2 Entertain contributed £38.2m in profit following the acquisition of Woolworths' remaining 40% stake in the business. The company's magazine business, which publishes *Top of the Pops* and *BBC Music*, now has a subscriber base of 940,000.



• Jonathan Ross (left), whose BBC
One show ends next Friday, will host a
peak-time chat show on ITV1 in late
2011 and early 2012. Reports suggest
it will air either on Friday nights or in the
Saturday, post-X Factor slot. Ross's
BBC One show has become a vital slot
for TV pluggers as one of the few
prime-time places for pop music on
the BBC. There is no word from ITV on
whether the new programme will
include music, although Ross does say
it will be a "brand new show".

Charts: colour code

Highest new entryHighest climber

Audience increase
Audience increase +50%

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

# **Airplay analysis** Alan Jones

# Katy Perry proves a hit at radio

number one on the radio airplay chart for Katy Perry feat. Snoop Dogg, but it can't match the 89.65m listeners - the highest tally of any record in any week in 2010 it secured a week ago. Despite its monitored plays increasing by 242 to a new record of 3,626, California Gurls' audience is off nearly 7.5m at 82.18m. Most of that loss is due to slightly decreased support from Radio 1 (from 28 plays to a still substantial 25, more than any other song) and Radio 2 (from 16 plays to 15). California Gurls was aired more than 50 times on 16 stations last week, up from 12 the week before.

Just 11 weeks after reaching number 20 on the radio airplay with Skinny Genes, Eliza Doolittle equalled that peak last week with follow-up Pack Up. This week, Pack Up far outperforms Skinny Genes, leaping to number six with the chart's biggest increase in audience. Pack Up was aired 829 times on 67 stations last week, with an audience of 43.54m. More than half of those listeners were supplied by Radio 2, where Pack Up was the week's mostplayed song (21 spins).

Not Afraid - the first single from



Eminem's current album Recovery was not well-liked by radio programmers, reaching a peak position of 33 on the radio airplay chart a week ago. But this week it tumbles to number 106, with its aspirations ended for good by the rapid rise of follow-up Love The Way You Lie, on which Eminem's rap is sweetened by Rihanna's decorous singing. Love The Way You Lie beats its predecessor's peak this week, rocketing 101-26. It polled 897 plays from 101 stations last week, with modest contributions from Radio 1 (eight plays) and Radio 2 (one). Its top tally of 51 plays came from 95.8 Capital FM, Trent FM and Red Dragon FM

Airplanes by B.o.b. feat Hayley Williams makes a smooth landing at the top of TV airplay chart.
California Gurls has exactly the same number of plays as last week (512) but slips to third place.
Commander improves 5-2 for Kelly Rowland feat. David Guetta with 564 plays (up from 471), while Airplanes soars from 496 plays to 615. Airplane's biggest supporters: MTV Hits (91 plays), Starz (87) and The Box (51)

Alan Jones

### nielsen **UK radio airplay chart** Top 50 Sales Artist Title Lahe Total Aud %wlo Plays KATY PERRY FEAT. SNOOP DOGG California Gurls LADY GAGA Alejandro Interscope 3595 -1.27 2.22 81.59 KYLIE MINOGUE All The Lovers Parlophone 3512 5.5 74.3€ 4.82 SCISSOR SISTERS Fire With Fire Polydor 1710 10.39 48.95 10.85 SCOUTING FOR GIRLS Famous Foic 1257 20.98 44 48 6.85 ELIZA DOOLITTLE Pack Up Parlophone 829 9.8 68.83 PLAN B Prayin' 679/Atlantic 883 ALICIA KEYS Try Sleeping With A Broken Heart -2.7 JLS The Club Is Alive Epic 1624 20.03 36.47 5.71 **EXAMPLE** Kickstarts Data/Mos 1142 -4 99 36.08 -7.42 RIHANNA Te Amo Def Jam 11 2731 -3.74 34.84 -1911 10 27 ENRIQUE IGLESIAS FEAT. PITBULL | Like It Interscope 12 2287 68 29 82.99 B.O.B FEAT. BRUNO MARS Nothin' On YOU Rebel Rock Ent/Atlantic/Grand Hustle 13 12 13 **22** -9.6 -7.72 JASON DERULO Ridin' Solo Beluga Heights/Warner Bros -6.32 13 9 B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle 1158 43.67 23.12 PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green Virgin 18 3 902 28.49 3.C4 IISSIE When I'm Alone columbia 19 790 -16 14 27.82 273 18 LEE RYAN I Am Who I Am Geffen 14.1 612 40 58 PLAN B She Said 679/Atlanti 19 2353 -967 22.88 USHER FEAT. WILL.I.AM OMG Laface -7.63 17 15 **20** ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco 2285 -11.05 -13.CS 16 12 25.57 AMY MACDONALD This Pretty Face wartigo 22 289 103.52 24.86 20.32 SHERYL CROW Summer Day Polydor 401 54.23 24.75 19.85 31 2 DRAKE Find Your Love (ash Money/Island 1004 44 CE DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Fositiva/Virgin 938 22.07 2.89 EMINEM FEAT. RIHANNA Love The Way You Lie Interscope 23 19 58 SCOUTING FOR GIRLS This Ain't A Love Song Epic 20.67 -11.67 28 TINIE TEMPAH Pass Out Parlophone 30 15 829 1.84 20.56 YOLANDA BE COOL & DCUP We No Speak Americano Sweat It Out/AATW 29 NEW 1 362 19.85 THE WANTED All Time Low Geffen 43 2 1232 18.46 15.81 19.26 46 TRAIN Hey Soul Sister columbia 1480 19.02 20 23 FLO-RIDA FEAT. DAVID GUETTA (lub (an't Handle Me Atlantic 32 NEW 1 718 33 NEW 1 DIANA VICKERS The Boy Who Murdered Love RCA 990 18.7 K'NAAN Wavin' Flag A&M 423 1.3 -20.79 MUSE Neutron Star Collision (Love Is Forever) Helium 3/Warner 42 153 -4.97 18.34 8.2€ TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone 36 34 5 797 0.5 -2.C5 FLORENCE & THE MACHINE Cosmic Love Island 246 42.2 17.66 1.32 BLACK EYED PEAS | Gotta Feeling Interscope 16.5 KEŞHA Your Love Is My Drug RCA 26 7 1332 17.4 -21.83 ROLL DEEP FEAT. JODIE CONNOR Good Times Relentless/Virgin 27 829 -17.18 -22.78 17.05 SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA 41 35 849 -10.35 16.93 -6.15 THE HOOSIERS Choices RCA124-7 663 73.11 16.72 10.51 43 RE KINGS OF LEON Sex On Fire Hand Me Down 1078 TIMBALAND FEAT. JUSTIN TIMBERLAKE CARRY Out Interscope 44 45 30H!3 FEAT. KE\$HA My First Kiss Asylum/Photo Finish/Atlantic 319 NE-YO Beautiful Monster M≥rcury 46 RE 618 15.63 MIA Xxxo xi 47 NEW 1 67 15.54 C KELLY ROWLAND FEAT. DAVID GUETTA Commander Island 48 750 49 CHERYL COLE Fight For This Love Fascination 1059 14.9 MARK RONSON & BUSINESS INTL Bang Bang Bang Columbia 50 NEW 167 14.52

Nelsen Musc (ostrol monitors the following stations 3u hours a day, seven cays a week: XTRA, 100-10: Real Racid, 102.4 Wish FM, 103.4 The Exect, 105.4 Real Racid, 106.3 Bidge FM, 107 E Julie FM, 107.7 E Julie FM, 261-FM, 6 Musc, 95.8 Capital FM, 96 Tent FM, 96.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Wilning FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xirerre, Allentur FM, 186 Radio Exercise Radio Careman, 186 Racid Sevenses, 186 Racid Sevenses,

This week	Artist Title Label	Total audience (¬n)
1	PROFESSOR GREEN FEAT. LILY ALLENJUST BE GOOD TO Green / Virgin	28.49
2	AMY MACDONALD This Pretty Face / Vertigo	24.86
3	SHERYL CROW Summer Day / Polycor	24.75
4	THE WANTED All Time Low / Geffen	19.2F
5	FLO-RIDA FEAT. DAVID GUETTA (lub Can't Handle Me / Atlantic	18.93
6	THE HOOSIERS Choices / RCA/24-7	16.72
7	NE-YO Beautiful Monster / Mercury	15.63
В	MIA XXXO / xt	15.54
9	MARK RONSON & BUSINESS INTL Bang Bang I Columbia	14.52
10	MICHAEL BUBLE Haven't Met You Yet / 143/Reprise	14.27
11	TRAVIE MCCOY Billionaire / Atlantic	13.50
12	LADY ANTEBELLUM   Run To You / capitol	13.21
13	PARAMORE Careful / Fueled By Ramen	12.63
14	DIANE BIRCH Valentino / virgin	12.04
15	BOMBAY BICYCLE CLUB IVy & Gold I Island	11.02
16	BEYONCE Single Ladies (Put A Ring On It) / columbia	10.25
L <b>7</b>	CHIPMUNK FEAT. ESMEE DENTERS Until You Were Gone / Twe	1.0.00
.8	ALEXANDRA BURKE Broken Heels / syco	9.64
L9	THE DRUMS Let's Go Surfing / Island/Moshi Moshi	9.43
20	JOSHUA RADIN Brand New Day / 14th Floor	9.33

# Campaign focus



The Hoosiers will attempt to record the longest single ever released this summer in a bid to engage their fanbase ahead of the release of their second album.

The band have invited fans to submit their own verses for their song Choices for inclusion in the finished track. Those who submit winning verses will appear in the video for the song, get a credit on the release and also appear on the single's cover art.

Fans are invited to submit their

lyrical ideas directly to the band via the www.thehoosiers.com for a version of the song that will be called Stop Giving Me Verses and will feature on the single release.

RCA marketing manager Paul McGhie says this was a clever way of getting the fans involved with the band. "The key to success with the 'difficult' second album is to reengage and excite fans and go direct to the consumer. This is a bit of fun for the fans around album release." he says.

The Hoosiers have also teamed up with social music site M-Flow for a competition allowing fans to win tickets to an exclusive album launch party at The Hospital in London.

Early support for the album has come from online tastemakers including Perez Hilton and Popjustice.

The Hoosiers' debut album The Trick To Life was released in 2007 and reached number one in the UK album charts, spurred by the success of their debut single Worried About Ray, which peaked at number five.

# **News live**

www.musicweek.com

- Edge announces results for Performance EIS
- · Lib Dem lord relaunches Live Music Bill
- Leicester Square Theatre opens to music

Promoter applauds sharp decrease in reported incidents despite 40,000 extra attendees

# Download upbeat as crime rate falls

## Festivals

By Gordon Masson

PROMOTERS APPEAR TO BE WIN-**NING** the war against the criminals targeting music festivals after measures put in place by the organisers of Download helped slash crime by more than 40%.

The June 11-13 weekender, which featured headliners AC/DC Rage Against The Machine and Aerosmith, attracted an additional 40,000 people to the event this year, boosting the capacity to a record 120,000, but thanks to greater planning, Leicestershire Constabulary says there were fewer than 200 reported crimes during the festival.

In 2009 the force filed 332 reported crimes at the festival, but

this year that figure fell to just 195 a reduction of 41% - delighting Live Nation chief operating officer John Probyn.

"It's a fantastic result because we made a real concerted effort with the police to do more planning for our crime prevention operations," says Probyn.

"We spent a lot of time, money and energy gathering intelligence prior to the event, as well as talking to other festivals to hear about their experiences and analysing trends to try to stay a step ahead of

Probyn says research allowed police and security staff to target specific problem zones at the Download site, such as certain camping areas and car parks, to clamp down on offenders.

"In addition to having under-



cover police, we used undercover security staff for the first time and that worked very well," reveals Probyn. "I think they might be a bit less noticeable than undercover police officers, but the way it worked was that as soon as criminal activity was spotted by the undercover people, it could be handed over to uniformed police or security."

As part of operations at Download, police recovered more than 100 mobile phones, thanks to a joint initiative between Leicestershire Constabulary and the Metropolitan Police's National

Mobile Phone Crime Unit. Now the promoters are forking out the £7 per handset costs to reunite those phones with their owners.

Leicestershire Constabulary detective Kev Walker says, "Thanks to excellent collaboration between ourselves and our colleagues from the Met we recovered a large number of phones at this year's Download festival. I am really pleased to say that we have managed to trace the owners of nearly all the phones so, thanks to Live Nation, they will soon be on their way to their rightful owners."

Probyn states the crime preven

Formula 1 gigs change gear

tion results will see even greater efforts being made next year and he is determined that victims are reunited with their recovered property. "Live Nation will be covering the cost of returning as many mobile phones as possible to their rightful owners," he pledges.

"This is a great result for us. You can have the best line-up in the world, but if some scumbag comes along and robs the fans, it can really put those people off coming back to a festival in the future.

"Castle Donington is a small town and is a terrific host, but when a major festival comes along their crime statistics soar, so we want to do everything in our power to prevent that from happening."

Probyn is confident Live Nation's success with Download can help other promoters cut crime at their events in 2010.

"We've passed all the intelligence we gathered before, during and after Download to other festivals so that they know what to expect and they can also plan to thwart the thieves and criminals targeting their events," he adds.

gordon@musicweek.com

### **Box Score** Live events chart ARTIST/EVENT Venue ATTENDANCE PROMOTER BAD COMPANY Wembley Arena, London ULTRAVOX HMV Hammersmith Apollo, London 2.613 HITRAVOX Colston Hall Bristol ONE REPUBLIC Academy, Dublin PAUL BRADY AND BAND Bridgewater Hall, Manchester YEASAYER 100 Club, London BOWLING FOR SOUP 2 Academy Islington BOWLING FOR SOUP Club Academy, Manchester **ELLIE GOULDING Waterfront, Norwich**

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period April 11-17, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeayour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

# Primary ticketing chart

OS	prev	event da	ites
L	1	T4 ON THE BEACH	
2	5	MUSE	
3	11	MUMFORD & SONS	
4	NEW	NASS FESTIVAL	
5	8	MICHAEL BUBLE	
5	6	SECRET GARDEN PARTY	
7	16	WAKESTOCK 2010	
3	12	BOARDMASTERS 2010	
•	19	GLOBAL GATHERING	
LO	7	THE HOP FARM	
L1	NEW	THE GASLIGHT ANTHEM	
L2	14	ONCE IN A LIFETIME TOUR	
L3	15	T IN THE PARK	
L4	13	PINK	
L <b>5</b>	17	STEVIE WONDER	
L <b>6</b>	18	LADY GAGA	
17	NEW	BULLET FOR MY VALENTINE	
L8	19	GLOBAL GATHERING	
L9	NEW	PAOLO NUTINI	
20	20	ROD STEWART	

Experian Hitwise

# Hitwise Secondary ticketing chart

1 2 T4 ON THE BEACH 2 3 T IN THE PARK 3 11 V FESTIVAL 4 NEW MUSE 5 15 WIRELESS FESTIVAL 6 9 LADY GAGA 7 NEW MUMFORD & SONS 8 4 MICHAEL BUBLE 9 5 JLS 10 7 KINGS OF LEON 11 18 LATITUDE FESTIVAL 12 14 PINK 13 8 BESTIVAL 14 10 READING FESTIVAL 15 13 LINKIN PARK 16 16 LEEDS FESTIVAL 17 1 BON JOVI 18 19 ROD STEWART 19 NEW PETER ANDRE			
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FLEDGLING COMPANY ENTERPRISE **ENTERTAINMENT** has been awarded the contract to organise and produce the F1 Rocks series of live isic events

The company takes over the conct from Universal Music's joint iture All The Worlds, which proced last year's successful F1 Rocks gapore event but pulled out of deal earlier this year following a iding review.

Enterprise executive producer of nts John Simidian previously rked for All The Worlds, with ponsibility for the F1 Rocks event Singapore. He teams up with chairman Robert terprise ntague, whose background is in and media, including Formula 1 nts internationally.

"When Universal departed F1 cks I spoke to Bernie Ecclestone out the opportunity because I could see the potential of aligning live music with the excitement and glamour of Formula 1," says Montague.

Simidian reveals that Enterprise Entertainment will assemble three or four core personnel to work on F1 Rocks, as well as using local project directors in territories where the events are staged.

Another constant from the debut F1 Rocks event is Solo Agency managing director John Giddings, whose role has been expanded from international agent to director of live.

"In my everyday role of booking acts around the world I get to deal with promoters in every country where Grand Prix are held so presumably that's why they wanted me involved," says Giddings.

"I'm now in charge of identifying the best local promoters to work with, coordinating the talent and working out what all the deals are," adds Giddings, who is a self confessed motor sports fanatic.

At the debut event Giddings secured the likes of Beyoncé, Black Eved Peas, Simple Minds, No Doubt, N\*E\*R\*D and ZZ Top for a series of shows leading up to the Formula 1 race. Footage of those concerts was ries worldwide, reaching an estimated 30m viewers.

Montague says plans are already afoot to stage two F1 Rocks events this year, while the multi-year contract will allow Enterprise to expand that number in the 2011 Formula 1 calendar and continue to expand each season looking forward.

"The live music events themselves will be the same as before, with huge acts performing in a venue and global TV coverage wrapped around that," says Simidian. "However, we're changing the format of the TV element so that we can ensure F1 Rocks is more sustainable than before.

"The plan is for organic growth, so there's no reason in five years' time that we can't be doing 10 F1 Rocks events per year."

Montague adds, "My prime directive is to deliver a world-class live music event to complement Formula 1. Being given the opportunity by Mr Ecclestone to build the F1 Rocks brand and deliver the platform is a great honour.

Promoter Harvey Goldsmith had been working with Ecclestone as a consultant on F1 Rocks but is no longer associated with the event.

# **News digital**

www.musicweek.com

- Distimo research shows more than half of all Android agos are free
- Google Music is rumoured to be launching before the end of the year
- Apple is using 150m users' iTunes data to serve more targeted messages through iAds

Co-founder Midge Ure predicts Tunited will offer indie acts a better platform

# **Tunited aims to top the league**

# **Band services**

By Eamonn Forde

TUNITED IS A NEW RETAIL, information and social-networking platform for independent acts that its founders believe will supersede "passive" social network sites when it goes public in the coming weeks.

Set up by former Ultravox singer and Band Aid co-founder Midge Ure. Tunited is currently in invite-only beta and hopes to launch fully by the end of the month.

Ure says, "The thinking was to build something that would put everyone on an even playing field and also supply business information, recording tools and a service with its own self-filtering charting

The idea for the service dates back four years when Ure had a meeting with a number of entrepreneurs looking to move into the digital music industry. "I went off on one about the state of the record industry as we knew it," he says. "But the last thing I ever had on my mind was doing something like this."

Acts who sign up can sell their music directly from the site by simply uploading their content to the Tunited server. The site also allows them to sell merchandise and CDs through their page.

"We are giving acts a platform where they can generate as much money as they possibly can from



their creations," explains Ure. "They get 100% of the profits from any downloads. We don't take any money from that. We are hoping the whole thing will be able to keep its head above water through sponsorship and advertising."

Tunited also offers a press-toorder short-run CD service and that is the only thing it takes a cut of.

For Ure, acts are now expected to do a lot of the things that record labels used to do and this is where music-based social networks have failed them in the past

"I think [sites like MySpace] are passive," he says. "With Tunited, you are part of something and integrated into the whole concept. It's not a business set up to generate income. It's a business set up to provide a platform."

Even at this early stage the site has ambitions far beyond the unsigned

sector, providing tools that it believes are essential for acts in the early stages of their careers. It already features acts on PIAS and Cooking Vinyl and the company is in discussions with other large independent labels such as Beggars and Ministry Of Sound.

The site has a heavy leaning towards discovery, linking likeminded acts so they can promote each other to their fans and help organise tours.

"The internet is a huge place and to find something on there you have to sift through an awful lot of rubbish first," says Ure. "Someone has to be the tastemaker. The idea of the public being the tastemaker is very appealing to me."

Users are encouraged to pay to download tracks and, in doing so, earn streaming credits, allowing This, Ure believes, sends out an important message about the value

'It's understandable why people take music for free off the internet," he states. "We have an entire generation of kids who have never paid for a record but have a bigger record collection than I have. We are trying to break that thinking and make music valuable. It's not just valuable as a piece of music but also valuable as you feel connected and have an association with that music."

To help create and spread their music, artists on Tunited get access to free recording software and embeddable widgets to place on blogs and social networks and sell their music from there

The idea came, of all places, from IKEA. "If you want to install a bathroom, kitchen or bedroom, IKEA give you the software to design it," explains Ure. "Why can't we do that with music? Why can't we give everyone the same tools?"

Ure says that Tunited will initially be UK-based, but the next step will be a mainland Europe launch and possible syndication into other markets.

"We have had interest from people in Australia who want to take the template and build a localised version," says Ure. "If we get our part right in the UK, that makes it easier to roll out internationally."

# **Digital news** in brief

- Digital distribution company finetunes has appointed Ray Farrell as its US representative as it plans its inter-
- Google has increased its investment in Chinese digital music service Top100.cn after initially investing in it in 2007
- Lady GaGa now has 10m fans on her official page on Facebook
- TechCrunch claims that MySpace UK traffic halved from 10m to 5m unique visitors in the first six months of the year. MySpace has contested the numbers
  - US satellite radio broadcaster Sirius XM has 19.5m subscribera . increase of 1.1m in the

past year.

- Deemed to have poor opening sales last year, the **DJ Hero** game has now sold 1.2m copies to date
- The Mobile World reports there are now more than 5bn mobile subscribers globally



- American band Francis & The Lights (above) have created what they claim is the world's first "HTML5 album", meaning it can be streamed on Apple devices (which do not sup-
- Legal Russian music and movie download site **Omlet** had 550,000 unique visitors in Mav
- Apple's share of the apps download market will fall

2009 to 22% by 2015 according to Ovum forecasts. Android's share will leap from 14% to 26% in the same period.



# Digital albums maintain **US market buoyancy**

SINGLE-TRACKS DOWNLOADS IN **THE US** slipped a fraction in the first half of the year but a boom in online album sales ensured the digital market overall grew significantly.

Nielsen SoundScan reports that digital album sales in the US increased by 12.7 % compared to the first half of the year but à la carte downloads declined by 0.2%.

The slight slip in single-track downloads was attributed to pricing changes but could be read as the start of a plateau. The previous market average stood at around \$0.99 (£0.65) per track, as set by iTunes' dominance, but this grew to \$1.29 (£0.85) for certain hit singles.

Digital albums now account for 27.4% of all album sales in the world's biggest recorded music market.

The increase in digital album sales was not, however, enough to offset the slide in the physical market. CD albums dropped by 11% to 154m units while overall album sales, which include track equivalents, fell 8.2% to 213.7m units.

The numbers from Nielsen look merely at revenue from physical and digital unit sales and do not factor in other revenue sources such as subscription services, mobile income and ad-supported streaming.

The IFPI reports that digital made up 43% of recorded music sales in 2009. The digital market was dominated by single-track sales (44%), followed by digital albums (27%), mastertones (12%) and subscriptions (5%).

PricewaterhouseCooper recently published its market forecasts going into 2014. It stated that US digital sales will overtake physical sales next year. By 2014, the US digital market will be worth \$4.8bn (£3.1bn) compared to \$2.2bn (£1.4bn) for physical.

# Mobile will be key to unlock cloud potential

THE MIGRATION OF MUSIC SERVICES into the cloud is essential for the music business because of the growing importance of devices such as smartphones that decentralise access for consumers.

That is the conclusion of new research published by Forrester. The report's chief author Ian Fogg says, "Consumers no longer use one digital device. The era of one PC per household is giving way to a world of several smart mobile devices per person."

He warns, however, that unpredictable and inconsistent mobile internet connections could make cloud-based services unattractive or frustrating for many consumers.

"Pure cloud products will struggle," he says, "due to the importance of mobile devices - smartphones, tablets and laptops - that routinely use a mobile internet connection."

A concurrent study by Forrester VP and research director Mark Mulligan reveals that, while mobile is opening up possibilities, it is an area dominated by younger consumers and is not having a wider impact yet.

Of those listening to music on mobile devices in the US, almost twothirds (63%) were aged 18-24 and much of this is dominated by side-loaded content as opposed to streaming.

Listening to side-loaded music on a mobile accounted for 9.7% of all music listening time among US adults, but this dropped to 4.9% for streaming to mobile.

New data from a recent Pew Internet & American Life report found that 59% of US adults now use wireless devices regularly, with 40% of them going online via their mobile.

While mobile activity was dominated by SMS, photos and web browsing, Pew found that music and gaming also featured significantly. Of those polled, 33% said they played music on their mobiles.

 BBC Proms Archive is a full online listing of every performance, conductor, soloist, ensemble and composer featured across 7 168 concerts in the event's 115-year history.

 TuneCloud.fm is currently in invite-only beta and is the latest in a long line of services offering users remote streaming access to their content in the cloud. The "TuneStorm" feature will let multiple users combine and shuffle playlists.

# Apps round-up

 Spotify (iPhone - free but only accessible via Premium subscription) The updated app allows multitasking via Apple's latest iOS4 and adds in a "What's New" section while also enabling playlist sharing.

# **News** publishing

Universal US-signed Londoner aims for global recognition in wake of Top 10 singles

# String of hits gives Da Kid a break

# Talent

By Charlotte Otter

### **UK SONGWRITER AND PRODUCER**

Alex Da Kid represents the latest Universal Music Publishing development success story after cowriting and producing Eminem's Top 10 hit Love The Way You Lie.

The single, which charted at number six in the UK and reached number two on the Hot 100, comes two years after Da Kid – aka Alexander Grey – was signed to the publisher in the US by Universal Music Publishing senior director of creative affairs Jessica Rivera.

Since then Universal has seen the 26-year-old Londoner co-write and produce B.o.B's UK and US number two hit Airplanes as well as working with a raft of artists and writers including Diddy, Jennifer Lopez, Estelle, Paramore, Slash, John Legend and Mary J Blige.

Grey, who is now based in New York, says Universal has been instrumental in helping him develop as an international songwriter, describing the company as being more like "an extra branch of management than your traditional publisher".

"I'm in the studio every day," he explains. "And when I'm there I make sure I speak to everyone I meet from the top to the bottom—that's how I learn about the industry. It's also how I met [Eminem's manager] Paul Rosenberg, as he came to the studios to speak with Jessica. I went over and played him a few of my tracks and things just spiralled from there."

Although all the tracks for Eminem's latest album Recovery had already been recorded, Grey

"I'm in the studio every day and when I'm there I make sure I speak to everyone from the top to the bottom - that's how I learn about the industry"

**ALEX DA KID** 

says Rosenberg liked Love The Way You Lie so much he persuaded Eminem to go back into the studio with Grey and co-writer Skylar

Grey (Holly Hafferman) to record



a version of the track, which features Rihanna on vocals, for the album.

Universal Publishing chairman and CEO David Renzer says it was





simply a coincidence that the company represents Eminem and Rihanna as well as Grey and describes Grey's rise as a songwriter and producer as a classic example of a successful development deal.

"At Universal, the music has to come first – our ethos is really all about the song. Alex is an extremely talented songwriter who works hard and creates his own luck. It's a happy coincidence that Love The Way You Lie was such a family affair but I am thrilled it has turned out so well," he says.

Renzer explains Grey's uniqueness as a songwriter comes from his talent as a musician and adds, "People still react to strong melodies and this in turn makes for great songs and allows his music to travel internationally, which is very important for us."

Despite his current chart successes, Grey says he is not content to sit back and relax. "I'm working all the time," he says. "I am currently in the studio with a number of other artists, including Britney, and I'm really excited at what the future holds.

"My aim is to become a global writer and now I have got this far it's all about finding ways of getting my songs played all around the world, not just in America and the UK."

charlotte@musicweek.com

# Sync survey June 2010 by Chas de Whalley

PRODUCT/BRAND	TITLE	COMPOSER	PUBUSHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Absolut Vodka	Ceremony	Curtis, Hook, Morris, Sumner	Universal	Fall On Your Sword	Amber Music	Amber Music	n/a
Adidas World Cup 2010	The Man With The Harmonica	Morricone	Sony/ATV	Re-record	Re-record	180	Record Play
Apple iPad	Gold Lion	Orzolek, Zinner, Chase	Chrysalis	Yeah Yeah Yeahs	Interscope	Apple	Apple
DFS	L.O.V.E	Brown	EMI	W Brown	Island	Gratterpalm	Felt
Dulux: Garage	Midnight Cowboy	Barry	EMI	Sigmund Groven	EMI	Euro RSCG	The Sync Agency
Dulux: Walls	Go Do	Birgisson	Universal	Jonsi	Parlophone	Euro RSCG	n/a
Garnier Amber Solaire	The Mambo Craze	Madriguera, Baumgartner, Appleton	Music Sales, EMI, CC	De-Phazz	Scorpio	Publicis Conseil	n/a
Halifax	Lucky You	Broudie, Hall	Chyrsalis, Universal	Lightning Seeds	Sony	DLKW	Platinum Rye
Hovis Hearty Oats	Ca Plane Pour Moi	Deprijck, Lacomblez	Universal	Plastic Bertrand	The Licensing Partnershi	p MCBD	Nightingale Music
This Water	Suddenly	Diamond, Ocean	Imagem	Billy Ocean	Sony	Gallery Network	n/a
Müller Corner Yogurts	Can't Fight This Feeling	Cronin	Hornall Brothers	REO Speedwagon	Columbia	VCCP	Ricall
New Look	I Need You Tonight	Manderson, Moore, El-Bergamy, Farriss, Hutcher	nce Bucks, Warner/Chappell, Peermusi	c Professor Green	Virgin	Mood Media	Mood Media
Nissan Qashqai	Four Ton Mantis	Tobin	Just Isn't Music	Amon Tobin	Ninja Tune	TBWA France	n/a
Paco Rabanne	Do It Again	Rowlands, Simons, Love	Universal, 41GP	The Chemical Brothers	Virgin	Mademoiselle Noi	n/a
Samsung	A Rose	Newman	Cherry Lane	Thomas Newman	Paramount Pictures	Samsung Worldwid	leJeff Wayne Music
Shell	Bear Song	Cannizzaro, Manspeaker, Bloomquist	Chrysalis	Green Jelly	Zoo	JWT	Jeff Wayne Music
Stella Artois	Ne Me Laisse Pas L'Aimer	Fumiere, Rivat	Peermusic	Brigitte Bardot	Mercury	Mother	n/a
⁄isa	Isla De Encanta	Black	Universal	Pixies	4AD	Saatchi & Saatchi	n/a
Walkers Crisps	Bean Bag	Alpert, Pisano, Wechter	Universal	Herb Alpert	Almo Sounds	AMV BBD0	n/a
Warburtons	The Parachutes	Goldsmith	Universal	Guy Farley	re-record	RKCR Y&R	The Sync Agency

### ON THE WER

www.musicweek.com

- · Larrikin Music to recieve 5% of Down Under's royalties
- Imagem co-produces new South Pacific film
- Wild Thing composer Chip Taylor sticks with EMI

Hopes high for deal to herald a breakthrough for duo

# Universal wins the twins

### Deals

By Charlotte Otter

**UNIVERSAL MUSIC PUBLISHING** is hoping to introduce Canadian duo Tegan and Sara to mainstream audiences after signing an administration deal with the band.

The worldwide agreement (ex-US) will see the publisher represent current and future works by the identical twins as well as their back catalogue of six studio albums.

Despite recording their first album 11 years ago, the siblings have thus far failed to gain real mainstream acceptance. Universal Publishing deputy managing director Mike McCormack says he hopes the publisher will rectify this by fully exploiting the band's material.

"Tegan and Sara are one of these rare bands which inhabit a parallel universe whereby, although they have strong record sales and can sell out venues, they have failed to win mass appeal in the UK and US. This is partly due to the fact that they have never had much radio play and also because their catalogue is extremely underexploited," he explains.



As a result, as well as establishing a number of highprofile sync opportunities for the duo, McCormack is also keen to have some of their work covered by other artists. This, he explains, follows on from their single Walking With a Ghost being covered by The White Stripes and tracks Feel In My Bones and Back In Your Head being remixed by Tiësto.

"There are a number of songs from Tegan and Sara's catalogue which would do well by being covered by other bands - either ones from Universal or elsewhere," he says. "It is a great way of introducing new fans to their old material and there are a lot of opportunities for this to happen."

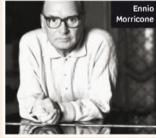
McCormack explains Universal will "do whatever it can" to raise awareness of the band and adds signing Tegan and Sara has been a labour of love.

"I have been trying to persuade them to move to Universal for the last five years, since I worked on the release of Walking With A Ghost and I am thrilled they have finally agreed," he says. "Tegan and Sara are an extremely unique and talented band who are completely different from everything else out there at the moment. They are a strong addition to our roster and I hope that this administration deal will prove a commercial success for them."

The duo's co-manager Piers Henwood says he hopes the deal will see the duo gain greater awareness in the sync community outside of the US. "Tegan and Sara's music has been used consistently in major network TV programmes in North America, but we haven't had the same penetration overseas. We hope this will change by signing to Universal."

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# Adidas TV ad knows the score



# GIVEN HOW MANY TV

COMMERCIALS are screened in British cinemas, the regularity and extent to which ad agency creatives look to the film world for soundbeds should come as no surprise. So it is that this month's sync survey includes four titles that originally featured in Hollywood blockbusters and were penned by some of the biggest names in the film score business.

Providing an eerie counterpoint to the high visual stress levels of sports shoe manufacturer Adidas' Fast Vs Fast clip is Ennio Morricone's The Man With The Harmonica theme, from Sergio Leone's 1968 masterpiece Once Upon A Time In The West. This is a re-record rather than the OST

version but has benefited the spaghetti western composer's publisher Sony/ATV nonetheless.

Meanwhile, Samsung has harnessed a few bars from A Rose, plucked from Thomas Newman's Cherry Lane-controlled, 1999 Grammy-winning soundtrack to American Beauty to enhance the dreamlike ambience of Lose Yourself the film with which it launches its Wave smartphone. One of the extended Newman family singer/songwriter Randy is a cousin who have dominated Hollywood since the late 1930s, Thomas has developed an introspective style which has also proved popular with producers of HBO TV successes such as Six Feet Under.

At the other end of the cinematic spectrum come the grand orchestral flourishes which the late Jerry Goldsmith applied to the Harrison Ford thriller Air Force One in 1997. Parachutes, a segment of this mock-epic score published by Universal and now specially reworked by UK-based arranger Guy Farley, provides the backdrop to Warburtons' tongue-in-cheek spot Mission For Bread.

John Barry may be most famous for his contributions to the James Bond canon, but it is his mournful, EMI-published theme from the 1969 Grammy-winning score to Midnight Cowboy which Dulux has licensed for its Let's Colour: Garage execution.

Another Dulux spot, for Let's Colour: Walls, uses Go Do from the debut solo album by Sigur Rós member Jonsi, released in April by Parlophone and controlled by Universal. Sync interest in Sigur Rós has always been high, but not necessarily with such top earning clients, so Jonsi's exposure here can only build on that awareness.

Virgin will also hope Professor Green's profile will receive a similar boost from brand New Look and ad agency Mood Media's joint decision to use his version of INXS's I Need You Tonight, jointly published by Bucks, Warner/Chappell and Peermusic, in a Sandals Offer spot. The track peaked at number three for the UK rapper in March this year and it features on his debut album Alive Till I'm Dead, released on July 19.



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# **News diary**

# Hear Sleigh Bells jingle jangle

# UNEARTHED

**COLUMBIA IS TAKING** a long-term view with the career of US duo Sleigh Bells, who come to the UK label via a deal with Stateside indie Mom + Pop Records.

The Sony label has hopes for the band to cross into the mainstream in 2011. However, keen to capitalise on the growing buzz around the act, the major made their debut album Treats almost simultaneously available with its US release in May.

Columbia is now working toward the target date of August 9 to begin its frontline marketing and promotional efforts, with the release of lead single Tell 'Em. This will coincide with the label stepping up its promotion for the album.

"We are still in the very early stages of the campaign in the UK, but following its US release there was obviously a very strong awareness of the band, which we were keen to capitalise on," says Columbia marketing manager Darina Connolly.

"They're benefiting from a huge online buzz at the moment and we wanted to make sure there was



something available in this market, even though we're not really getting going on this until next month."

The duo have made inroads at media in the UK, with support from NME, the Sunday Times Culture and Q. Specialist radio support from Jon Kennedy at XFM, with Zane Lowe and Huw Stephens at Radio 1 adding to the UK buzz.

Sleigh Bells owe much of their online profile to the glowing endorsement they have enjoyed from M.I.A., who signed the band to her own N.E.E.T record label prior to their deal with Mom + Pop Records.

The duo will visit the UK in August. The major is rolling out the B-side of Tell 'Em online as an exclusive stream ahead of release, to help grow the UK database and keep up online activity.

"We have a very long-term view for this band," says Connolly. "We're not shooting for an A-list straight away. This year is all about set up."

Sleigh Bells play The Lexington on August 9.

stuart@musicweek.com

# ON THE WEB THIS WEEK

### GOVERNMENT TO LET PUBLIC DECIDE ON DIGITAL SWITCHOVER

Gordon Bishop: "The loss of FM would be a disaster particularly in terms of listening to music.

Just listen – the sound quality of FM is infinitely superior. Since it ain't broke, don't fix it!"

# NEW PRINCE ALBUM NOT AVAILABLE TO DOWNLOAD

**Sean:** "I'm with Prince. Brilliant piece of shock PR, more people talking about him now than in the last two decades."

# 'SUPPORT US,' UK MUSIC TELLS MPS

**Thomas Jane**: "Yeah, the UK music industry has never looked better having Feargal Sharkey and The Feeling's Dan Gillespie Sells perform as spokesmen for how 'cool' British music is."

John Burke: "Snip, snip, snip, same old music industry cynicism. I was there, Dan Gillespie did a fantastic job, everybody loved him and as for Sharkey, think it fair to say mate that he's done more for this industry in the last two years than you'll manage in a lifetime. Now that is cool!"

# **Dooley's** Diary



A touch of sunstroke at the BPI's AGM?

# WITH THE ENGLISH SUMMER HERALDING a hosepipe ban and a

national football team washout it must be time for AGM season of darkened hotel rooms and arcane voting systems. Last week saw the BPI take its turn in the sun, inviting Google executive Nikesh Arora to give a controversial keynote speech, which led to one disgruntled pundit chiding him, "Can you just answer the question, please?" as he took on the subject of digital piracy. Maybe it was something in the air: earlier in the day BPI chairman Tony Wadsworth had proposed a "revolution" to the befuddled audience as opposed to the intended resolution, while CEO Geoff Taylor introduced Matt Bath, from Which magazine, as working for a title which offers advice on broomsticks, magic spells and cat care (cue groans from the front seats).

Pictured here we see Taylor, Arora and Wadsworth working on knock knock jokes and other banter... Making slightly better use of the

weather last week was UK Music, which hosted its Meet the Music Industry drinks in the charming setting of St James's Park in central London, just a short swagger from Westminster Village. MPs to make

the short trek included Chairman of the Culture, Media and Sport Select Committee John Whittingdale, ex-EMI and Sony executive Louise Bagshawe Corby and MP for Hove (and proud Iron Maiden fan) Mike Weatherley. The Feeling's Dan Gillespie Sells played a three-song acoustic set, causing a mini Beatles-on-the-roofof-Apple scenario as a handful of passers by strained their necks to work out what was happening on the rooftop venue... A low-profile Graham Norton was among the select audience dropping in to the Electric Cinema in Portobello Road last Monday to get a sneak preview of Elton John's new album with Leon Russell and then hear him inter-

viewed by Paul Gambaccini. As Elton

revealed during the talk, even super-

stars can get overwhelmed by their idols, as happened when he met up with Russell for the first time in 37 years. "I saw this man with silver hair and I nearly shit myself," he elo-

quently explained. Meanwhile, the Rocket Man is clearly relieved a decision to focus his career on albums rather than singles might get him out of having to make promos. "I hate videos," he told Gambo. "I fucking



watched VH1 upstairs and they should bomb it."... We are not quite sure whether it means he can now legitimately herd sheep across London Bridge but PPL's Dominic

McGonigal was admitted to the Freedom of the Worshipful

Company of Musicians in a ceremony last Wednesday. According to the blurb the Company "encourages, supports and promotes musical performance and education of the highest professional standards", so now you know. The PPL man is pictured (above right) with the Company's master Maurice Summer Fete at St Andrews

Church in Piccadilly earlier in this month to launch the debut album from their domestic

signing Alan Pownall. The solo artist is pictured here with labelmate Pixie Lott who was on hand alongside a slew of media to enjoy the BBQ, candy floss and other Fete-like activities... Producer and songwriter Jim Eliot was surprised to find a brand new tractor parked on his Welsh farm abode last week, sporting a picnic hamper on the drivers seat. The

sender? Our Kylie. Minogue sent the tractor as a gift after receiving the positive midweek news for her single All The Lovers. The song was cowritten by Minogue with Eliot and his Kish Mauve songwriting partner Mima Stilwell... Dooley is looking forward to seeing the Universal table settings at this autumn's MITs where Tom Jones is being honoured. Will there be a place, we wonder, for Island's David Sharpe, whose leaked email blasting the Delilah man's new album is being viewed either with shock or as some brilliant marketing scam? Whatever the case, Jones' new album got more national press coverage last week than anything he has released in years. Good work Island...This week finishes with a couple of good caus-

> es: Epic Records superman Nick Raphael is climbing Kilimanjaro in aid of the Teenage Cancer Trust on August 7, alongside his wife Amanda and friend Stephen Fitzmaurice. It's a pretty sickening climb apparently, and they are all mountain

novices so please give some money here: http://uk.virginmoneygiving .com/climbkili2010. While you're at it, shell out for Madina Lake bassist Matthew Leone, who was attacked while trying to protect a victim of domestic violence in his home city of Chicago. Visit http://www.pledgemusic.com/projects/madinalake to donate. Thank you.

# **Features**

# **FOOL'S GOLD FOR WARNER?**

Acclaimed music journalist Fred Goodman has written another no-holds-barred account about the trials of the music industry, this time via shadowing of Warner Music Group CEO Edgar Bronfman Jnr. He tells Music Week how the controversial businessman jumped into the industry 'at exactly the wrong time'

# Interview

By Christopher Barrett

FRED GOODMAN WON WIDESPREAD ACCLAIM for his compelling overview of the commercialisation of the American music business in his 1997 book The Mansion On The Hill. Now the former music journalist is back on home turf with a new and equally engrossing account of the life of Edgar Bronfman Inr and the tumultuous condition of the modern US record business.

Having shadowed Warner Music Group chairman and CEO Edgar Bronfman Jnr since he first took ownership of the organisation. Goodman has produced a no-holdsbarred account of Bronfman's life and his controversial husiness decisions

In Fortune's Fool: Edgar Bronfman Jr, Warner Music, And An Industry In Crisis, Fred Goodman looks back in detail at Bronfman's Seagram legacy and how Edgar Jnr's passion for the entertainment sector saw him take a progressively uncertain path away from the drinks business toward a career in a music industry that would soon be rocked to its very foundations by the arrival of Napster.

The book finds Goodman thoroughly examining Bronfman's business decisions, both good and bad, from Seagram acquiring 80% of MCA, it becoming the Universal Music Group, the 1998 acquisition of PolyGram and how Vivendi's purchase of Seagram in 2000 led to a multi-billion-dollar loss and the questioning of his busi-

But since Bronfman took the helm at Warner Music Group in 2004, Goodman believes he has created a more "thoughtful and inventive company", despite not agreeing with all of Bronfman's decisions - not least the move towards 360 deals.

With Fortune's Fool published by Simon & Schuster in the US this week, here Goodman discusses his motivations for examining the life and work of Edgar Bronfman Jnr, what is wrong with the music business and the progress being made by one of its most powerful men.

# What made you choose Edgar Bronfman Jnr as a sub-

When I saw that he had bought Warner Music I was interested, because as someone that has covered the music industry [Billboard, Rolling Stone] since the Eighties I was interested in finding out who would be the people dealing with the issues at the front of the business.

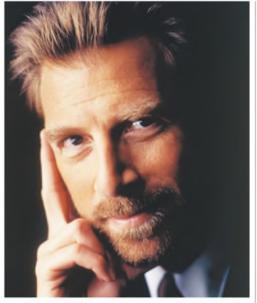
I looked and saw two people that would probably be the most motivated - one was Steve Jobs and the other was Bronfman because he had such a bad reputation and desire to prove his critics wrong. I felt Bronfman had the motivation to get in there and deal with the problems facing the industry as quickly as possible.

# How did you go about getting access to him?

I went to him and told him what I was planning and he was willing to let me watch him. There was never any expectation that I was going to write his official story - I told him right off. I said, "I'm interested in you because I think you are here for the right reasons and asking the right questions, I'm not sure what I am going to find and I can't guarantee anything" and he said, "That's fine.'

It's a very thorough, informative and interesting look at Bronfman's career as well as the wider record industry's struggle for survival in the internet age. How long did it take you to research and write?

I started work on it shortly after Bronfman took control of WMG. Frankly this whole project went on longer than





I wanted it to. I had an expectation that there would be an EMI deal so I didn't want to stop the book as I was thinking, 'Oh, the EMI deal will happen the moment it comes out." So I kept on hanging on. You never really feel like it's time to stop.

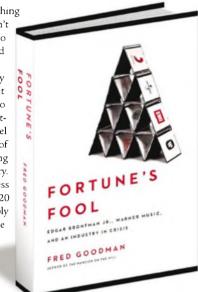
# How has the Bronfman camp reacted to the book?

I sent it to Warner. My feeling was that they were going to see it anyway so I should be the person that showed it to them. I think they feel I have cut it down the middle some of it they like and some of it they don't like. But it hasn't ruptured my relationship with them.

You open the book by saying Bronfman is famous for two things, one annoying and the other unforgivable. Later you refer to him as "the idiot, the fool, the spoilt rich kid". Having completed the book, what is your honest opinion of him as an individual and businessman?

It's a really good question; I have complicated feelings about him as a businessman and individual. As an individual he was always very gentlemanly to me. You do these interviews and of course people always tell the story the way they want it told. But there was never any sense that somebody was telling me something ludicrous or something I didn't believe. I think he always tried to answer my questions fairly and

As a businessman it is a very complicated thing - you look at it and you think, "This guy got into exactly the wrong business at exactly the wrong time" and at some level that is the ultimate judgement of what happened unless something turns around in the record industry. This guy fell in love with a business that if he had fallen in love with 20 years earlier he would have probably made a fortune. But the fact that he comes along and buys into these companies a few years before Napster - his timing couldn't be



# What do you think about the progress he is making

No matter what damage has been done in terms of his investments or the record industry, he got his money back in Warner Music. In terms of buying the company it was a tremendous deal because within a year they had all the money they put up and 75% ownership of the company,

So clearly they were much smarter than Time Warner and you have to give the guy credit for that.

He doesn't appear to be in any rush to sell and seems to think he can hang on and do things and grow in certain ways. He has really taken a long view and maybe this guy is going to hang in long enough for some sort of reinvention, some sort of new value. We all know people want music, that's why they take it; it's valuable to them. The question is can you get that value back?

You point out in the book that since the WMG "bakers dozen" presentation in 2007, the company has signed half its artists to 360 deals, yet Madonna moved to Live Nation and there is little proof that 360 deals work. Do you feel Bronfman is correct to push forward with that kind of business framework?

These 360 deals are not the answer, they are a way for record companies to stay in business. But it is not a way for consumers to get anything and that is really the business record companies should be in: recording bands and enhancing the product they give to consumers. They just have not figured out how to do that.

## So what do you believe the answer is?

The music business is so far ahead of other media in terms of the damage that has been done. The book industry is being hurt but I don't think it will ever be as badly hurt as the record industry because people like books. The CD was a not a loved item and was easy to give up.

I don't really have a solution but to me it looks like some kind of fan-based subscription model. It seems to me there is a way to use this that hasn't been done and that is why I haven't given up on the record industry. Music is too important to people and I can't believe someone won't figure out a way to sell it to people. But it seems that it is not going to be the record companies.

• Fortune's Fool: Edgar Bronfman Jr, Warner Music, And An Industry In Crisis is published by Scribner/Simon & Schuster on July 13.

Under the micro-

scope: Edgar (top) is the subject of an in-depth examination by (hottom) in his

# **Features**







Thirty years ago the label responsible for launching the Pixies and kick-starting the UK dance explosion was founded. Music Week looks at 4AD's history and celebrates one of the world's most influential indies

### ABOVE

4 ever: the rollcall of influential 4AD acts past and present includes Deerhunter, M/A/R/S, The National, Cocteau Twins, Ariel Pink's Haunted Graffiti and Pixies

# Labels

By Christopher Barrett

**THIS YEAR MARKS THE 30TH ANNIVERSARY** of 4AD. But don't expect any kind of fanfare, star-studded party or multi-disc compilation celebrating the label's history. At 4AD, a record company not known for vigorous tub-thumping, the focus throughout 2010 will remain on quietly letting the quality of the music speak for itself.

4AD's only evident concession to its birthday – and it is evident only to the eagle-eyed – is an alteration to its catalogue numbering scheme with '3X' being added to the catalogue numbers on this year's albums.

But while the champagne may not be flowing at 4AD towers, there is good reason for celebration with 2010 shaping up to be another vintage year for the label.

In mid-May The National's High Violet charted strongly around the world, entering the UK albums chart at number five and at three in the US, where it sold 51,000 units in its first week. To date the album has sold close to 300,000 units worldwide

Following The National, Stornoway's debut album Beachcomber's Windowsill arrived on the UK albums chart at number 14 with respectable first-week sales in excess of 11,000. The mission now is to break the act in the States.

And with other acts on its roster including The Big Pink, Bon Iver, TV On The Radio, Deerhunter and Efterklang, the label launched back in 1980 by eager Beggars Banquet record store staff Ivo Watts-Russell and Peter Kent is enjoying something of a resurgence.

4AD was launched as a testing ground for the Beggars Banquet label but its success soon earned it complete independence. Early signings included a brooding Bauhaus and an incendiary The Birthday Party followed in subsequent years by label-defining artists including Cocteau Twins and Pixies.

Having employed the distinctive graphic design and illustration skills of Vaughan Oliver and his V23 studio, 4AD soon built a reputation for releasing luxurious, understated album packages that were as aesthetically pleasing as the music was beguiling.

Beggars Banquet co-founder and Beggars Group chairman Martin Mills provided Watts-Russell and Kent with the initial financial backing they needed to get the label up and running and believes it was vitally important to let the label develop very much in its own way.

"We gave them autonomy. Ivo was focusing on packaging and was much keener on one-off contracts rather than long-term contracts. It was very different to the way Beggars Banquet was working, but we liked that and felt

that 4AD should flourish in its own image, " says Mills.

And flourish it most certainly did. With Kent having sold his share in the label to Watts-Russell at the end of 1981, the label head set about building a roster of artists whose music ranged from ethereal to guttural.

While Scottish quartet the Cocteau Twins and Australia's Dead Can Dance built a strong following in the mid-Eighties, the signing of Throwing Muses and Pixies saw 4AD establish a reputation for being home to some of America's most exciting alterative rock bands.

"They were friends from the same city and shared the same manager," explains Mills of the circumstances that led to the signing of Throwing Muses and Pixies. "It was one connection after another. It was because 4AD signed those artists, in the case of the Pixies for the world, that 4AD started building an American profile and presence fairly soon after its UK one was established."

Another landmark in the history of 4AD came in 1987 when the label had an unexpected number one with the influential single Pump Up The Volume by M/A/R/R/S.

"The fact that we have been able to support new acts for what is now 30 years is the great reward"

# MARTIN MILLS, BEGGARS GROUP

"M/A/R/R/S was a strange one in many ways," recalls Mills. "We came across it accidentally – it came out of Colourbox, who we were working with, in collaboration with A R Kane. It was a quintessential turning point dance track, the first independent number one single and a revolutionary song that turned 4AD on its head."

The song's success caused no shortage of quarrels, not just as a result of a Stock Aitken Waterman sample (of their 1987 hit Roadblock) but because its creators could not agree on the royalty share, circumstances that unsettled and had a lasting impact on Watts-Russell.

"[Pump Up The Volume's success] created pressures and expectations and fundamentally caused Ivo to start withdrawing from the business," says Mills. "It really soured Ivo's faith in the business of music and he became less present."

In 1999 Watts-Russell sold his share in 4AD back to the Beggars Group, leading Mills momentarily to consider closing the label.

"We did think at one point, 'Should we stop signing acts and releasing records, should it just be this perfect lit-

tle museum?" says Mills, who soon decided that 4AD had an important ongoing role to play in supporting new visionary artists that "really matter to people".

"The fact that we have been able to do that for what is now 30 years is the great reward," says Mills, whose continued faith in the label remains central to its enduring success. Mills's belief was emphasised in 2008 when Beggars Group-owned labels Beggars Banquet and Too Pure were mothballed and the leading acts on their rosters fed into 4AD. Meanwhile, Warp US's Simon Halliday was recruited to head the new and revitalised operation.

Halliday has wasted little time in both building the label's roster and using his knowledge of the US market to good effect, with the majority of 4AD's artists now being signed up to worldwide deals and the label utilising the 35-person, New York-based Beggars operation.

But 4AD's new boss has no illusions as to the challenge he faces in rebuilding 4AD to the extent that its success and reputation mirror that of its heyday.

"It's a real challenge for labels such as 4AD, Columbia and Atlantic to have a great period after they have been great in the past because people always drag you back. But it can be done," says Halliday.

Releases by the likes of Camera Obscura, St Vincent and Blonde Redhead continue to aid the label's resurgence but Halliday is particularly looking forward to new sets from Gang Gang Dance and Deerhunter, believing the latter could be a "real standard bearer for the label".

Despite Halliday's enthusiasm for new talent, he is focused on quality rather than quantity, believing the optimum number of albums 4AD should release each year is eight, in order that each project receives the attention it deserves. He is also focused on building lengthy album campaigns, often up to 18 months.

"We wouldn't enter into an campaign without a 12-month commitment from the band," says Halliday. "That is where the real sales are nowadays. Bon Iver have sold 150,000 in the UK and that came from a 3,000 week one. In January, a year after the album's release, we were scanning as many sales as in the first week of release."

Mills believes 4AD's heritage and reputation continue to play an important role, not least when it comes to attracting new artists to the fold.

"Artists are very conscious of a framework, so if an artist signs to 4AD it creates a certain expectation of what they are going to be like and that is important for an artist in the early days – to have some kind of context.

"4AD has always had a purist and artistic aesthetic," he continues, "but now we are adding a more consciously commercial approach. That's what makes sense now."

chris@musicweek.com



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# Phil,

Quel plaisir d'avoir l'occasion de travailler avec toi depuis déjà 20 ans

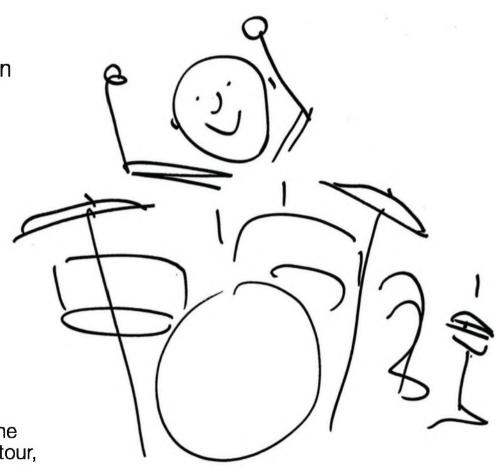
Quel talent, Quelle générosité, Quelle simplicité Quel succès

Merci merci merci.... & à un petit poil plus tard

Prends bien soin de toi et des tiens

PS: tu as dit en sortant de scène à Toulouse: "First final farewell tour, sauf pour la France"...

... alors???



Alain Lahana

Le Rat des Villes

alain@leratdesvilles.fr

# Features Rinklin



# FACE VALUE



Ubiquitous and all-conquering during the Eighties, Phil Collins provoked an almost inevitable backlash in the British press. But with a new album of Motown songs imminent, a reappraisal of the former Genesis drummer and solo sensation is long overdue – and it could gain him a whole new generation of fans

# Artist profile: Phil Collins

By Johnny Black

"I CAN LOOK BACK NOW," REFLECTS PHIL COLLINS, "and see how annoying I must have been to people in the Eighties and Nineties."

He is referring to the heady days when, at the pinnacle of his solo success, he was regularly racking up number one singles and albums on both sides of the Atlantic, starring in movies, guest-starring in Miami Vice, producing albums for Eric Clapton, playing drums for every charity supergroup imaginable and even jetting across the Atlantic on Concorde to play at Live Aid in both London and Philadelphia on the same day.

"It must have felt like I was in their faces all of the time," he says. "It would be Genesis album, Genesis tour, Phil Collins album, Phil Collins tour, Phil Collins produces somebody else..." He breaks off for a moment before continuing in a slightly more sombre tone.

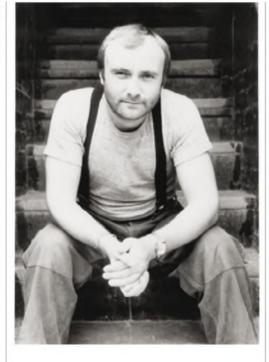
"People said my marriage broke up because I was so busy in the Eighties but I don't think I was a workaholic. I was just asked to do the most incredible things, things you couldn't possibly refuse."

Right from the start, Phil Collins liked to say yes. As a six-year-old child actor, he said yes to appearing in a production of Humpty Dumpty and, at 14, he was the Artful Dodger in a London West End production of Oliver. While still at stage school, the irrepressibly-keen teen was paid to scream at The Beatles for a concert sequence in A Hard Day's Night. He even toured the UK demonstrating a new dance, The Crunch, specially invented as a promotion for Smith's Crisps.

A couple of years on, though, music began to exert its powerful grip and he found his listening habits were becoming increasingly eclectic. As well as soaking up

the best of the British mod scene, he was exploring Motown and Stax soul, The Beatles, The Hollies and

"I was also buying albums like John Coltrane's A Love Supreme with Elvin Jones on drums, and the Buddy Rich Big Band and Count Basie," says Collins. "I bought a lot of different things to listen to the drummers and to expose myself to a variety of styles."



Collins honed his percussive skills in a string of bands – The Charge, Zox And The Radar Boys, The Cliff Charles Blues Band – all of which went nowhere.

By early 1968, already a more than capable drummer, he joined a south London band called The Schy. At their first rehearsal, although he was the youngest of the four, his playing made a huge impression.

"He ran the band from that night on," remembers The Schy's vocalist Jeff Slater. Collins took control like

> an old pro, introducing new material to the set, arranging the tracks and even taking his first steps as a songwriter.

"That was a song called Lying Crying Dying," recalls Collins. "It only ever got as far as being an acetate but I know it has been bootlegged because I have been offered copies of it."

The Schy evolved into The Freehold who, despite attracting



No jacket required: well, not in his early days (far left) at least

the patronage of top radio DJ Jimmy Savile, failed to set the world alight. However, a further evolution into Hickory resulted in a CBS single, Green Light, which was Collins' first appearance on disc.

Hickory, too, went the way of all things but Collins' next project Flaming Youth got as far as releasing an acclaimed concept album, Ark 2, which *Melody Maker* selected as LP Of The Month.

Collins' heart, however, was not in the concept album, which had been written by the successful writing/production duo Ken Howard and Alan Blaikely. "It wasn't really what we wanted to do. We were a great live band but we weren't getting that many gigs. I would see the gig lists in the music press and I'd say to my manager, 'Look at this. Quintessence are playing every night. Genesis, every night. Why aren't we playing?"

Eventually, Collins quit in frustration but kept his eye on the *Melody Maker* small ads where, on July 13, 1970, he hit paydirt. Genesis were looking for a drummer and would be holding auditions at Peter Gabriel's parents' house in Chobham.

LEFT
Press acclaim:
Collins' short
tenure in Flaming
Youth garnered
his band a
Melody Maker LP
Of The Month



# Features Rinklin

# Hit singles Phil Collins' Top 10 hits

Chart peak	Single	Released	Weeks in Top 40
2	In The Air Tonight	Jan 1981	8
1	You Can't Hurry Love	Dec 1982	13
2	Against All Odds	Apr 1984	12
1	Easy Lover (with Philip Bailey)	Mar 1985	10
4	One More Night	Apr 1985	7
4	Separate Lives (with Marilyn Martin)	Nov 1985	11
4	In The Air Tonight (remix)	Jun 1988	7
1	A Groovy Kind Of Love	Sep 1988	12
6	Two Hearts	Nov 1988	9
2	Another Day In Paradise	Nov 1989	9
7	I Wish It Would Rain Down	Jan 1990	7
7	Both Sides Of The Story	Oct 1993	3
9	Dance Into The Light	Oct 1996	3

# Solo sensation The studio albums

Chart peak	Album	Released	Weeks on chart
1	Face Value	Feb 1981	274
2	Hello I Must Be Going	Nov 1982	163
1	No Jacket Required	Mar 1985	176
1	But Seriously	Dec 1989	72
4	Dance Into The Light	Nov 1996	13
15	Testify	Nov 2002	7















# ABOVE

Close up: always fond of the dimly lit, close-up shot, this was a style reflected in numerous Collins albums of the Eighties

Collins in his Genesis years and (right) at the top of his game in the mid-Eighties

Collins remembers that afternoon vividly, "I was used to doing auditions in dark, sweaty little clubs, but this lot were playing on the patio, with a grand piano beside a huge swimming pool. Mike came out wearing a smoking jacket and slippers. I thought, 'This is incredible - a band of Noel Cowards.' I was getting £5 a week in Flaming Youth. I thought, 'I could get £6 or £7 with this lot.'

Tony Smith, who still manages Collins and Genesis, first encountered Phil soon after. "I was a promoter back then," he explains. "And I put together a tour of Charisma Records artists in 1971 for Tony Stratton-Smith who ran the company. Genesis was a pretty





intense band in those days, and Phil was still fairly new to the line-up, but already he was the joker of the band, the one who would calm the waters between everyone else. At that point, of course, he was purely the drummer."

It was not until Peter Gabriel left to go solo in the summer of 1975 that Collins role in Genesis expanded.

"I was managing them by then," points out Smith. "Every time a singer came to audition, Phil would sing the songs to give them an idea of what we were looking for until, eventually, we realised none of them were quite as good as Phil.'

Although he contributed to a few songs on the next handful of Genesis albums, Collins remained essentially their singer until 1978, when his marriage to his first wife Andrea fell apart. "I used to write bits and

pieces, but when my first marriage broke up I really started to write songs," he says.

The cathartic shock of coming to grips with what he had lost pushed him into writing songs in a direct, honest and intensely emotional style that was dramatically different from anything he had done as a member of Genesis. "They were like messages, little letters with music, not even specifically to go on a record," explains Collins.

His fellow band members were impressed, but it was imme-

diately apparent that very few of these new songs would sit well in the context of a Genesis album. Indeed, when their next album Duke was released in March 1980, it included just two examples of Collins' new outpourings, Misunderstanding and Please Don't Ask. Significantly, though, Misunderstanding delivered Genesis their first US Top 20 entry.

Meanwhile, though, Ahmet Ertegun, one of Atlantic Records' founding fathers, had heard cassettes of the songs Collins was writing. "When Ahmet and Tony Smith heard the cassettes, they both said that it was an album."

Clearly, though, it was not a Genesis album. These songs, deeply personal, vulnerable and soul searching, illuminated a hitherto unseen aspect of Phil Collins that demanded to exist as a separate entity from the band.

Face Value, the first Collins solo album, was released on February 9 1981and projected the Genesis frontman to an entirely different level. The sparse, ominous key track, In The Air Tonight, provided the first of a string of international hits for Collins, and has gone on to feature in many movies, TV shows and adverts. It has also been sampled many times, and popularised the distinctive "gated reverb" drum sound that Collins had first created for the Peter Gabriel track Intruder

Once he was off and running, Collins seemed unstoppable. The Eighties passed in a blur of number one singles in both the UK and US - Against All Odds, One More Night, Sussudio, Groovy Kind Of Love, Two Hearts and Another Day In Paradise.

There were even two additional duet chart toppers, Easy Lover with Philip Bailey in the UK in 1984

and Separate Lives the following year in the US (it reached number four in the UK) with former backing vocalist Marilyn Martin (left), who recalls feeling nervous.

"The thought of trying to be on the same level with somebody like Phil was incredibly intimidating, says Martin. But he and Arif [Mardin, producer] were so kind. They let me know that if they didn't think I could do the job, I wouldn't be there in the first place."

Face Value was also the first in a run of multi-platinum Eighties albums, followed by Hello I Must Be Going, No Jacket Required and ... But Seriously.

"Every time a singer

came to audition, Phil

would sing the songs

to give them an idea...

eventually we realised

none of them were

quite as good as Phil..."

TONY SMITH, MANAGER

As Martin had found, however, no matter how busy he was, or how successful he became, Collins always took time out to lend a hand to his friends.

When, following Zeppelin's demise, Robert Plant launched his solo career his drummer was Phil Collins, "Phil's enthusiasm, positivity and support was crucial in establishing the earliest movements in my post Zeppelin solo career," acknowledges Plant.

"Putting his first solo success to one side he toured with me in

1983, driving the hand with great power, skill and enthusiasm. I shall always be indebted to him."

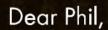
Midge Ure remembers how Collins took time out from recording No Jacket Required to make his vital contribution to the 1984 Band Aid single Do They Know It's Christmas.

"It was his only day off, but he was kept hanging around for hours and hours. He just sat there placidly and said, 'Am I on yet?' We said, 'Soon, soon.' By the time it came to recording his drums, it only took two takes.'

Similarly, The Who's Roger Daltrey remembers how Collins stepped into the role of lecherous Uncle Ernie in a 1989 charity staging of their rock opera Tommy. Ernie had originally been portrayed by legendary Who drummer Keith Moon, a hard act to follow, but, says Daltrey, "We knew Phil had acting experience, and he was a great singer, and he did it with absolute relish, with all the spirit that only a drummer could. He really jumped in feet first, lived the part and did a fabulous job. He's also a really easy guy to work with.'

As Collins himself acknowledges, his ubiquity in the Eighties provoked an almost inevitable backlash during the decade that followed.

Critics, particularly in Britain, used him for target practice, lambasting him on any pretext from dumping his second wife by fax (a tabloid story which was never properly substantiated) to moving to Switzerland for



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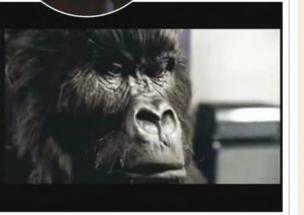
# Features Ricklin

tax reasons (he moved because his third wife lives there) to going prematurely thin on top.

Slowly, though, signs began to appear that suggested his time in purgatory was nearing an end. In a televised interview at his home, it was revealed that rapper Ice-T's album collection was liberally sprinkled with Phil Collins albums. When the interviewer chided him

> Ice leaned forward and growled, "Don't mess with my man Phil." In 2006 Collins turned up as a character in the ultra-hip DVD game

Grand Theft Auto Vice City Stories (left), then in 2007 when In The Air Tonight was featured in an unforgettable TV ad for



Dairy Milk chocolate - the "one with the gorilla" (above) - it racked up more than 4.5m viewings on YouTube

If any further proof were required, it came when Genesis were inducted into the Rock'n'Roll Hall Of Fame earlier this year. As Collins has recalled the moment, "Iggy Pop came over to me to pay his respects and I'm thinking, Iggy Pop? The Godfather of Punk! This wouldn't have happened 10 years ago.' I guess after all this time a lot of people are finally shaking off their prejudices about me.

The latest acknowledgement of his enduring talent came on June 17 when Collins collected the prestigious Johnny Mercer Award at the 41st Annual Songwriters Hall Of Fame Gala in New York. Despite a clutch of Grammys, Oscars, Golden Globes and Ivor Novello Awards, the Mercer is dear to his heart.

"To me, it's probably the pinnacle of songwriting awards," he says. "I got an email while I was recording my new album Going Back and I thought I was being asked to present the award to somebody. Then I read it again, and thought there had been a mistake. I had to make a couple of calls to convince myself it was serious."

So, finally, eight years after his last studio album, Collins returns to the fray with Going Back, a labourof-love album that turns the wheel full circle by paying homage to the Motown sounds that inspired him as a teenager

"Phil has made a record that is very close to his heart," says Atlantic Records UK

chairman Max Lousada. "He's chosen some incredible songs, taking his love for Motown soul and blended it with

# Going back 'The album he has wanted to make for 20 years'



ing at Warner Music, "So my introduction to Phil Collins came in 1980, when I was 16 and I bought the Genesis album Duke in a record shop in Paris. After that I saw Genesis live many times at shows in Paris."

Lauriot-Prevost well remembers the awkwardness of that era when he and his hip Parisian friends were voraciously consuming music by English punk bands like The Clash but simultaneously buying the latest Wings and Genesis releases.

"It was difficult to admit that you liked both," he explains, but adds that the tastes of European audiences were much less subject to the whims of the British rock press. "We were aware of the usual English tabloid scandal stuff, but it didn't affect the way we thought about an artist like Phil. Ultimately the music stands up for itself. Maybe the music press didn't like his hairstyle but he is an amazing songwriter and that's what endures.'

Lauriot-Prevost acknowledges that, for some little while, the latest Collins project was shrouded in mystery. "We knew it was a covers record, and he was doing it at home in Switzerland. We didn't have much detail. though, so I was very curious about it."



One man who was closer to the project was Craig Kallman (above), the New Yorkbased chairman and CEO of Atlantic Records. "I first got involved with Phil in the late Nineties on the tribute album Urban Renewal (below right)," explains Kallman. That record, featuring covers of Collins songs by contemporary urban artists including Kelis, L'Il Kim, Ol' Dirty Bastard, Montell Jordan and Brian McKnight, can now be seen as one of a number of key marketing elements which contributed to the re-establishment of Collins as a credible heavyweight artist, "Phil was

actively involved in the decisions

of who might cut what song. We had Brandy, who was huge at the time, do Another Day In Paradise. which became a major hit. It was a really successful project, particularly in Germany and Europe."

Having established something of a rapport, Kallman was delighted to be able to spend time with Collins in the run-up to the recording of Going Back. "We spent an entire day going through the catalogue of not just Motown hits but also that whole Sixties era of songs. In the end, he cut 29 tracks, far more than we needed for an album, and we had to pare it down. All that stuff will come out as bonus tracks at some point on singles or on iTunes, things like that."

Collins himself revealed to Music Week that, "I think we'll be putting out a special edition with all of the tracks. We also filmed the whole recording process from start to finish so that will be like a home movie that we can use somewhere."

Once the album was completed, Collins arranged an intimate playback for top Warner brass at Abbey Road. "It was a magic moment because there was Phil Collins playing us each song and giving us an explanation of his thoughts," recalls Lauriot-Prevost. "It is so important to hear from the artist why certain songs were chosen, why they were recorded in a certain way. We spent about three and a half hours with him."

With the release still some months off, Warner is playing its marketing cards close to its chest but it is abundantly clear that the big guns are already being lined up. "We will be doing vinyl, two CD formats and download." confirms Lauriot-Prevost. "Going Back will be one of our biggest releases this autumn, a major priority for every Warner territory in the world. We will use every tool in the box including all of the digital marketing side, Facebook and so on, big TV shows in the UK, Germany and France. We intend to reach the people who have loved Phil for years but also to engage the new younger music fans who know his name but maybe don't know his work yet.'

Collins has ruled out live touring but his recent string of high-profile live

shows at New York's Roseland Ballroom seem designed with a DVD in mind, and an ITV In Concert special was recorded in London on June 28 for trans-



mission in early September.

"I was talking to the producers there," notes Tony Smith, "and they said they'd found some great archive material, including an interview Phil did 20 years ago on TV-AM where he said the one thing he really wanted to do was an album of Motown songs. So that confirms it - this is the album he has wanted to make for 20

Little wonder then that HMV is already eagerly anticipating its arrival. "Phil's catalogue sells steadily," says HMV head of music Melanie Armstrong, "but we saw a massive lift in sales following Cadbury's 'gorilla' TV promotion, which used In The Air Tonight to such telling effect. Already, we're getting the sense that we're on the verge of a major reappraisal of his music but there's also the added element that, being an album of Motown covers, Going Back might well spark a sales spike across the whole Motown catalogue.'

Lauriot-Prevost says it is his job to read the signs in advance of an album like this one, and he points out, "We did a radio competition in Germany to win four tickets to Phil's

Roseland show in New York (right), and we had 70,000 entries. That's one of several things telling me right now that we have something huge on our hands.'

But might it be, as Phil suggests, his final fling? "Well, who knows?" ponders Tony Smith. "I don't think people with Phil's talent really stop. If you write songs and you're creative, you'll always carry on doing it. Whether he'll put them out as records is another matter. Watch this space."

his own distinctive sound. This is a classic record from a British musical legend, one that will delight his massive following, as well as a new generation of fans.

Jason Derulo, one of the freshest young international multi-platinum R&B singers to emerge in the past year, clearly counts himself as part of that new generation. "I am excited to hear his new album," says

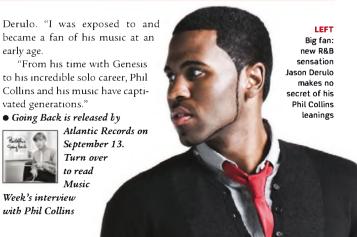
early age. "From his time with Genesis

to his incredible solo career, Phil Collins and his music have captivated generations." • Going Back is released by



Atlantic Records on September 13. Turn over to read

with Phil Collins



"This is a classic record from a British musical legend, one that will delight his massive following, as well as a new generation of fans..." MAX LOUSADA, ATLANTIC

# Features Rinklin

# SO TAKEA LOOK Forthcoming album Going Back has allowed Dbil Colling AT ME NOV...





he might never

play drums

again

# Interview

By Johnny Black

Your new album, Going Back, quite literally goes back to your musical roots. So where did you first start to become interested in music?

I was born in Chiswick Hospital, and my early years were spent in East Sheen, but we moved to Hounslow when I was three or four and that's where I grew up. My local record shop was called Memrydiscs, some kind of play on words, I suppose. I used to have to get the bus to go there and order records and pick them up. It had listening booths, and I used to go there all the time. I think the first record I bought was All Things Bright And Beautiful by Joe Brown. The other side was It Only Took A Minute.

Motown is the main inspiration for this album. Where did your love of Motown and soul begin?

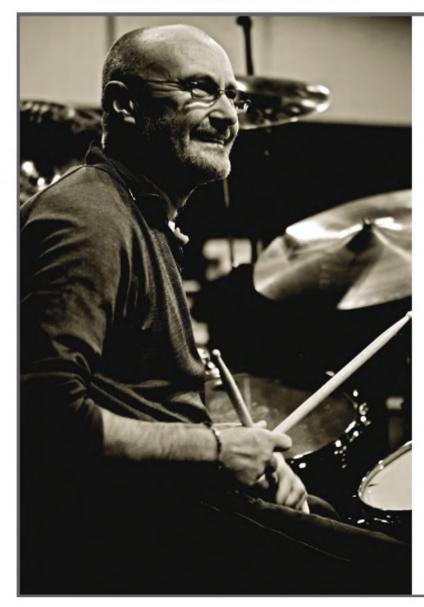
At the Marquee club. The first ever gig I went to was The Yardbirds with Jeff Beck on lead guitar. After that I used to go to The Marquee three or four times a week. I wasn't a Flamingo guy, or The Pontiac Club in Putney. I was always at the front of the queue because I went straight from school. I went so often that the management got to know me. They invited me in and I used to sweep the floor and put the chairs out before the audience arrived. This was before they even had a bar.

And you saw The Who there during their residency? I only saw The Who at The Marquee once but they were a great influence on me. I went every time that The Action were on They were one of the best bands in

Action were on. They were one of the best bands in London, and they really turned me on to so much music. I would listen to them playing Motown covers at night and then go to Memrydiscs the next day and order them. In fact, the songs on my new album are pretty much The Action's set list.

And you learned a lot by watching their drummer?

Yeah, Roger Powell. He's a great mate of mine now. I used to see them come in through the front entrance to The Marquee, never plucking up the courage to speak to them until years later, 1999, when I heard they were putting The Action back together for a gig in Putney.



Phil Collins, we salute you.

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I couldn't go but a good mate of mine went along to give me a report. Anyway, they filmed that but they couldn't afford to edit it. So I paid for the editing, purely because I wanted to see the film.

I went to the launch of the film, up in Soho, and I finally met them all. It was like a dream for me, being in this place, meeting all these people, and then that night they played the 100 Club (pictured) and I played second



drummer with Roger, and it was such an amazing feeling to play with them

Now I'm funding a book which is the Sixties seen through their eyes; that's a book I want to read.

# And did you learn anything from Keith Moon (pictured below) of The Who as a drummer?

My favourite drummers of that time, apart from Roger Powell, were Ginger Baker, Keith Moon, Bobby Elliot of The Hollies, Bob Henrit of Argent, and I used to keep

one-off. I did Tommy a couple of times, as Uncle Ernie, but at one point, after Keith Moon died, I was actually doing a session for Pete Townshend. I was working with someone Pete was producing [Raphael Rudd's 1978 album The Awakening] and I said to Pete that if ever he needed a drummer,

an eve on them all. Moonie was a

with Moon gone, I'd love to have a crack at it and he said, "Oh, fuck, we've just asked Kenney Jones."

A couple of years later they asked me to do a week at the Royal Albert Hall with them but I couldn't do it. I would have moved heaven and earth to play with that band. I could have done a good Moon. I'm a bit of a chameleon. When I play with Eric Clapton I'm Ginger Baker.

### You've often said you consider yourself a drummer more than a singer and when you joined Genesis, you were purely a drummer. How did you start writing songs for them?

I wrote a thing called The Light which ended up being part of Lilywhite Lilith on The Lamb Lies Down On Broadway. Towards the end of the Seventies, we'd all bought little studios, eight-track recorders, with a view to working more at home. So I started trying to work out how to use mine and if the meters moved I was happy. I was just recording ideas, little doodles, and some more heavy-duty material.

# Which was how you ended up with the songs on Face Value, songs about breaking up with your first wife, Andrea?

Actually, Both Sides [released November 1993] was a more intensely personal album than Face Value. I'd come off the most personal thing of my life [breaking up with his second wife, Jill Tavelman] with Both Sides.

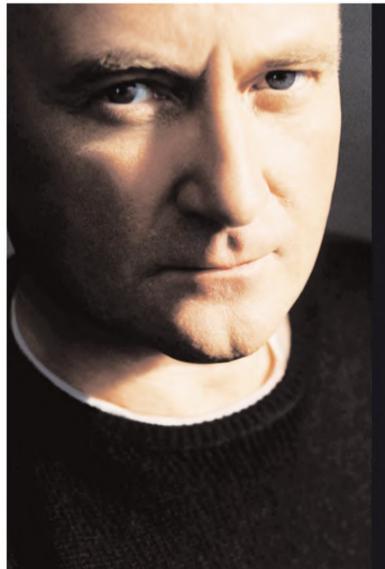
Face Value, well, by the time that album came out I'd met someone else [Jill], so it was a coming out of the darkness into the sunshine album, whereas Both Sides is a very, very blue album. I had played every instrument on it, did everything myself, and I didn't know if I could go back to compromising and discussing things again. That's what sealed my departure from Genesis.



"When you leave a band like Genesis, you're touching so many lives: road crews, other people who have no control over what you do. They were married, they had kids... So I stayed with it as long as I could..."

# But you had stayed with Genesis for many years after you had become a huge solo artist.

When you leave a band like Genesis, you're touching so many lives, road crews, other people who have no control over what you do. Our road crew were friends of ours, they were married, they had kids, so I didn't want to end all of that, but there was another reason which



Dear Phil,

Many thanks to You, Tony, John,

your brilliant band and crew for

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looking forward to the next time,

All d best Denis and all @ MCD.



# Features Philalin



ABOVE 'A sad day': Collins solit from Genesis in 1996 and reformed for a reunion tour in 2007 - but Collins' health problems threaten any future Genesis

was that Genesis fed a part of me that didn't get fed by

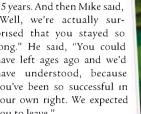
Genesis, by that point, had become a group that wrote together, not individual songs as we had done in earlier times, so that whole process of sitting in a room and jamming until something happened was quite unlike what I did on my solo albums.

So I stayed with it as long as I could and it wasn't until I moved here, to Switzerland, that I reached the point when I realised that doing it cross-Channel was

So that was when I left.

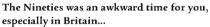
I finally told them I was leaving, round the table at my manager Tony Smith's house. I didn't know if they were going to be angry at me, or upset or what. So I sat down and we ate the whole meal without saying one word about it until, at the very end, Mike said, "So, you're going to leave?'

It was strange to hear somebody else say it. I mean, we'd been together since 1970, so this was the end of 25 years. And then Mike said, "Well, we're actually surprised that you stayed so long." He said, "You could have left ages ago and we'd have understood, because you've been so successful in your own right. We expected you to leave."



I thought that was a fantastic thing to say. They were

totally understanding and supportive. Tony said, "I have to say it's a sad day, but I understand completely." You could see, when it actually happens and those words come out of your mouth - I wasn't happy about it but I knew I had to do it



You know, I archived all my stuff last year onto DVD from VHS tapes and I realised that I appeared to be smug. I came off like I could do everything. And, although I was pretty good at acting and at this and that, really, I just came off as annoying and I can sympathise with people who went off me at that point.

I will say, though, that people always seem to think I'm safe but I've taken a lot of risks. I took out a big band and could have ended up with egg on my face. I did the music for Tarzan on Broadway (right). I have always taken risks, but people who only know One More Night and Against All Odds and the ballads just



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### And you've encountered some serious health problems in the new millennium...

Yes, lots of issues now. Bits are falling off. I had a hearing problem in 2000 called Sudden Deafness, which is a different illness than tinnitus. It's a viral infection in the ear but they don't know much more about it than that. Now that has levelled off. It hasn't got better or worse but my brain has compensated.

But then a problem with my left arm developed during the Genesis reunion tour. It means I can't play drums or piano. I did play drums on the new album Going Back but I had to gaffa-tape the drumstick to my hand. It was OK for the record, because we were going for something specific and the Motown drummers were like jazz players. However, if I was thrown on to stage now I wouldn't be able to play drums.

The new album is largely a homage to Motown, something I know you've talked about doing for years. In fact your first UK number one was a remake of The Supremes You Can't Hurry Love way back in 1983...



Yes, and the reason I did that was because of my love of Motown. I really wanted this album to recreate that classic Motown sound, so I sent tracks off to the Funk Brothers, and they just sent me back a list of

mistakes. At no point did they say, "Phil, this sounds fantastic."

I thought, "Hmm, this is going to be interesting."

They sent me back chord changes for Standing In The Shadows and You Keep Me Hanging On. Of course, I had done a lot of it just by listening to the records and fishing out the James Jamerson bass part, and the chords, because God knows the sheet music wasn't right.

So it was great to get them in on the finished record, and to have them with me for the Roseland gigs we used to launch the album.

Actually, I've kind of modernised a couple of the songs, like Blame It On The Sun, which is a different approach from Stevie Wonder's version, and Papa Was A Rolling Stone is one voice instead of five.

Going Back is my own arrangement, an amalgam of Dusty Springfield's version, which was a hit in England, and The Byrds.

Obviously I couldn't use terms like "skipping rope" so I used "electric train". I put it together like that and then sent it to Carole King to approve, which she did

### So what's next for you?

Well, I've got a five-year-old and a nine-year-old, and my life revolves around them.

I'm paying back now for the Eighties when I used to say yes to everything. Now I won't do incessant touring and promotion.

After this album my record deal finishes. Drumming is problematic, and playing live, but I still love writing. I sat at the piano the other night and started to write something but whether that becomes a record... I'd like to just write the songs and make the demos.

That's the way I'm thinking. I'm not stopping work and settling into the slippers and pipe. I just don't want to be away from the kids for too long.



"Drumming is problematic, and playing live... If I was thrown on to stage now I wouldn't be able to play drums..."

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# **Features**



# THE NETWORK OF CROWD PLEASERS

Formed in 1991, the National Arenas Association has made a huge mark in the UK, from how venues communicate with each other to the presentation of shows and tours. Music Week talks to the Association's key personnel and examines how it has helped the sector prosper over the past two decades

# Organisations

By Gordon Masson

**THE FACT THAT ARENA TOURS** have become part and parcel of the live entertainment sector owes much to the work of the National Arenas Association, which this year celebrates its 20th anniversary.

Indeed, the rapid development of the arenas sector and its absorption into popular culture belies those early days two decades ago when arena-sized venues were few and far between and even the biggest global acts were confined to performing in theatres and town halls if they wanted to embark on a UK tour.

But the shape of the live music business took a turn for the better in 1991 when G-Mex CEO Frank Winter invited a number of his peers to a meeting in Manchester to discuss the possibility of working together in an effort to entice more shows to larger venues.

"If you go back to the introduction of the National Arenas Association there were actually very few arenas as we know them now," says current NAA chairman Phil Mead. "The G-Mex itself was not an arena at the time – it was converted from an exhibition hall in the winter for a series of concerts."

Mead remembers the founding meeting well as he was an assistant manager at the G-Mex at the time. "I was invited along to have lunch and I think there was Frank, someone from Wembley Arena, perhaps the Aberdeen Exhibition and Conference Centre and Earls Court as well," he recalls.

"G-Mex was relatively new and Frank was trying to create some networking between venues. That, for me, has been the strongest element of the association throughout the years - the communication between ven-

and grow."

That sentiment is echoed

ues has allowed us to collectively strengthen by former NAA chairman Geoff Huckstep, who believes the association has raised the bar for the entire UK live events business.

"The NAA has undoubtedly taken the industry to a new level as far as venue management is concerned," says Huckstep, who is CEO of the Trent FM Arena in Nottingham.

"It might sound a bit boring, but when it comes to things like health and safety and crowd control, the NAA has done an immense amount of work. The public don't get to see that, but those kinds of things are very important in making it a great experience for the audience."

From a handful of venues in the early days, the NAA's membership has steadily risen over the past two decades to now encompass 17 major arenas.

"Word of mouth played a part in that growth I suppose, but as arenas came on stream in the UK they wanted to join the NAA to help them network with existing venue operators. So we had Sheffield join then Manchester, Newcastle, Cardiff, Nottingham, the NIA and so on," states Mead.

That organic growth helped nurture steady progress and the NAA's achievements include the development of a number of systems that have improved the way in which venues are operated and shows are presented.

"Over the years we've

number of sub-committees as various matters and concerns have been identified," explains Mead. "For instance we have a technical sub-committee that developed a rigging guide that has not only been adopted across the UK, but has also been taken up by the European arenas."

One area in particular that has won the NAA plaudits is the training courses it has established for arena employees.

"The training has been tremendously successful and that's something that [former chairman] David Vickers should be credited with and applauded for because he was instrumental in setting up the training courses," says Peter Tudor, another former NAA chairman.

"I'd attended the Home Office emergency planning centre at Easingwold and, although I thought their courses were fantastic, I felt it would be better from an arenas point of view if we could have something more specific to our industry", explains Vickers.

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fanaremery",

element throughout the years... it has allowed us to collectively strengthen and grow"

PHIL MEAD,

NAA CHAIRMAN (ABOVE)

Jewel in the crown:
London's Royal Albert
Hall is one of 17 member venues of the NAA

"Communication between venues has

been the association's strongest

# NAA Nember Venues 2010

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# **Features**

"My thought was that we could draw on the experience of senior people in to talk about licensing or pyrotechnics or whatever and the management at Easingwold were happy to cooperate and run private courses for us, so that's how it started and the courses still run at the centre twice a year."

Leading the NAA training sub-committee now is NEC Group arena division manager Guy Dunstan, who explains that it was a course that first introduced him to the organisation.

"My first interaction with the NAA happened back in the late Nineties when I attended a training course as an event manager," says Dunstan.

As much as the training is crucial, Dunstan highlights interaction with fellow professionals as being equally vital for the industry.

"The training courses the NAA has established over the years are a massive step forward – they are about education, raising awareness and improving industry standards, but they also provide an invaluable opportunity for people to network with their peers from other venues," says Dunstan.

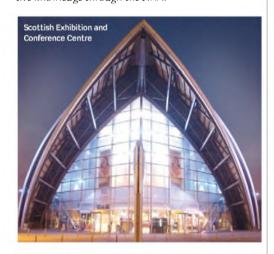
"Certainly the NAA's event manager symposiums have been hugely successful as they allow people to discuss all manner of issues in the business, not the least of which are health and safety aspects."

"The NAA has undoubtedly taken the industry to a new level as far as venue management is concerned"

# **GEOFF HUCKSTEP, TRENT FM ARENA**

The O2 arena head of venue operations Steve Gotkine applauds such training schemes and is hoping to see the NAA courses expanded so that all arenas staff in the UK can benefit. "It would be great if we could use the training courses to bring everyone up to a certain level and maybe that could be achieved by devising a recognised qualification as they do in some territories overseas." says Gotkine.

To that end, Dunstan hints he is already looking to make alliances with other training organisations, adding, "The NAA has consistently delivered over 20 years and the commitment and desire to improve standards from an industry point of view is very strong: we're constantly looking at how to increase our collective knowledge through the NAA."





Tudor, who now works for ticketing giant Ticketmaster, focuses on that aspect. "If I had to point to one thing the NAA has done to enhance the live entertainments business, it would have to be the improvements it has driven in health and safety," he says.

Tudor adds, "The way the NAA operates allows members to exchange information on the likes of crowd profiling for different shows, or production issues for each gig. That means venue management can take steps to better protect the public, better protect the venue staff and generally make sure that productions are run in the best way possible so that everybody benefits."

As with most things in life, it is often the simplest ideas that prove the most useful and Dunstan picks up on Tudor's observations to nominate the NAA's event reports as arguably the greatest initiative enjoyed by member venues.



LEFT Large, but perfectly formed: Wembley Arena reopened in 2006 after undergoing a £35m facelift



# LEFT Benchmark for arenas: AEG turned a costly failure in the shape of the Millennium Dome into the wildly successful

# And for the next 20 years... what's next for the NAA

When AEG announced it was investing the best part of £500m to redevelop London's controversial Millennium Dome into a world-beating entertainment complex with live music at its heart, sceptics predicted the scheme would end in very expensive tears.

Those naysayers were proved wrong. Indeed, that AEG commitment became the catalyst for ongoing investment by other UK arenas which, having witnessed the standards consumers can expect at The O2, are scrambling to try to match those facilities.

"There was a lot of concern about what a mega venue like The O2 would do to the business," says Trent FM Arena Nottingham CEO Geoff Huckstep. "But it has elevated what arenas must strive to provide our customers and that's definitely improved the standards of the UK's arenas as a whole."

Nevertheless, despite the UK arenas business being in better shape than ever, there are a number of dark clouds on the horizon that the NAA must weather in order to maintain its strong position.

Chief among those perceived threats is a PRS for Music consultation into the tariffs that live music events should be paying to compensate songwriters, currently set at 3% of gross ticket sales.

"It's in both the arenas' and promoters' interests to keep ticket prices as sensible as possible, so I can envisage us working together with the [Concert Promoters Association] to respond to the PRS consultation," says NAA chairman Phil Mead.

The alignment with promoters will not stop there. "We also want to work with the CPA and organisations such as [the

Society of Ticketing Agents and Retailers] to give confidence to the public when it comes to the ticketing market," says Mead.

The O2 head of venue

operations Steve Gotkine
would like to see that cooperation stepped up. "It would be great
if we could lobby for the issue of touts and
fraudsters pushed up the political agenda
of the new Government," says Gotkine.

Nottingham CER
Geoff Huckstep
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Trent FM Arena

Like Gotkine, Liverpool Echo Arena general manager Tim Banfield wants the NAA to become more vocal in the corridors of power.

"As the association representing the highest-profile venues in the UK, the NAA could contribute more to the national debate on certain topics," says Banfield. "There have been a number of pieces of legislation where we've struggled to have a voice at the table, such as the Private Security Industry Act on licensed premises which focused on pubs and nightclubs, but had a huge knock-on effect for venues.

"If the NAA is going to have a coherent and strong voice to influence policy, then maybe we need to be more aligned with theatres and stadiums to galvanise our position," suggests Banfield.

Coincidentally, NEC Group arena division manager Guy Dunstan reveals, "We're already looking to Europe and the US to see if we can learn lessons from organisations there."

Such forward thinking is crucial – and not just for the arenas sector: diminishing CD sales have decimated record company budgets and have promoted the live business to the top of the earnings table for

the music industry as a whole.
Last year NAA members
grossed £491.7m at the box
office – up 40% on 2008.
Underlining the importance
of live music, of the total
13.6m people who attended
arena events during 2009, 8.3m
visited for gigs.

But there is a growing realisation that the dependence on concerts cannot be taken for granted and arena sales teams are now bullishly chasing new events.

"Concerts make up more than 60% of all the events we host," says Mead, "but there's no doubt there is diversification among the arenas to bring in different types of events to fill up the calendar."

NAA members are also finding that investment is key when it comes to enticing punters to the venues as early as possible in an effort to boost revenues.

Trent FM Arena CEO Huckstep notes, "The average spend per head in venues is down while at the same time insurances rates have gone up, business rates have gone up and the economic climate is making it a very tough and challenging time for the arenas business."

Mead agrees with Huckstep's overview of the challenges facing their business, but points out that the executives in charge of NAA member venues have long-term strategies in place to cope. "During the last few years the arenas business has grown year-on-year, so even if we do experience a bit of a dip in 2010, it's likely only to be a small dip compared to the very high level that we're at and already there are signs that the market will rebound in 2011."

# **Features**



PICTURED ABOVE
Take That fans
assemble at
Coventry's Ricoh

"Following the night of a show a report is issued by the hosting venue to the other NAA venues so they can see if there were any specific issues or problems with that event. That allows other venues to plan so they can deal with those difficulties during the rest of the tour," explains Dunstan.

"That helps increase awareness rather than just keeping issues in-house and taking it on the chin, as it used to be. And it is not just the venues that benefit – it is also the productions themselves, the artists, the promoters and, most importantly of all, the fans who buy the tickets."

The sharing of those event reports is made possible by the NAA's intranet which, despite the association's financial constraints (annual membership costs a mere £1,000 per venue) has been granted a budget to bolster



"If I had to point to one thing the NAA has done to enhance the live business, it would have to be the improvements it has driven in health and safety"

# PETER TUDOR, TICKETMASTER

the speed and communication of data

"The forms give the next venue a heads-up through the intranet," says Mead. "Each venue gets an alert about any problems, whether that's with crowd issues, rigging issues or anything at all to do with the show. That also bodes well when you're looking at things like insurances or health and safety audits."

As the NAA's communications begin to make use of state-of-the-art technology, Huckstep reveals it was the old fashioned aspect of networking with individuals that allowed him to quickly get to grips with a business he had spent a number of years away from.

"I'd left the business to go into sports management, but when I got the job as chief executive at Nottingham in 2001 it was Linda Bull, who was then NAA chairman, and Peter Tudor from Wembley Arena who stepped forward to help me," says Huckstep. "They were tremendously supportive and I don't think that would have happened if it hadn't been for membership of the NAA – camaraderie among rival venues simply didn't exist before the NAA came along."

Another tool that did not exist prior to the NAA's formation was accurate industry statistics.

"Over the years I've been at conferences and events where people make presentations but when it comes to factual numbers there weren't any, so all of their evidence was anecdotal," says Mead.

"The NAA stats provide us with a real sense of the health of the live entertainment sector because we can now represent the facts and compare the figures year-on-year to analyse trends. For example we can see from the NAA annual report that three years ago comedy was selling about 100,000 tickets, but last year it was more than 1m tickets, so that's obviously a huge area of growth for arena members.

"Those statistics are very useful and I know that a lot of consultants look at our figures to examine whether a certain market might have enough demand to justify the investment of building a new arena."

NEC Group arenas manager Dunstan sums up the general consensus among the Association's membership: "The networking that goes on between NAA members has helped us move away from the old situation where arenas were simply competing with each other to a much healthier environment where we can all work together for the greater good."

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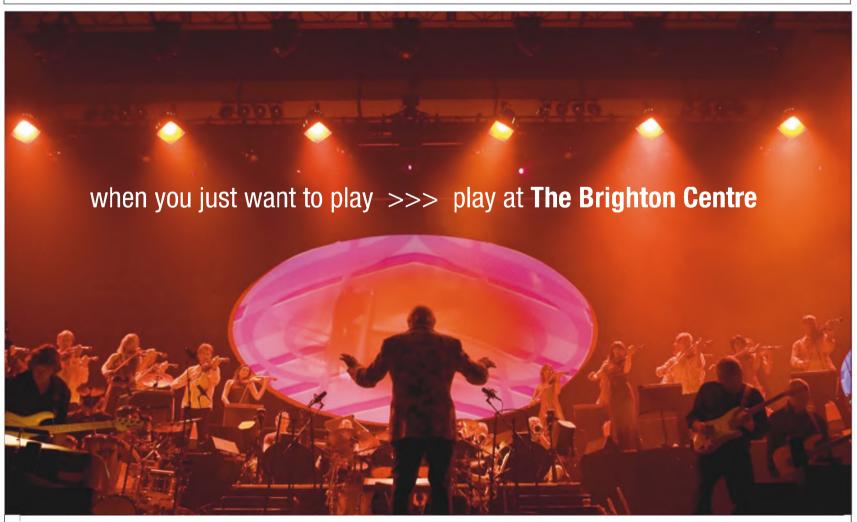
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# Congratulations to the members of the NAA on 20 years of working together

**Ticketmaster**: Ticketing the UK entertainment industry



# **Features**

# RULES OF THE GAME

The games industry's global resurgence has provided a welcome revenue boost for music, but clearing songs for worldwide use can be a nightmare for publishers, games companies and collecting societies

# RIGHT Music-centric games such as Rock Band attract millions of sales around the world

# Rights clearance

By Susan Butler



MAYBE IT IS THE billion-dollar success of the Rock Band game franchise. Perhaps it is the record-shattering growth of video game sales witnessed a few years ago in the US, UK and Japan. Whatever the reasons, music publishers and some collecting societies are now paying more attention to

the gaming industry as a potential market for growing revenues across Europe.

The problem is that no two people with publishers or societies seem to have the same response when asked who can grant all the necessary rights in songs for video games in the EU. And when there is disagreement over who should license and for how much, some European songwriters are getting left out of the game.

The licensing process is simple in principle but not so simple in practice. A video game is a hybrid: part motion picture and part record, sold in units.

Game companies and music publishers in the US and UK - two of the top three game markets - have essentially been establishing customs and practices for licensing games. In these countries, publishing rights are licensed somewhat differently than they are throughout Europe.

# The process

To sort through some of the confusion, first consider the types of compositions used for games: original music composed for the game; production (library) music; and previously existing commercial music (songs).

It is relatively easy to license the first two types of music. A game company can hire a composer and buy all worldwide rights for the original score, much like motion picture producers acquire all rights.

A game company can typically license all worldwide rights in production music directly from a production music house or through a society such as PRS for Music that has a special set-up to license production music for some of its publisher members.

Most production houses own all rights in the music, but sometimes a composer keeps the writer's share of public performance rights. In this instance, if the game company plans to "perform" the game to the public, for example streaming it online, then it needs an additional licence from the collecting society in each of the territories where it will be performed.

Commercial music is much trickier to licence. In the US and UK, songwriters normally grant reproduction rights to a publisher. As a result, publishers license rights to game companies directly and can often grant what those companies want, namely, all rights necessary to reproduce and distribute the songs in the games worldwide. The deals are a buy-out of all rights for the agreed fee and royalties.

The licences typically include a fee for sync and a perunit mechanical royalty for each unit distributed or sold. Like a motion picture company, the game company can then distribute the game everywhere.

Since US societies ASCAP, BMI and SESAC hold nonexclusive rights from songwriters, the publisher can even grant the performing right to game companies if it so chooses. In other countries, the company must obtain a licence from the local society.



## The rub

But many publishers have sub-publishers across the continent. Not only do songwriters grant reproduction rights directly to societie instead of publishers in these countries, but the sub-publishers normally grant their rights to the societies. These grants of rights are called the mandates, which are spelled out in the societies' membership agreements. Many of them include exclusive rights.

"Some of the continental societies are trying to stick to the letter of their mandates, which are generally very broad," says one publishing source. "They take it as read that they have a complete assignment of all rights from their writers and a broad assignment of rights from publishers. Then they are adopting a literal interpretation of the law, that there is no separate sync right and, ultimately, it's all about reproduction rights."

This position would take publishers out of the picture when it comes to licensing commercial songs for video games throughout continental Europe. The society would license a reproduction of the composition and, if needed, a performance.

Many publishers view societies that step around the customs and practices already established in licensing games in the US and the UK as a hostile act on publishers' potentially lucrative sync licensing market since publishers negotiate each sync licence individually with a game company with flexible fees.

Sometimes the fees are high and sometimes they are low so a publisher can make an accommodation and get its songs included in a potentially successful game. A society would have the same tariff across the board for all writers.

This is not the best result for some songwriters. There are compositions written by songwriters on the continent that have been pulled off games before distribution since the game companies could not obtain the worldwide rights or the tariffs they wanted from a society even though the publishers – with approval of the songwriters – agreed to the terms, say three sources who handle game licensing.

There are also European songwriters who are striking direct deals with game companies and saying they do not belong to a particular society even though they are members of societies, say the sources.

While there is no sync right, technically speaking (see my *Music Week* feature dated June 16), there is an adaptation right under copyright laws.

In Germany, a court held in the past that a ringtone is an adaptation of a composition. As such, German society GEMA did not have the mandate to license its member's composition for a ringtone without permission of the writer.

Whether or not a society can grant an adaptation licence will depend on the words used in the society's membership agreement.

"The non-cynical view is that [the societies] are trying to protect small writers from being exploited by big [game] companies", says the publishing source.

"The cynical view is that [the societies] want to make sure they have as much influence in as many areas as possible and don't want their mandates interpreted narrowly. It is frustrating that [some] societies are trying to behave like publishers rather than collective rights managers."

US sub-publishers of continental European publishers are also stoking the fire. Some are granting US game companies worldwide rights even though the sub-publishers only have US rights. Many societies view this licensing as overstepping the subpublishers' boundaries, especially since writers grant reproduction rights directly to the societies rather than to the publishers.

These and other related game licensing issues are sure to heat up. Despite the 8% decline last year in game sales across the US, UK and Japan (Top Global Markets Report), many analysts believe that future game revenues will dwarf recorded music and motion picture sales revenues.

Just last month in New York City, a five-people-wide queue stretched for more than two blocks as twenty-something men waited anxiously to enter a Best Buy retail store. On the second floor sat a 46-year-old Japanese man signing autographs. Cameras clicked and fans fidgeted, barely able to control their excitement as they neared Hideo Kojima, creator of the Metal Gear series.

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

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# ev releases

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

■ Sarah Blasko | Never Knew (Dramatico)

Toni Braxton Make My Heart (Atlantic)

Melanie Fiona Monday Morning (Island)

■ The Divine Comedy | Like (Divine

Erykah Badu Turn Me Away (Get

● Flo-Rida feat. David Guetta (lub

Holy Ghost! Static On The Wire (DEA)

■ The Hoosiers (hoices (RCA/24-7)

Locnville Sun In My Pocket (Epic)

• Lucky Soul Up In Flames (Ruffa Lane)

Marina and the Diamonds Oh No!

Ne-Yo Beautiful Monster (Mercury)

Pearl And The Puppets Make Me

Port Isaac's Fisherman's Friends

■ Laura Steel Feedback (Steel These)

Sunday Girl Self Control (Geffen)

Arcade Fire The Suburbs (Sonovox)

Best Coast (razy For You (Wichita)

Ali Love Love Harder (Backvard)

Herbie Hancock The Imagine Project

■ Travie McCoy Lazarus (Decaydance/Fueled

Grace Potter and the Nocturnals

Grace Potter And The Nocturnals (Island)

■ Wavves King Of The Beach (Bella Union)

Violent Soho Violent Soho (Island)

Chicane Giants (Modena)

Young Money Every Girl In The World

Munny) (Motown/Island)

(an't Handle Me (Atlantic)

(omedy)

(670/Atlantic)

Smile (Island)

**Albums** 

(Sonv)

Haul Away Ioe (Island)

(Deconstruction/Columbia)

Retro/Grade Moda/Pulsar

# Out this week

# Singles

Esmee Denters feat. Justin Timberlake Love Dealer (Polydor)

Previous single (chart peak): Until You Were Gone (3)

Seth Lakeman Tiny World (Relentless/Virgin)

Previous single: Solomon Browne (did not chart) Janelle Monae Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)

 Kate Nash Kiss That Grrrl (Fiction) Previous single: Do-Wah-Doo (15)

Paramore (areful (Fueled By Ramen))

Previous single: The Only Exception (31) Plan B Prayin' (679/Atlantic)

Previous single: She Said (3) Professor Green feat. Lily Allen Just

Re Good To Green (Virgin) Previous single: | Need You Tonight (3)

Joshua Radin Brand New Day (14th Floor)

Previous single: I'd Rather Be With You (11)

 Robyn Dancing On My Own (Konichiwa) Previous single: With Every Heartbeat (1)

Mark Ronson Bang Bang Bang (Columbia)

 Scouting For Girls Famous (Epic) Previous single: This Ain't A Love Song (1)

Trey Songz Aready Taken (Atlantic)

Previous single: | Need A Girl (did not chart)

### Alhums

Bombay Bicycle Club Flaws (Island)

Previous album (first-week sales/total sales): I Had The Blues But I Shook Them Loose (4,886/76,118)

The Boy Who Trapped The Sun Fireplace (Geffen)

• The Coral Butterfly House (Deltasonic/Coop) Previous album: Roots & Echoes (14,599/47,700)



Danger Mouse & Sparklehorse Dark Night Of The Soul (FMI)

Eliza Doolittle Eliza Doolittle (Parlophone)

● Korn Korn III: Remember Who You Are (Roadrunner)

Previous album: Untitled (10,507/33,786)

■ Mia /\/\ /\ Y /\ (XL)

Previous album: Kala (4,979/78,795)

• Sia We Are Born (Monkey Puzzle/RCA)

Previous album: Some People Have Real Problems (2.168/24,410)

The Superimposers Sunshine Pops (Wonderfulsound)

Previous album: Harpsichord Treacle (n/a)

■ Tired Pony The Place We Ran From (Fiction/Polydor)

Debut album

# Out next week

30 Seconds To Mars Closer To The

Edge (Virgin)

Vanessa Amorosi This Is Who I Am (Island)

Circa Survive Get Out (Atlantic)

- Chris Difford Upgrade Me Please (SMMC)
- Donkeyboy Ambitions (Warner Brothers)
- Charlee Drew Sugar Rush (Lab)
- Faithless Tweak Your Nipple (Nate's Tunes)
- Florrie Call 911 (Kitsune)
- Four Tet Angel Echoes (Domino)
- Giggs feat. Shola Ama Blow Em Away (XI)
- Frik Hassle FP (Island)
- Jedward All The Small Things (Absolute)
- Adam Lambert Whataya Want From Me (19/R(A)
- LCD Soundsystem | (an Change (Parlophone)
- Jamie Lidell | Wanna Be Your Telephone (Warp)
- Amy Macdonald This Pretty Face (Vertigo)
- Pendulum Witchcraft (Earstorm/Warner Rrns)
- Asher Roth G.R.I.N.D (Island)
- RPA & United Nations Of Sound Born Again (Parlophone)
- School Of Seven Bells Windstorm (Full Time Hobby)
- Swedish House Mafia One (Positiva/Virgin)
- These New Puritans Hologram (Angular)
- Usher DJ Got Us Falling In Love (LaFace)
- Diana Vickers The Boy Who Murdered Love (R(A)

## Alhums

30h!3 Streets Of Gold (Asylum/Photo Finish)

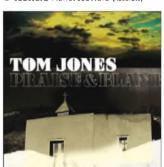
- Mike Batt Zero Zero (Dramatico) Shervi Crow 100 Miles From Memphis
- (M&A) Stephen Dale Petit The (rave (333))
- Devo Something For Everybody (Warner
- Donkeyboy Ambitions (Warner Brothers)
- Seth Lakeman Hearts And Minds (Relentless/Virgin)
- Ninjasonik Art School Girls (Green Owl)
- Alan Pownall True Love Stories (Mercury)
- Professor Green Alive Till I'm Dead (Virgin)
- Max Richter Infra (Fatrat).
- RPA & United Nations Of Sound The
- United Nation Of Sound (Parlophone) Sting Symphonicities (Deutsche
- Grammophon) Tokyo Police Club Champ (Memphis
- Industries)
- Various Twilight: Eclipse OST (Atlantic)

# July 26

- 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 (Hardzbeat/MoS)
- Gorillaz On Melancholy Hill (Parlophone)
- Tom Jones Did Trouble Me/Don't Knock (Island)

- Magnetic Man feat. Angela Hunt | Need Air (folumbia)
- Laura Marling | Speak Because | Can (Virgin)
- Matthew P Gilly (Polydor)
- Travie McCoy feat. Bruno Mars Billionaire (Decaydance/Fueled By Ramen)
- Katie Melua A Happy Place (Dramatico) Monarchy Love Get Out Of My Way (Mercury)
- Morcheeba Even Though (PIAS)
- Nickelback This Afternoon (Roadrunner)
- Robert Plant Angel Dance (Decca)
- Preeya feat. Mumzy Shimmy (Mercury)
- Roll Deep Now Or Never (Virgin) Caitlin Rose For The Rabbits (Names)
- The Wanted All Time Low (Geffen)

- Vanessa Amorosi Hazardous (Island)
- Avenged Sevenfold Nightmare (Warner) Brothers)
- Buckcherry All Night Long (Eleven Seven)
- Circa Survive Blue Sky Noise (Atlantic)
- Jedward Planet Jedward (Absolute)



- Tom Jones Praise And Blame (Island) Justin Nozuka You I Wind Land And Sea (Virgin)
- Sky Sailing An Airplane Carried Me To Bed (Island)
- Various Step Up 3D OST (Atlantic)

# August 2

- Arcade Fire We Used To Wait (Sonovox)
- Corinne Bailey Rae Closer (Good Groove/Virgin)

# 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)
- I Am Arrows Green Grass (Mercury)
- Kassidy Take Another Ride (Mercury)
- Lady Antehellum | Run To You (Canitol)
- Nas & Damian 'Jr Gong' Marley My
- Generation (Universal Republic/Island)
- The Saturdays Missing You (Fascination/Geffen)
- Tinchy Stryder In My System (4th & Broadway)
- T.I feat. Keri Hilson Got Your Back (Atlantic)

### **Albums**

- Cathal Coughlan and the Grand Necropolitan Quartet Rancho
- Tetrahedron (Kitchenware)
- Jeezy TM 103 (Mercury) Monarchy Monarchy (Mercury)
- August 16

# Singles

- Caribou Sun (Cooperative Music)
- Chase & Status Let You Go (Mercury)



- Gabriella Cilmi Defender (Island)
- The Drums Let's Go Surfing
- (Island/Moshi Moshi) Fyfe Dangerfield Barracades (Geffen)
- Alice Gold Orbiter (Polydor) Macy Gray The Sell Out (Concord/Island)
- Jav-7 feat. J. Cole A Star Is Born. (Roc Nation)

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



record for 10 years that he is

as vital to the UK music

scene as ever. Featuring

some great collaborations,

the funk soul groove of this

album will provide many

for the summer.

with the perfect soundtrack

GAVIN MARTIN (UNCUT) Chaz Jankel: The Submarine Has Surfaced (Espresso) Blockheads founder member (Breakbeat Kaos) Chaz Jankel proves with the release of his first new solo

WTF!? Is the new project from drum & bass superbring us this massive dubstep wobbler. It takes the best bits from Dead charges the hip-hop bomb



The Screening: Diem (Telescope Records) I've seen The Screening a few times now and they really put in a shift live. Everyone seems to dig Diem and the band is massive on the Leicester



**Rob the Rich: Better** (Fandango)

Charming Brighton quintet Rob the Rich produce a catchy cacophony of guitar brilliance, with the emotion of The Maccabees and the dynamism of The Cribs at their best. New single Better is a slice of melodic synthy indie-pop infectious enough to brighten even the most British of summer days.

# DJ MASH (TILLATE/GALAXY FM) WTF!? & Dead Prez: It's Bigger Than Hip Hop UK

producers Adam F and DJ Fresh who collaborate to Prez's original and turbofor 2010.

# TOM MEIGHAN (KASABIAN)

radar. It's a mega pop song and there is more. It's vampire music, man, like the Lost Boys but from Leicester. Get on it!

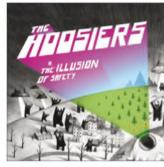


### Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

- Jack Johnson At Or With Me (Island)
- Kele Everything You Ever Wanted (Wichita/Polydor)
- Klaxons Echoes (Polydor)
- Pete Lawrie All That We Keep (Island)
- Metric All Yours (Atlantic/Summit/Chop Shop)
- One Night Only Say You Don't Want It (Vertigo)
- Grace Potter And The Nocturnals Paris (Ooh La La) (Island)
- 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)

The Hoosiers' second album will be backed up by some strong online initiatives (see campaign focus, pz), as RCA looks to repeat the success it enjoyed with the band's chart-topping debut The Trick To Life. The Illusion Of Safety is preceded by lead single Choices on July 26 and the band will hit the road for a run of dates across the UK this week.

I Am Arrows Sun Comes Up Again

- Iron Maiden The Final Frontier (EMI)
- Kassidy Hope Street (Mercury)
- Little Fish Baffled & Beat (Island)
- Punch Brothers Antifogmatic (Nonesuch)
- The Saturdays Headlines (Fascination/Geffen)
- Stromae (heese (Island)

# August 23

### **Singles**

- Aggro Santos Saint Or Sinner (Mercury)
- Alesha Drummer Boy (Asylum/Atlantic)
- Justin Bieber U Smile (Def Jam)
- Biffy Clyro God & Satan (14th Floor)
- Taio Cruz Dynamite (4th & Broadway)
- Brandon Flowers Crossfire (Mercury)

With The Killers on hiatus, attention turns to lead singer Brandon Flowers and his debut single Crossfire. The results are not a million miles away from the classic American rock The Killers peddled on their second album Sam's Town, although shedding the band seems to have freed Flowers from any last vestige of indie leaning: Crossfire is, in other words, big, in much the same way that Springsteen or Bon Jovi are big. No stone is left unturned, from Bruce Hornsby and the Range-esque keyboards, to the squalling guitars and epic chorus. The Killers were never the subtlest of bands, but Crossfire makes them sound like mid-period Smog in comparison. Stadiums, you feel, will nuake."

### www.musicweek.com/reviews

- Everything Everything My Kz, Yr Bf (Geffen)
- Fan Death Veronica's Veil (Mercury)
- Newton Faulkner Colours (Ugly Truth/RCA)
- Sky Ferreira One (Parlophone)

EMI have high hopes for teen singer Sky Ferreira and one listen to this debut single will show you why. It is, quite simply, a massive pop song, combining bleeding-edge production from Bloodshy & Avant and Magnus, a wardrobe full of hooks and a host of quirky electronic edges, much like Britney at her very zeitgeist-riding best. Indeed, the song pulls off the perfect tripartite swoop in that it sounds great on the radio, you can certainly dance to it and the whole package comes off as very 2010 indeed. No wonder, then, that she has won praise from everyone from NME to the Wall Street Journal."

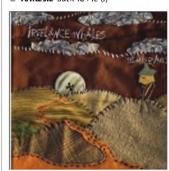
# www.musicweek.com/reviews

- Four Year Strong It Must Really Suck To Be Four Year Strong Right Now (Defacto/Island)
- Goo Goo Dolls Home (Warner Brothers)
- Hurts Wonderful Life (RCA)
- The Like Wishing He Was Dead (Downtown/Polydor)

- The Pretty Reckless Miss Nothing (Interscope)
- Rumer Slow (Atlantic)
- Shontelle Impossible (Island)

### Alhums

- The Cheek Lovers' Quarrel (Polydor)
- Ciara Basic Instinct (LaFace)
- Donkeyboy (aught in Life (Warner)
- Eels Tomorrow Morning (V2/Cooperative)
- Fantasia Back To Me (J)



- Four Year Strong Enemy Of The World (Defacto/Island)
- Freelance Whales Weathervanes (Mom
- + Pop/Columbia)

With the band formed in late 2008 and gaining well-deserved attention at CMJ and SXSW, the debut album from these talented musicians is finally ready to roll. Weathervanes is rich with texture, with the songs telling the lyrical tale of a young man falling in love with a spectral young femme who haunts his childhood home. Freelance Whales have played with the likes of Fanfarlo, Cymbals Eat Guitars, Shout Out Louds and Mumford and Sons and are set to return to the road in the US with Tokyo Police Club throughout the summer. A visit to the UK for the Reading & Leeds the End Of The Road festival is imminent.

- 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)
- Wildbirds & Peacedrums Rivers (Leaf)

# August 30

# Singles

- The Boy Who Trapped The Sun Dreaming Like A Fool (Geffen)
- Tone Damli Butterflies (Mercury)
- Goldhawks Keep The Fire (Mercury)
- lyaz So Big (Reprise)
- K'naan Bang Bang (A&M)Lights Second Go (Warner Brothers)
- Janelle Monae Cold War (Wondaland
  Arts Society/Bad Boy/Atlantic)
- Olly Murs Please Don't Let Me Go (Syco/Epic)
- N\*E\*R\*D Hot 'N' Fun (Interscope)
- Starsmith Give Me A
- Break/Knuckleduster (Neon Gold/Island)

  Tinie Tempah Written In The Stars
- Kanve West Power (Def Jam)
- Yeasayer Madder Red (Mute)
- You Me At Six Stay With Me (Virgin)

### **Albums**

(Parlonhone)

- Taio Cruz The Rokstarr Collection (4th & Broadway)
- Everything Everything Man Alive (Geffen)
- (Geffen)

  Fan Death Womb Of Dreams (Mercury)
- Goo Goo Dolls Something For The
  Rest Of Us (Warner Brothers)
- The Like Release Me (Downtown/Polydor)
- Murderdolls Women And Children Last (Roadrunner)
- Katy Perry Teenage Dream (Virgin)
- Philip Selway Familial (Bella Union)
- Tinie Tempah The Disc-Overy (Parlophone)

# September 6 & beyond

## **Albums**

- Aeroplane We Can't Fly (Wall Of Sound) (6/9)
- **Blonde Redhead** Penny Sparkle (₄AD) (13/9)
- Phil Collins Going Back (Atlantic) (13/9)
- Brandon Flowers Flamingo (Mercury) (6/9)

- Chiddy Bang tbc (Regal) (6/9)
- Diddy Dirty Money Last Train To Paris (Bad Boy/Polydor) (20/9)
- Dinosaur Pile-Up Growing Pains
  (Friends Vs Records) (6/0)

Following a string of independent singles, the long-awaited debut album from Leeds trio
Dinosaur Pile-Up is already off to a strong start in the UK, with introductory single Birds And Planes winning specialist plays from the likes of Radio 1's Zane Lowe and XFM's Jon Kennedy. Produced by rising British producer James Kenosha, the album release will be backed up by an extensive UK tour

- which will kick off on the album's release date.

   Goldhawks Trick Of Light (Mercury) (6/9).
- Jennifer Hudson tbc (RCA) (27/9)
- The Hundred In The Hands The
- Hundred In The Hands (Warp) (2019)

  Hurts Happiness (RCA) (619)
- I Blame Coco The Constant (Island)

  ((th))
- Interpol Interpol (Soft Limit) (13/9)
- James The Morning After (Mercury) (13/9)
- R Kelly Epic (live) (6/9)
- Kid Cudi Man On The Moon 2: The Legend Of Mr. Rager (Island) (13/9)
- Ray Lamontagne Ray Lamontagne & The Pariah Dogs God Willin' & The Creek Don't Rise (tolumbia) (6/9)
- N\*E\*R\*D Nothing (Interscope) (6/9)
- Ou Est Le Swimming Pool The Golden Years (Fire & Manoeuvre) (6/9)
- Tiffany Page Walk Away Slow (Mercury) (20/9)
- Primary 1 Other People (Grow Up/Atlantic) (20/9)
- Tim Robbins And The Rogues
   Gallery Band Tim Robbins And The
   Rogues Gallery Band (PIAS) (27/9)
- Robyn Body Talk Pt 2 (Konichiwa) (6/9)Mark Ronson & Business
- International Record Collection (Columbia) (27/9)
- Raphael Saadig tbc (RCA) (13/9).
- Sad Day For Puppets Pale Silver & Shiny Gold (Sonic Cathedral) (6/9)
- **Aggro Santos** Aggro Santos (Mercury) (6/9)
- The Script Science & Faith (RCA) (13/9)
- Robbie Williams In And Out Of Consciousness: The Greatest Hits 1990–2010 (Virgin) (11/10)

# **SINGLE OF THE WEEK**

# Professor Green feat. Lily Allen Just Be Good To Green (Virgin)





The follow-up to Professor Green's top five hit I Need You Tonight, Just Be Good To Green is

another big hit-in-waiting for the rising star and ticks all the right boxes at radio. Produced by British duo Future Cut – who are reunited with Lily Allen for the first time here since helming her chart-topping Alright, Still – Just Be Good To Green is an energetic, contemporary twist on the Eighties hits Just Be Good to Me (The S.O.S. Band) and Dub Be Good To Me (Beats International). A-listed at Radio 1, the release follows a string of festival appearances for Green this summer including Wireless and Glastonbury. Green will hit the road for a full national tour this October.

# ALBUM OF THE WEEK

MIA /\/\ Y /\ (XL Recordings)





MIA's third album sees the Sri Lankan breaking free of some of the constraints imposed by her first two

releases – only to find herself walled in by others. The record is a schizophrenic mix of tracks, with Diplo, Blagstarr, Rusko and Switch adding their name to production credits. Songs career wildly from the black, textured off-kilter samples of the post-9/11 Lovealot, which finds MIA growling "I feel cooped up I wanna burst free," and Steppin Up – which features industrial samples of drills and crashing pipes above stomping, grit-fuelled beats, to the bright calypso-inspired It Takes A Muscle. MIA, it seems, has turned on her heel and marched in the opposite direction just as global recognition came knocking at her door.

# Key releases

# Now that's what I call another hit



RELEASE sales lists this week, with Amazon buyers continuing to save their greatest approval for Seth Lakeman's Hearts And Minds, HMV customers plumping for Robert Plant's Band Of Joy and Play preferring Iron Maiden's The Final Frontier

They cannot agree on number one but the same title is number two at all three retailers: Now

a week hence, the album contains 46 selections, among them JLS's current number one The Club Is Alive alongside a plethora of current high-rollers from the likes of Katy Perry feat. Snoop Dogg, Enrique Iglesias feat. Pitbull and Kylie Minogue.

It also includes Just Be Good To Green, by Professor Green feat. Lily Allen, despite the single not

(Monday). Green's uncoming album Alive Till I'm Dead, which includes both Just Be Good To Green and his recent debut hit I Need You Tonight, enters at number 15 at Amazon and climbs 13-9 at both HMV and Play.

lust Be Good To Green also holds at number two on the list of most tagged pre-releases submitted for identification by

leapfrogged by Billionaire. the upcoming single pairing Gym Class Heroes' Travie McCoy with Bruno Mars

Lady GaGa's Alejandro tops Last.FM's overall chart for the third week in a row, while Bad Romance - which spent 22 weeks at number one - remains in second place.

# Top 20 Online **Buzz** chart

Pos	ARTIST	Total	Change
1	MUSE	1218	1322
2	KEAK DA SNEAK	440	538
3	LADY GAGA	365	1,797
4	ASHLEY TISDALE	354	950
5	DEMI LOVATO	350	2031
6	LIL WAYNE	349	454
7	GUCCI MANE	252	256
В	EMINEM	225	1985
9	TREY SONGZ	218	565
10	LOCAL H	181	181
11	NEW BOYZ	178	332
12	MADINA LAKE	172	172
13	DRAKE	164	900
14	COLDCUT	159	159
15	MOLIY HATCHET	145	145
16	ROSCOE DASH	138	241
17	TOBIAS LÜTZENKIRCHEN	138	138
18	FEFE DOBSON	136	136
19	DR. DRE	135	135
20	THE DEVIL WEARS PRADA	129	129

musicametric

# Top 20 Play Pre-release chart

	A DOLLAR	WELL I	
205	ARTIST	little	Label

- IRON MAIDEN The Final Frontier EMI
- VARIOUS Now! 76 FMI TVIUMTV
- **AVENGED SEVENFOLD** Nightmare Warner Bros 3
- KERRY ELLIS Anthems Decca
- SETH LAKEMAN Hearts &... Relentless/Virgin
- ARCADE FIRE The Suburbs Sonovox 6
- STONE SOUR Audio Secrecy Roadrunner
- ROBBIE WILLIAMS Greatest Hits Virgin R
- PROFESSOR GREEN Alive Till I'm Dead Virgin 9
- 10 SIA We Are Born Monkey Puzzle/RCA
- 11 JOE MCELDERRY Joe McElderry Syco
- 12 RPA/UNITED NATIONS OF SOUND Parlophone
- 13 MANIC STREET PREACHERS Postcards... Columbia
- 14 36 CRAZYFISTS Collisions &... Roadrunner
- 15 DISTURBED Asylum Reprise
- 16 TOM JONES Praise And Blame Island
- 17 PHIL COLLINS Going Back Atlantic
- 18 PROPAGANDA A Secret Wish Salvo/Union Square
- 19 KATY PERRY Teenage Dream Virgin 20 THE MAGIC NUMBERS Runaway Heavenly

PLAY.com

# Top 20 Amazon Pre-release chart

- SETH LAKEMAN Hearts &... Rele
- VARIOUS Now! 76 EMI TV/UMTV
- **ARCADE FIRE** The Suburbs Sonavox
- IRON MAIDEN The Final Frontier EMI
- TOM JONES Praise And Blame Island
- PROPAGANDA A Secret Wish Salvo/Union Square
- RORBIE WILLIAMS Greatest Hits Virgin
- BEE GEES Mythology Rhino
- SIA We Are Born Monkey Puzzle/RCA
- 10 ART OF NOISE Influence Salvo/Union Square 11 CLIFF RICHARD Bold As Brass EMI
- 12 AVENGED SEVENFOLD Nightmare Warner Bros
- 13 STING Symphonicities Deutsche Grammophon
- 14 EELS Tomorrow Morning V2/Cooperative
- 15 PROFESSOR GREEN Alive Till I'm Dead Virgin
- 16 SHERYL CROW 100 Miles From Memphis A&M
- 17 KERRY ELLIS Anthems Decca
- 18 HURTS Happiness RCA
- 19 THE MAGIC NUMBERS Runaway Heavenly
- 20 PAUL HEATON Acid Country Proper

amazon.co.uk

# Top 20 HMV Pre-release chart

- ROBERT PLANT Band Of Joy Decca
- **VARIOUS** Now! 76 EMI TWUMTV
- **ARCADE FIRE** The Suburbs Sanavox
- IMELDA MAY Mayhem Decca
- SETH LAKEMAN Hearts &... Relentless/Virgin
- TINIE TEMPAH The Disc-Overy Parlophone 6
- IRON MAIDEN The Final Frontier FMI
- AVENGED SEVENFOLD Nightmare Warner Bros
- PROFESSOR GREEN Alive Till I'm Dead Virgin
- KATY PERRY Teenage Dream Virgin
- 11 MAGIC NUMBERS Runaway Heavenly/Cooperative 12 PROPAGANDA A Secret Wish Salvo/Union Square
- 13 ROBBIE WILLIAMS Greatest Hits Virgin
- 14 JEDWARD Planet Jedward Absolute
- 15 ART OF NOISE Influence Salvo/Union Square
- 16 SIA We Are Born Monkey Puzzle/RCA
- 17 RFA & UNITED NATIONS OF SOUND Parlophone
- 18 CLIFF RICHARD Bold As Brass EMI 19 BAND OF SKULLS Baby Darling... You Are Here
- 20 V/A Anjunabeats Volume 8 Anjunabeats

hmv.com

# Top 20 Shazam Pre-release chart

- Pos ARTIST Title Labe
- TRAVIE MCCOY
- PROFESSOR GREEN Just Be Good... Virgin THE WANTED All Time Low Geffen
- SWEDISH HOUSE MAFIA One Positiva/Virgin
- MARK RONSON Bang Bang Columbia
- FLO-RIDA (lub (an't Handle Me Atlantic 6 **NE-YO** Beautiful Monster Mercury
- MAGNETIC MAN | Need Air Columbia
- KELIS 4th July (Fireworks) Interscape
- 10 TAIO CRUZ Dynamite 4th & Broadway
- 11 BENNY BENASSI Spaceship AATW 12 SCOUTING FOR GIRLS Famous Epic
- 13 FAKE BLOOD | Think | Like It Cheap Thrills
- 14 MIA XXXXX XI
- 15 BRANDON FLOWERS Crossfire Mercury
- 16 BASSHUNTER Saturday Dance Nation
- 17 TINCHY STRYDER In My System 4th & Broadway 18 DIANA VICKERS Boy Who Murdered... RCA
- 19 ESMEE DENTERS Love Dealer Polydor
- 20 THE HOOSIERS Choices RCA/24-7

© shazam

# **CATALOGUE REVIEWS**

MILES DAVIS Bitches Brew - 40th Anniversary Legacy Edition/Deluxe Collectors Edition (Legacy/Sony Music 88697545192/88697702742)



Kind Of Blue from 1959 is regarded as the magnum opus of Miles

Davis's astounding 50-year career, but Bitches Brew runs it a close second. The 1970 album was startlingly unconventional, even for Davis, and is widely regarded as the starting point for the jazz/rock movement. Four decades on, the album has been meticulously remastered and lavishly extended in both a legacy edition - which adds an hour of alternate takes and a DVD of a 1969 Copenhagen concert recording - and a sumptuous deluxe collectors edition, which further adds a CD of Tanglewood recordings and a 2LP 180g vinyl pressing of the album

# VARIOUS

A Complete Introduction to Sugar Hill Records (Sanctuary) Castle/Universal 2736484)



Key to the early develop ment of hip hop, Sugar

operated by the husband-andwife team of Sylvia and Joe Robinson. Three decades on. with rap music a permanent part of the landscape, Universal pays tribute to the pioneering work of Sugar Hill via this comprehensive package, which brings together all of its most important releases. including The Message by Grandmaster Funk & The Furious Five, Spoonie Gee's Monster Jam, The West Street Mob's Break Dance, Turning You On by The Trecaherous Three and, of course. The Sugarhill Gang's Rapper's Delight. Some 46 tracks are included in this 4CD set, which is housed with an attractive 48-page book.

### KIM WILDE Teases & Dares/Another Step Cherry Pop (CRPOPD54/55)



Originally MCA in 1984 and 1986 respectively

Kim Wilde's fourth and fifth albums are granted the deluxe treatment, emerging as remastered and plump doubledisc editions. Each album contains 16 bonus cuts, spanning non-album B-sides, 12-inch mixes and other rarities. Teases & Dares saw Wilde's early synthpop style replaced with a less commercial hi-NRG sound, but Another Step completes Wilde's transition more successfully, containing worldwide hits Another Step (Closer To You), Say You Really Want Me and her bristling remake of The Supremes' You Keep Me Hangin' On, which peaked at number two on these shores but went all the way to number one in

# VARIOUS

The London American Label: Year By Year - 1962 (Ace CDCHD



After wellreceived volumes celebrating

London American in 1960 and 1961. Ace releases this collection devoted to the 1962 output of Britain's most famous source of US rock'n'roll, pop and R&B. Signed from various US labels, 17 of the 28 songs here were US hits, and eight of them made the UK charts. The standard is high, with tracks including The Drifters' vocal version of Stranger On The Shore, Booker T & The MGs' Green Onions and Ben E King's stylish reading of Phil Spector's Ecstasy. With the original mono masters used to provide best-quality sources, it is a delight to hear, and a 24-page booklet accompanies the musical feast perfectly.

# CATALOGUE HITS TOP 20





STEVIE WONDER The Definitive Collection / Motown/Island (ARV)

MICHAEL JACKSON Number Ones / Epic (ARV

BILLY JOEL Piano Man - The Very Best Of / columbia (ARV) MICHAEL JACKSON The Essential / Epic (ARV)

WHITNEY HOUSTON The Ultimate Collection / Arista (ARV)

BOB MARLEY & THE WAILERS Legend / Tuff Gong (ARV) 6

GUNS N' ROSES Greatest Hits / Geffen (ARV 8 EMINEM Curtain Call - The Hits / Interscope (ARV DAVID BOWIE Best Of Bowie / EMI (E)

ROBBIE WILLIAMS Greatest Hits / Chrysalis (E) 10

STEVIE WONDER Song Review - A Greatest Hits Collection / Motown (ARV) 11 ROLLING STONES Rolled Gold + / Decca (ARV) 12 1/

13 TAKE THAT Never Forget - The Ultimate Collection / RCA (ARV)

PHIL COLLINS Hits / Wingin (E)

**15** 14 FLEETWOOD MAC The Very Best Of / WSM (ARV)

BON JOVI Cross Road - The Best Of / Mercury (ARV) **16** 9 THE DOORS The Very Best Of / Elektral/Rhino (CIN) **17** 18

DIRE STRAITS & MARK KNOPFLER Private Investigations - The Best Of / Mercury (ARV) 18 19 SADE The Best Of / Epic (ARV)

ERIC CLAPTON Complete / Polydor (ARV)

Official Charts Company 2010

17.07.10 Music Week 37 www.musicweek.com

# **Charts clubs**

### **Upfront club** Top 40 Last Wks ARTIST Title/ label WIDEBOYS & MAJESTIC FEAT, B-UVE/BOY BETTER KNOW In The V.I.P / loaded SWEDISH HOUSE MAFIA One / Positiva/Virgin RENNY BENASSI FEAT. KELIS & APL Spaceship / AATW KINKY ROLAND FEAT. ALEC SUN DRAE Confide In Me / Loverush Digital FREQUENT PEOPLE Superhero / House Trained/Joint Effort STEVE SMART/SUNDANCE FEAT. AMANDA WILSON Missing You / 3 Beat Blue YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW REPUBLICA Ready To Go 2010 / IRL PLAN B Prayin' / 679/Atlantic 10 33 AMY MACDONALD Spark / Vertigo 11 17 **12** 23 2 MARINA AND THE DIAMONDS Oh No! / 679/Atlantic VALERIYA All That | Want / Nox Music Russia 13 14 DJ FRESH Gold Dust / Data GLOBAL DEEJSY FEAT. IDA CORR My Friend / Superstar **15** 1 JOHAN GIELEN PRESENTS HOLLIS P MONROE I'm Lonely / Magik Muzik 16 CHERI MOON FEAT. JD ROX One More Crazy Summer / Neverdie 17 NEW 18 NEW THE QEMISTS Hurt Less / Ninja Tune CHICANE Middledistancerunner / Modena 19 20 STROMAE Alors On Danse / Island 21 WILLEM Heartbox / Columbia VICTORIA AITKEN Sunshine / White Label 22 NEW THE WANTED All Time Low / Geffen 23 NEW SHARAM JEY FEAT. ANDREAS HOGBY Hearts Of Stone / King Kong 24 MONARCHY Love Get Out Of My Way / Mercury 25 NEW KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin 26 NEW DANSETTE JUNIOR Paranoid / Columbia 27 NEW **28** 19 6 INNA Amazing / 3 Beat/AATW DENNIS FERRER Hey Hey / Defected KYLIE MINOGUE All The Lovers / Parlophone 30 24 DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positiva/Nirgin **31** 29 **32** 21 REEL 2 REAL FEAT. MAD STUNTMAN | Like To Move It 2010 / Strictly Rhythm **33** 22 DON FARDON I'm Alive / Nip n' Tuck 34 NEW **35** 20 SKEPTA Rescue Me / 3 Beat/AATW/BBK **BLUMENKRAFT** Fresh Times / Galvanised 36 NEW 37 KELLY ROWLAND FEAT, DAVID GUETTA Commander / Island GINGER WOZ RED & SASHA SOLETTE Special One / Loony 38 NEW **39** 28 SCISSOR SISTERS Fire With Fire I Polydor 40 PAUL OAKENFOLD Unreleased & Bootleg Mixes - EP / Perfecto

### **Commercial pop** Top 30 WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW In The V.I.P / Loaded 30H!3 FEAT. KE\$HA My First Kiss / Asylum/Photo Finish/Atlantic SWEDISH HOUSE MAFIA One / Positiva/Virgin DARUSO Since You Been Gone 1 3 Beat MILEY CYRUS (an't Be Tamed / Hollywood PROFESSOR GREEN FEAT, LILY ALLEN Just Be Good To Green / Virgin YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW STEVE SMART/SUNDANCE FEAT. AMANDA WILSON Missing You / 3 Beat Blue 9 **SCOUTING FOR GIRLS** Famous / Epic 10 LEE RYAN | Am Who | Am / Geffer 11 BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW 12 NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner ENRIQUE IGLESIAS FEAT. PITBULL | Like It / Interscope 14 REECE Party Till The Lights Out I A Life Long 15 16 SHENA Look Don't Touch / No Prisoners 17 JLS The Club Is Alive / Epic 18 INNA Amazing / 3 Beat/AATW ITALO BROTHERS Love Is On Fire / AATW 19 19 KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island 20 15 THE HOOSIERS Choices / RCA/24 **21** NEW 1 PREEYA FEAT. MUMZY STRANGER Shimmy / Mercury **22** NEW 1 **23** 18 LADY GAGA Alejandro / Interscope DJ FRESH Gold Dust / Data 24 NEW 1 VANESSA AMOROSI This Is Who I Am I Island 26 RE DANZEL Under Arrest / AATW KYLIE MINOGUE All The Lovers / Parlophone 27 23 28 NEW 1 LASGO Lost / New State 29 FUGATIVE Bad Girl / Hard2Beat/MoS SCISSOR SISTERS Fire With Fire / Polydor

# **Clubbers keep the faith** in three-way tussle at top



### THEY BROKE A FOUR-YEAR

**SILENCE** to top the Upfront club chart with Not Going Home in April, and Faithless return to the summit again this week with Tweak Your Nipple. The second single from their recent number two album The Dance - released on their own Nate's Tunes label through Tesco explodes 12-1, crossing the finishing line just 0.5% ahead of The Wideboys' revamped In The VIP, and 2.1% ahead of the Swedish House Mafia's One in a rare three-way battle for supremacy. With the usual Faithless hallmarks of pulsing beats, electro riffs and Maxi Jazz's distinctive vocals, Tweak Your Nipple appears in mixes by the band's Rollo & Sister Bliss plus famous friends Tiesto, Beltek and Crookers

Frustratingly for all concerned, In The VIP – by Wideboys & Majestic feat. B-Line & Boy Better Know, to give its full artist credit - is also number two on the Commercial Pop chart, though here it is a massive 25.3% behind the new chart champ. California Gurls by Katy Perry feat. Snoop Dogg. It is only 10 months since In The VIP previously stormed the club charts, reaching number two on Upfront and number nine on the Commercial list, credited simply to Majestic. Its latest incarnation is more dynamic, however, and DIs were serviced with up to 16 mixes to fine-tune it to their audiences.

California Gurls' arrival at the summit may seem a little late but mixes were only fully available a couple of weeks ago. Alan Jones



Dynamic duo: The Wideboys' revamp of In The VIP is runner-up on two charts



One becomes three: Swedish House Mafia settle for the bronze-medal position on the Upfront chart

# **Urban** Top 30

NATHAN FEAT. FLO-RIDA Caught Me Slippin' / vibes Corner  NATHAN FEAT. FLO-RIDA Caught Me Slippin' / vibes Corner  NATHAN FEAT. FLO-RIDA Caught Me Slippin' / vibes Corner  NATHAN FEAT. WILL I ALLEN Just Be Good To Green / virgin  Lasson Derulo Ridin' Solo / Beluga Heights/Warner Bros  CIARA FEAT. LUDACRIS Ride / Laface  LUSHER FEAT. WILL I. AM OMG / Laface  SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA  KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island  SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA  KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island  SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA  KELLY ROWLAND FEAT. JUSTIN TIMBERLAKE & T.I Winner / J  DIZZEE RASCAL Dirtee Disco / Dirtee Stank  SKEPTA RESCUE ME / 3 Beat/AATW/BBK  AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future  JIS The Club Is Alive / Epic  Habita Search MCLEAN Finally In Love / Asylum/Atlantic  MCLEAN Finally In Love / Asylum/Atlantic/Grand Hustle  NEW 1 ROLL DEEP Green Light / Relentless/Virgin  NEW 1 ROLL DEEP Green Light / Relentless/Virgin  TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope  KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen  TINCHY STRYDER In My System / 4th & Broadway  KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen  TINCHY STRYDER In My System / 4th & Broadway  NATIO CRUZ FEAT. KE\$HA DIRTY PICTURE / 4th & Broadway  NATIO CRUZ FEAT. KE\$HA DIRTY PICTURE / 4th & Broadway  NATIO CRUZ FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle  YAZ Solo / Reprise  KELIS Acapella / Interscope  KELIS Acapella / Interscope  FRIXON Afraid / Fame City  CHRISTINA AGUILERA NOT Myself Tonight / RCA	Pos	Last	Wks	ARTIST Title/ Label
4 5 PROFESSOR GREEN FEAT. LILY ALLEN JUST BE GOOD TO Green / Virgin 4 2 14 JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros 5 6 CIARA FEAT. LUDACRIS Ride / Laface 6 5 18 USHER FEAT. WILL.I.AM OMG / Laface 7 6 7 SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA 8 17 4 KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island 9 9 5 JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J 10 10 11 DIZZEE RASCAL Dirtee Disco / Distae Stank 11 11 6 SKEPTA RESCUE ME / 3 Beat/AATW/BBK 12 7 5 AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future 13 15 4 JLS The Club Is Alive / Epic 14 18 8 USHER FEAT. NICKI MINAJ Lil Freak / Laface 15 12 7 MCLEAN Finally In Love / Asylum/Atlantic 16 19 5 WILEY FEAT. JZK & JODIE CONNORS Electric Boogaloo / Back Yard 17 NEW 1 ROLL DEEP Green Light / Relentless/Virgin 18 13 3 T.I FEAT. KERI HILSON GOT YOUR Back / Atlantic/Grand Hustle 19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope 20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen 21 NEW 1 TINCHY STRYDER In MY System / 4th & Broadway 22 20 18 TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway 23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On YOU / Rebel Rock Ent/Atlantic/Grand Hustle 24 23 21 IYAZ Solo / Reprise 25 25 17 KELIS Acapella / Interscope 26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD Times / Relentless/Virgin 27 29 5 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope 28 28 2 FRIXON Afraid / Fame City 29 29 10 CHRISTINA AGUILERA NOT MYSSEIF Tonight / RCA	1	1	10	
4 3 14 JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros  5 6 6 CIARA FEAT. LUDACRIS Ride / Laface  6 5 18 USHER FEAT. WILL.I.AM OMG / Laface  7 6 7 SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA  8 17 4 KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island  9 9 5 JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J  10 10 11 DIZZEE RASCAL Dirtee Disco / Dirtee Stank  11 11 6 SKEPTA Rescue Me / 3 Beat/AATW/BBK  12 7 9 AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future  13 15 4 JLS The Club Is Alive / Epic  14 18 8 USHER FEAT. NICKI MINAJ Lil Freak / Laface  15 12 7 MCLEAN Finally In Love / Asylum/Atlantic  16 19 5 WILEY FEAT. JZK & JODIE CONNORS Electric Boogaloo / Back Yard  17 NEW 1 ROLL DEEP Green Light / Relentless/Virgin  18 13 3 T.I FEAT. KERI HILSON GOT YOUR BACK / Atlantic/Grand Hustle  19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope  20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen  1 INCHY STRYDER In My System / 4th & Broadway  21 10 REW 1 TINCHY STRYDER In My System / 4th & Broadway  22 20 18 TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway  23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle  24 23 21 IYAZ Solo / Reprise  25 25 17 KELIS Acapella / Interscope  26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD Times / Relentless/Virgin  27 22 9 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope  28 28 2 FRIXON Afraid / Fame City  29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	2	2	20	
CIARA FEAT. LUDACRIS Ride / taface  CIARA FEAT. WILL.I.AM OMG / taface  SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie / RCA  KELLY ROWLAND FEAT. DAVID GUETTA COMMANDE / Island  JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J  DIZZEE RASCAL Dirtee Disco / Dirtee Stank  SKEPTA RESCUE ME / 3 Beat/AATW/BBK  AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future  JIS The Club is Alive / Epic  KIES The Club is Alive / Epic  KIES THE Club is Alive / Epic  ROLL DEEP Green Light / Refentless/Virgin  ROLL DEEP Green Light / Refentless/Virgin  ROLL DEEP Green Light / Refentless/Virgin  TINCHY STRYDER In My System / 4th & Broadway  KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen  TINCHY STRYDER In My System / 4th & Broadway  TINCHY STRYDER In My System / 4th & Broadway  KELIS ACAPENIA / Interscope	3	4	5	PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green / Virgin
6 S 18 USHER FEAT. WILL.I.AM OMG / Laface 7 6 7 SEAN KINGSTON AND JUSTIN BIEBER Fenie Meenie / RCA 8 17 4 KELLY ROWLAND FEAT. DAVID GUETTA COMMANDE / Island 9 9 S JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J 10 10 11 DIZZEE RASCAL DIRTEE DISCO / Dirtze Stank 11 11 6 SKEPTA RESCUE ME / 3 BEAL/ANTWIBBK 12 7 S AGGRO SANTOS FEAT. KIMBERLY WYATT CANDY / Future 13 15 4 JLS The Club is Alive / Epic 14 18 8 USHER FEAT. NICKI MINAJ Lil Freak / Laface 15 12 7 MCLEAN Finally in Love / Asylum/Atlantic 16 19 S WILEY FEAT. JZK & JODIE CONNORS Electric Boogaloo / Back Yard 17 NEW 1 ROLL DEEP Green Light / Relentless/Virgin 18 13 3 T.I FEAT. KERI HILSON GOT YOUR BACK / Atlantic/Grand Hustle 19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope 20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen 21 NEW 1 TINCHY STRYDER in My System / 4th & Broadway 22 20 18 TAIO CRUZ FEAT. KE\$HA DIRTY PICTURE / 4th & Broadway 23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle 24 23 21 IYAZ Solo / Reprise 25 25 17 KELIS Acapella / Interscope 26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD TIMES / Relentless/Virgin 27 22 9 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope 28 28 2 FRIXON Afraid / Fame City 29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	4	3	14	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros
7 6 7 SEAN KINGSTON AND JUSTIN BIEBER Fenie Meenie / RCA 8 17 4 KELIY ROWLAND FEAT. DAVID GUETTA COMMANDE / Island 9 9 5 JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J 10 10 11 DIZZEE RASCAL Dirtee Disco / Dirtee Stank 11 11 6 SKEPTA RESCUE ME / 3 BEAL/ANTWIBBK 12 7 9 AGGRO SANTOS FEAT. KIMBERIY WYATT Candy / Future 13 15 4 JLS The Club Is Alive / Epic 14 18 8 USHER FEAT. NICKI MINAJ Lil Freak / Laface 15 12 7 MCLEAN Finally In Love / Asylum/Atlantic 16 19 5 WILEY FEAT. JZK & JODIE CONNORS Electric Boogaloo / Back Yard 17 NEW 1 ROLL DEEP Green Light / Relentless/Virgin 18 13 3 T.I FEAT. KERI HILSON GOT YOUR BACK / Atlantic/Grand Hustle 19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope 20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen 21 NEW 1 TINCHY STRYDER In My System / 4th & Broadway 22 20 18 TAIO CRUZ FEAT. KE\$HA DIRTY PICTURE / 4th & Broadway 23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle 24 23 21 IYAZ Solo / Reprise 25 25 17 KELIS Acapella / Interscope 26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD Times / Relentless/Virgin 27 22 9 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope 28 28 2 FRIXON Afraid / Fame City 29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	5	8	6	CIARA FEAT. LUDACRIS Ride / Laface
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11 11 6 SKEPTA Rescue Me / 3 Beat/AATWIBBK  12 7 9 AGGRO SANTOS FEAT. KIMBERIY WYATT (andy / future  13 15 4 JLS The Club is Alive / Epic  14 18 8 USHER FEAT. NICKI MINAJ Lil Freak / Laface  15 12 7 MCLEAN Finally in Love / Asylum/Atlantic  16 19 9 WILEY FEAT. JZK & JODIE CONNORS Electric Boogaloo / Back Yard  17 NEW 1 ROLL DEEP Green Light / Relentless/Virgin  18 13 2 T.I FEAT. KERI HILSON GOT YOUR BACK / Atlantic/Grand Hustle  19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry OUT / Interscope  20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / Kon Live/Geffen  21 NEW 1 TINCHY STRYDER in My System / 4th & Broadway  22 20 18 TAIO CRUZ FEAT. KE\$HA DIRTY Picture / 4th & Broadway  23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle  24 23 21 IYAZ Solo / Reprise  25 25 17 KELIS Acapella / Interscope  26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD Times / Relentless/Virgin  27 22 9 DIDDY & DIRTY MONEY FEAT. T.I. Hello GOOD Morning / Interscope  28 28 2 FRIXON Afraid / Fame City  29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	9	ç	5	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J
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18 13 2 T.I FEAT. KERI HILSON GOT YOUR BACK / Atlantic/Grand Hustle  19 14 12 TIMBALAND FEAT. JUSTIN TIMBERLAKE CARRY OUT / Interscope  20 21 3 KARDINAL OFFISHALL FEAT. AKON BODY BOUNCE / KON Live/Geffen  21 NEW 1 TINCHY STRYDER In My System / 4th & Broadway  22 20 18 TAIO CRUZ FEAT. KE\$HA DIRTY PICTURE / 4th & Broadway  23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle  24 23 21 IYAZ Solo / Reprise  25 25 17 KELIS Acapella / Interscope  26 24 17 ROLL DEEP FEAT. JODIE CONNOR GOOD TIMES / Relentless/Virgin  27 22 5 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope  28 28 2 FRIXON Afraid / Fame City  29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	16	19	5	WILEY FEAT. J2K & JODIE CONNORS Electric Boogaloo / Back Yard
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21 NEW 1 TINCHY STRYDER In My System / 4th & Broadway  22 20 18 TAIO CRUZ FEAT. KE\$HA Dirty Picture / 4th & Broadway  23 16 8 B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle  24 23 21 IYAZ Solo / Reprise  25 25 17 KELIS Acapella / Interscope  26 24 17 ROLL DEEP FEAT. JODIE CONNOR Good Times / RelentlessWirgin  27 22 5 DIDDY & DIRTY MONEY FEAT. T.I. Hello Good Morning / Interscope  28 28 2 FRIXON Afraid / Fame City  29 29 10 CHRISTINA AGUILERA NOT Myself Tonight / RCA	19	14	12	TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope
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	28	28	2	
30 26 22 JAY SEAN FEAT. SEAN PAUL/LIL JON DO YOU Remember / Cash Money/Island	29	29	10	CHRISTINA AGUILERA Not Myself Tonight / RCA
	30	26	22	

# Cool Cuts Top 20

_		_
os	ARTIST	Title

2 TIM BERG Bromance

**HURTS** Wonderful Life

4 STROMAE Alors On Dansi

MICHAEL GRAY PAUL HARRIS KID MASSIVE & SAM OBERNIK Home

RIVA STARR FEAT. NOZE I Was Drunk

ROBYN Don't Fucking Tell Me...

8 DAVID E SUGAR Party Killer

9 PIRUPA FEAT. BAZ Clarity Of Love

10 PROJECT BASSLINE The Twelfth Step

11 ANALAGUE PEOPLE IN A

DIGITAL WORLD & XPRESS 2

Playmates @ The Supermarket

12 RETRO/GRADE Moda/Pulsar

13 MERCEDES Shock Absorber

14 JAY C & FELIX BAUMGARTNER Souk

15 MYSTERY JETS Dreaming Of

Another World **16 MAGNETIC MAN FEAT. ANGELA HUNT** 

I Need Air

17 ZINC (rackhouse Vol 2

18 SIYDE Tweaker

19 BREAKBOT Baby I'm Yours

20 MOJO FILTER Vinyl Cuts EP

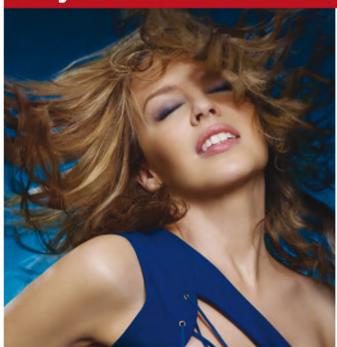




Hear the Cool Cuts chart every Thursday 4–6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe

# **Charts analysis**

# **Analysis** Alan Jones



# Kylie comeback breaks record

LAST MONDAY WAS A VERY BUSY DAY FOR DANNII MINOGUE. The

singer/actress was in labour in Melbourne, while in the UK fellow X Factor judge Cheryl Cole was being admitted to hospital, sister Kylie released a new album and X Factor graduates JLS issued a new single.

At least three of the four simultaneously occurring events have had happy endings – Cole remains very sick but Dannii gave birth to a healthy baby boy (Ethan), while Kylie and JLS both extend their run of number ones.

JLS top the singles chart for the third time with The Club Is Alive, while pop goddess Kylie secures her fifth number one album with Aphrodite, which debuts with solid first-week sales of 79,152 to dislodge Eminem's Recovery. Debuting 22 years to the week after her first album, Aphrodite is Minogue's 18th charted album, including live and hits sets. Its sales are down 3.9% on her last studio album, X, which opened and peaked at number four on sales of 82,370 in 2007. Her previous number one album, Fever, got off to a much better start in 2001, with first-week sales of 139,075.

Although only 42, Minogue is the first female solo star to have number one albums in four different decades, scoring in the Eighties with Kylie - The Album (1988) and Enjoy Yourself (1989), in the Nineties with Greatest Hits (1992) in the 2000s with Fever (2001) and in the 2010s with Aphrodite. Her span of number one albums, at 22 years, is however, less than Madonna, whose 11 albums have accrued over a period of 25 years (1984-2009) and Barbra Streisand, who scored the last of her six number ones 32 years after the first (1977-2009). Another female solo star with five number ones -Celine Dion - racked up hers in a modest seven-year span, between 1995 and 2002

Despite being relegated to number two by Aphrodite's arrival, Eminem's Recovery is still too strong for the chasing pack and sold a further 51,370 copies last week.

Meanwhile, with its third hit single Prayin' improving 36-24 (12,414 sales), Plan B's second album. The Defamation Of Strickland Banks climbs for the fourth week in a row. The album,

A	<b>Albums</b> Price comparison chart								
	ARTIST Album	Amazon	HMV	Play.com	Tesco				
1	KYUE MINOGUE Aphrodite	£7.00	£8.99	£9.99	£8.95				
2	EMINEM Recovery	£8.93	£8.99	£8.95	£8.93				
3	PLAN B The Defamation	£8.93	£5.99	£8.49	£7.00				
4	SQSSOR SISTERS Night Work	£8.95	£8.99	£8.95	£8.95				
5	AUCIA KEYS The Element Of Freedom	£4.99	£5.99	£6.99	£6.95				

# Sales statistics Last week Singles

Sales	2,835,780	1,526,304
prev week	2,704,671	1,539,086
% change	+4.8%	-0.8%

Last week	Compilations	lotal albums
Sales	348,207	1,874,511
prev week	364,774	1,903,860
% change	-4.5%	-1.5%

Year to date	Singles	Artist albums	
Sales	75,079,525	41,837,344	
vs prev year	70,249,950	42,327,093	
% change	+6.9%	-1.2%	

Year to date	Compilations	Total albums				
Sales	9,454,102	51,291,446				
vs prev year	9,105,895	53,528,896				
% change	-15 6%	-1, 2%				

Compiled from sales data by Music Week

which debuted at number one in April, has climbed 14-9-7-4-3 in the past month. It sold 23,352 copies last week, to lift its 13-week career tally to 360,870 – higher than any other 2010 album release, although six 2009 albums have sold more copies thus far this year. Plan B's last single, She Said, is the year's ninth biggest hit. The single, which spent four weeks at number three, dips 27-29 on its 15th week on the chart, with sales of 10,257 lifting its career tally to 409.726.

After debuting at number two last week, the **Scissor Sisters**' Night Work tumbles to number four (20.680 sales)

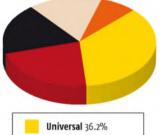
While first single I Like It suffers a 4-6 dip (44,614 sales) on its second week in the chart, **Enrique Iglesias**' new album Euphoria debuts at number six (20,066 sales), providing his fourth Top 10 success from five releases.

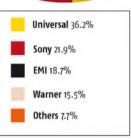
By far the biggest vocal aggregation to chart yet, **Rock Choir** enter at number 19 (7,680 sales) with Volume 1. The Guildford-based outfit – whose album includes ensemble versions of tracks such as You Can't Hurry Love (The Supremes), Walking On Broken Glass (Annie Lennox) and I Say A Little Prayer (Aretha Franklin) – has 4,500 members, of whom 1,000 reputedly sung on the album.

Also new to the Top 40 this week: Renegades by Feeder (number 16, 8,729 sales), Sky At Night by I Am Kloot (number 24, 6,161 sales) and Cherry Ghost's Beneath This Burning Shoreline (number 40, 4,407 sales).

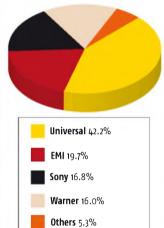
Renegades is the first of two albums by Feeder scheduled for this year, and launches their own Big Teeth label. Their first release since Silent Cry debuted at number eight on sales of 16,029 two years ago, it is their ninth chart album, six of which have made the Top 10. Feeder's former Echo labelmates I Am Kloot reached number 68 with their self-

# **ARTIST ALBUMS**





# SINGLES



titled 2003 album and number 74 with 2005's Gods And Monsters. Sky At Night far exceeds those peaks and is their first album for EMI-distributed Shepherd Moon. Bolton band **Cherry Ghost**'s only previous album, Thirst For Romance, reached number seven in 2007 and has so far sold more than 75,000 copies.

Album sales are down 1.5% weekon-week at 1,874,511 and are 14.4% below same-week 2009 sales of 2.189.781

JLS top the singles chart for the third time in less than a year, with The Club Is Alive – the introductory single from their forthcoming second album – making a convincing debut at the summit on sales of 84,283 copies. The band's self-titled debut album has sold 1,161,777 copies since its release last November, and houses their back-to-back chart-toppers Beat Again and Everybody In Love, and the number six hit One Shot. Beat Again has sold 509,153 copies, Everybody In Love 403,258 and One Shot 302,493.

The Club Is Alive is based loosely on The Sound Of Music, as written by Richard Rodgers and Oscar Hammerstein II in 1959. Two of the three other songs to debut on the Top 20 this week are also based on oldies: We No Speak Americano by Yolanda Be Cool Vs D Cup (number five, 55,687 sales) is based on 1956 song Tu Vuo Fa Americano, written by Renato Carasone and Nisa, and Eliza Doolittle's Pack Up (number 12, 31,065 sales) interpolates World War One hit Pack Up Your Troubles (In Your Old Kit Bag), which dates from 1915. Yolanda Be Cool's single was evidently brought forward from 18 July to combat the soundalike success of Marco Calliarai's cover, which dips 26-63 (3,780 sales) as a result. Eliza Doolittle's hit - her second includes uncredited male vocals from Lloyd Wade, who made it through to the finals of The X Factor in 2004

Also new to the Top 20 this week is My First Kiss by **30H!3 feat. Ke\$ha** (number seven, 38,819 sales). The track flips the credit of the two acts' previous single Blah Blah Blah, which reached number 11 in February. 30H!3 also collaborated with **Katy Perry** for the number three hit Starstrukk. Perry's follow-up to that, California Gurls (feat. Snoop Dogg) dips 1-2 this week, on sales of 72,065 copies. Also down but still increasing sales, Airplanes soars 30.1% (71,372 sales) but slips 2-3 for **B.o.B feat. Hayley Williams**.

Overall singles sales, at 2,835,780, are up 4.8% week-on-week at their highest level for 14 weeks and are 8.12% above same-week 2009 sales of 2,622,834.

# International charts coverage Alar

# American acts dominate the albums top three

FALLING FROM NUMBER ONE in

Australia, Austria, Ireland, New Zealand and Switzerland, Eminem's (pictured) Recovery remains at number one only in the US and Canada – but with excellent if declining sales across much of the globe, it is still the dominant album on the world scene, with Miley Cyrus' Can't Be Tamed and The Scissor Sisters' Night Work giving American acts a clean sweep of

the global top three.

Among British acts, rock veteran Ozzy Osbourne remains unchallenged. His new Scream album falls in Finland (3-7), Canada (4-7), New Zealand (6-10), the US (4-11), Austria (9-18), Germany (7-19), Switzerland (8-28), Australia (11-32), Japan (15-43), the Netherlands (57-64), Spain (77-78) and France (49-83). Its fortunes improve in Poland (34-3), the Czech

Source: Music Week

**Compilation chart** Top 20

**VARIOUS** (Jubland 1)

Last Artist Title / Label (Distributor)

# Charts sales

MIA Paper Planes / XL (PIAS)

**Indie albums** Top 20

Last Artist Title / Label (Distributor)

INGRID MICHAELSON Be Ok / Cabin 24 (ARV)

VAMPIRE WEEKEND A-Punk / XL (PIAS)

**EXAMPLE** Won't Go Quietly / Data/Mos (ARV)

DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)

THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)

NEW FEEDER Renegades / Big Teeth (ADA/CIN)

3 NEW MYSTERY JETS Serotonin / Rough Trade (PIAS)

VAMPIRE WEEKEND Contra / XL (PIAS)

THE NATIONAL High Violet / 4AD (PIAS)

GIGGS Let Em Ave It / XL (PIAS)

KATIE MELUA The House / Dramatico (ADA/CIN)

FAITHLESS The Dance / Nate's Tunes (Nate's Tunes)

THE TEMPER TRAP Conditions / Infectious (PIAS)

STORNOWAY Beachcomber's Windowsill / LAD (PIAS)

VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)

15 RE THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)

16 RE RODRIGO Y GABRIELA Rodrigo Y Gabriela / Ruby Works (PIAS)

MADNESS Ultimate Madness / Salvo/Union Square (SDU)

18 RE LOSTPROPHETS The Betrayed / VISIDIE NOISE (ADA/CIN)

20 NEW WAITER TROUT Common Ground / Mascot (ADA/CIN)

2 NEW TWENTY TWENTY Worlds Apart / cohort (Genepool/ARV)

TRASHMEN Surfin Bird / Charly (Snapper)

ALL TIME LOW Weightless / Hopeless (ADA/CIN

DENNIS FERRER Hey Hey / Defected (ADA/(IN)

GYPTIAN Hold YOU / Greensleeves (ADA/CIN) 10 RE RADICAL FACE Welcome Home Son / Max (Sae Ishark SRD)

INGRID MICHAELSON Be OK / Cabin 24 (Absolute ARV)

**Indie singles breakers** Top 10

GROOVE ARMADA Black Light / Work It/Cooking Vinyl (ADA/CIN)

NEW FRANK SIDEBOTTOM Guess Who's Been On Match Of The Day / Cherry Red (Plastic Head)

NEW SCALBY SCHOOL STAFF & STUDENTS Somewhere Over The Rainbow/Wonderful / Scalby (Scalby)

ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (Hot)

THE XX XX / Young Turks (P.AS)

17 RE

18 20

19 16

20 11

6

8

9

10

**11** 10

12 11

14 12

**17** 16



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### **Indie singles** Top 20 **EXAMPLE** Kickstarts / Da 2 DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS) MARCO CALLIARI We No Speak Americano / Tycoon (Tycoon) THE TEMPER TRAP Sweet Disposition / Infectious (PIAS) NEW ASH Instinct / Atomic Heart (ADA/CIN) 6 NEW FRANK SIDEBOTTOM Guess Who's Been On Match Of The Day / Cherry Red (P) **EXAMPLE** Won't Go Quietly / Data/Mos (ARV) 8 NEW TWENTY TWENTY Worlds Apart / Cohort (Gene ARV) **EXAMPLE** Watch The Sun Come Up / Data/MoS (ARV) 10 NEW WILEY FEAT. J2K & JODIE CONNORS Electric Boogaloo (Find A Way) / Back Yard (PIAS) 11 NEW SCALBY SCHOOL STAFF & STUDENTS Somewhere Over The Rainbow/Wonderful / scalby (Scalby) DIZZEE RASCAL FEAT. ARMAND VAN HELDEN BONKERS / Dirtee Stank (PIAS) 12 13 DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS) 13 10 14 RE TRASHMEN Surfin Bird / (harly (Snapper) 15 RE ALL TIME LOW Weightless / Hopeless (ADA/CIN ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)

SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)

2	3	VARIOUS Anthems R&B / MOS/UMTV (ARV)
3	2	VARIOUS Essential R&B – Summer 2010 / Rhino/Sony (ARV)
4	4	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
5	5	VARIOUS Dreamboats And Petticoats − Summer / EMITVIUMTV (ARV)
6	9	OST The Twilight Saga – Eclipse / Atlantic (CIN)
7	8	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
8	7	VARIOUS R&B Clubland / AATW/Sony/UMTV (ARV)
9	6	VARIOUS Chilled Acoustic / EMI TVIMOS (E)
10	14	VARIOUS The Old Grey Whistle Test ✓ Rhino (CIN)
11	11	VARIOUS Wondrous Stories ✓ EMI TV/UMTV (ARV)
112	17	VARIOUS Dance Party 2010 / Sony Music/UMTV (ARV)
13	10	VARIOUS Clubbers Guide Summer 2010 / Ministry (ARV)
14	HEW	VARIOUS Cream Ibiza – Eddie Halliwell & Sander / New State (AM)
15	13	VARIOUS Bass In Yer Face / EMI TWRhino (E)
16	15	VARIOUS Always A Woman / Universal TV (ARV)
17	12	VARIOUS Time To Say Goodbye / Decca (ARV)
18	NEW	VARIOUS Hospitality Drum & Bass 2010 / Hospital (SRD)
19	18	VARIOUS 101 Barbecue Songs / EMI TV/Sony Music (ARV)
20	16	VARIOUS Big Tunes - Destination Dance / Dance Nation (18()

13	10	VARIOUS Clubbers Guide Summer 2010 / Ministry (ARV)
14	HEW	VARIOUS Cream Ibiza – Eddie Halliwell & Sander / New State (AM)
15	13	VARIOUS Bass In Yer Face / EMI TV/Rhino (E)
16	15	VARIOUS Always A Woman / Universal TV (ARV)
17	12	VARIOUS Time To Say Goodbye / Decca (ARV)
18	NEW	VARIOUS Hospitality Drum & Bass 2010 / Hospital (SRD)
19	18	VARIOUS 101 Barbecue Songs / EMI TV/Sony Music (ARV)
20	16	VARIOUS Big Tunes - Destination Dance / Dance Nation (TBC)
Ro	ock	albums Top 10
This	Last	Artist Title / Label
1	NEW	FEEDER Renegades / Big Teeth (ADA/CIM)
2	1	MUSE The Resistance / Helium 3/Warner Bros (CIM)
3	2	ACIDC Iron Man 2 OST / (olumbia (ARV)
4	3	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
5	5	FOO FIGHTERS Greatest Hits / RCA (ARV)
6	10	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
7	9	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	4	OZZY OSBOURNE Scream / Epic (ARV)
9	7	SLASH Slash / Roadrunner (ADA/CIN)
10	Ĝ	MUSE Absolution / East West (CIN)

### Jazz & blues albums Top 10 GIENN MILIER The Ver 2 ROYAL AIR FORCE SQUADRONAIRES In The Mood: The Glenn Miller Songbook / Decca (ARV) MICHAEL BUBLE Call Me Irresponsible / 143/Raprise (CN) 3 MICHAEL BUBLE It's Time / 143/Reprise (CIN) 4 SEASICK STEVE Man From Another Time / Atlantic (CIN) SADE The Best Of / Epic (ARV) SEASICK STEVE | Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN) MICHAEL BUBLE Michael Buble / 143/Reprise (CIN) GLENN MILLER The Collection / The Red Box (SDU)

# SEASICK STEVE Songs For Elisabeth / Atlantic (CIN) io online for more chart data Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts www.musicweek.com

# Llones

5

8



Republic (5-4) and Flanders (99-79) while it is a new entry in Sweden (number three), Greece (seven on the international artists' chart).

Russia (seven), Denmark (18), Italy, (29), Wallonia (49) and Mexico (60) In America, Mumford & Son's Sigh No More darts 87-67 on its 15th frame. The set is being helped by airplay for Little Lion Man, which advances 47-42 on the Rock Songs chart and 26-24 on the Alternative Songs chart. The album also holds at number two in Ireland and climbs in Flanders (24-17), The Netherlands (25-20), Australia (36-30) and Canada (52-49), although only the Canadian position is a new peak.

Muse's The Resistance enjoyed a massive resurgence in the UK last week, following the band's

Glastonbury performance. The Glastonbury effect rippled as far as Ireland - where BBC TV is widely available - prompting the album to jump 80-27. Nevertheless, it remains a huge success around the world, and has been most successful in France. Although it spent only one week at number one there, it has never dropped lower than number 17 in a 41 week run on the chart. Some 33 of those weeks have been spent in the Top 10, three of them at number two. The album holds at number six there this week

This column claims Kylie

Minogue as one of our own, as she has been UK-based for more than 20 years and is of British origin. Her new album, Aphrodite, becomes her fifth number one domestically this week, and is sure to enjoy overseas success. It's already off and running in Spain (number three) and Japan (41).

Plan B's The Defamation Of Strickland Banks has also achieved a modicum of success outside the UK, reaching number nine in Ireland, 21 in Denmark, 23 in France. This week, it advances 95-87 in Switzerland, while debuting in Flanders (89) and Wallonia (94).

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# ts 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



	last wk	Wks in chart	Artist Title Label / Catalogue number (Distributor) (Produce) Publisher (Wite)		Thīs wk	læst wk	Wks in	Artist Title Label / Catalogue ( (Producer) Publisher (Writer)
	New		JLS The Club Is Alive Epic 88697714762 (ARV)	HIGHEST A			19	TINIE TEMPAH Pass Out
	1	3	(Mac) EMI/Williamson/Imagem/Oh Suki/Stage Three/Rokstone/Peermusic (Rodgers/Hammerstein/Kotecha/Frampton/Mac)  KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin VSCDT2013 (E)	NEW ENTRY	40	15	5	(Labrinth/Da Digglar) Stellar/EM SHOUT FOR ENGLAND I
3	2	6	(Dr. Luke/Martin/Blanco) Universal/EMI/Kobald/When I'm Rich (Perry/Gottwald/Martin/Levin/McKee/Broadus/Wilson/Love)  B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle CATC0160096268 (CIN)	SALES INCREASE	41	37	3	(Hedges/DetnoniBut er) Notting H IIIEMIIKoba BIG BOI Shutterbugg M
	6	3	(Alex Da kidifrank E) Universal/W8/Ham Squad/Shady/J Franks/l/Gnetics and One Love (Simmons/Franks/Grant/Dussolliet/Sommers)  EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV)	SALES INCREASE	42	29	.4	(Storchißig Boi) EMI/Warner Chappelli ROBYN Dancing On My
	New		(Alex Da Kid) Universal (Mathers/Grant/Hafferman)  YOLANDA BE COOL & DCUP We No Speak Americano Sweat II OULJAATW (ATC0163883120 (ARV)	INCREASE	43	39	7	(Berger/Robyn) Universal (Robyn IYAZ SOIO Reprise (AICO158
5	4	2	(Martinez/Peterson) Universal (Peterson/Martinez/Maclennan/Carosone/Salerno)  ENRIQUE IGLESIAS FEAT. PITBULL   Like  t interscope 2744795 (ARV)		44	58	3 7	(Rotem) Universal/EMI/Scny ATV
	New		(RedOne) Kobalt/Universal/Sony ATV/ELP/CL (Khayat/I/glesias/Richie/Perez)  30H!3 FEAT. KE\$HA My First Kiss Asylum/Photo Finish/Atlantic PFpoocD (CIN)		45	-40	13	(Vig/Muse) Warner Chappell (Be KERI HILSON   Like Inter
	7	9	(Dr. Luke/Blanco/30H3) EMI/Kobalt (Gottwald/Levin/Foreman/Motte)  LADY GAGA Alejandro Interscope 2744123 (ARV)				32	(Jost/Grubert) EMI/Universal (Jost LADY GAGA FEAT. BEY)
)	3	-4	(RedOne/Lady Gage) Sony ATV (Germanotta/Khayat) <b>KYLIE MINOGUE</b> All The LOVERS Parlophone CDRS6817 (E)		47	-41	7	(Jerkins) Sony ATV/EMI (German DIZZEE RASCAL Dirtee [
.0	13	-1	(Elict) Sony ATV (Effort/STILVEII)  EXAMPLE Kickstarts Data/Mos DATAZ30CDX (ARV)		48	34	3	(Cage) Sony ATV/Notting Hill/Spir DIDDY & DIRTY MONEY
1		5	(Sub Focus) Universal Place Groove (GleaverDouwma)  KELLY ROWLAND FEAT. DAVID GUETTA (Ommander Island (ATC)16::266806 (ARV)		_	Nev		(Danja) EMI/Sony ATV/Kobalt/Wa
	New		(loverGuetta) EMINVhat A Publishing/foray/ID Plu' sri (Guetta/love/vee)  ELIZA DOOLITTLE Pack Up Parlophone R6808 (E)			52		(Green) EMI (Strice)
			(Prime) EMIJIIniversal/Sony ATV/Mullet (Doolittle/Prime/Woodcock/Powell/Asaf)					JOURNEY Don't Stop Be (Elson/Stone) (Q/Sony ATV (Caln/)
	15		K'NAAN Wavin' Flag A&M 2733657 (ARV) (Kerry Brothers JriMars) Bug/Sony ATV/EMI (Warsame/Hernande/Hawrence)			Nev		FLORENCE + THE MACH (Epworth) Universal (Welch/Sur
	10		EMINEM NOT Afraid Interscope 2742783 (ARV) (Boi inde/Evans/Burnett/Eminem) Universel/Scny Afv/Restor/Nueve/CC (Mathers/Restor/Samuels/Evans/Burnett)		52	50	29	ALICIA KEYS Empire Sta (Shux/Keys) EMI/Global Talent/O
	11		TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone (DR6814 (:) (Labrinth/Da Digglar) Stellar/EMI (Okogwul/KKenzie/Williams)		53	5-4	56	BLACK EYED PEAS   Got (Guetta) Cherry Lane/EMI/Squar
.6	11	5	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO GETÜN' ÖVER YOU PCSITIVANIrgin CATCO (Guetta/Sindies/WeelRiesteier): MilluniversaliSquare Rivolii/Cherry Lane/Globali/C (Guetta/Sindies/Weilis/Riesterer/Weel/ergason/Wilhelm/.		54	51	17	JUSTIN BIEBER FEAT. LI (Stewart/The-Dream) Universal/
7	12	3	SCISSOR SISTERS Fire With Fire Polydor 2743011 (ARV) (Price/Scissor Sisters) EMI/Elodine/Watner Chappell (Hoffman/Price/Sellards)		55	53	13	KELIS Acapella Interscope (Guetta) Universal/EMI/Cherry Li
8	16	17	JASON DERULO RIdin' Solo Beluga Heights/Warner Brcs (ATC0163781716 (CIN) (Rotem) Universe USony ATV (Destroule aufRotem)		56	57	13	PROFESSOR GREEN FEA
9	1=4	2	SKEPTA Rescue Me 3 Beat/AATW/BBK (DGIDB:1415 (ARV) (Agent X/Shawdire) EMIlliniverset (Skepte/Bonnick/Price/Renshaw)		57	46	11	ROLL DEEP FEAT. JODIE (Dawood & Preston) EMI/Unive
0	17	16	USHER FEAT. WILL.I.AM OMG LaFace (ATCD:59525250 (ARV) (will.l.am) therry tane (Adams)		58	56	15	SCOUTING FOR GIRLS T (Green) EMI (Strice)
1	21	9	EDVVARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Beat Blue/AATW CXGLOBE1346 (Absolute ARV)		59	55	37	LADY GAGA Bad Roma
2	18	В	(Marian) EMI (Mayeriliguiline)  B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle A10352CD (CIN)		60	42	10	(RedOne) Sony ATV (Germanotta  FYFE DANGERFIELD Sho
3	19	13	(The Smeezingtons) Universel/EMI/Bug (Silmmons/Mers/Lewrence/Levine)  ALICIA KEYS Try Sleeping With A Broken Heart J (ACC0156023878 (ARV)		61	38	6	(Dangerfield/Ingram) EMI (Inel) MILEY CYRUS (an't Be
4	36	3	(Bhasker) EMIrSony ATV (KeysiBhaskeriReynolds)  PLAN B Prayin' 679/Atlantic CATCO163709160 (CIN)	+50% SALES INCREASE	62	49	19	(Rock Mafia) EMI/Sony ATV/Dow  DAVID GUETTA FEAT. K
:5	25	5	(Epworth) Pure Groove/Universal (Drew)  SHAKIRA FEAT. FRESHLYGROUND Waka Waka (This Time For Africa) Epic CATCO162305547 (ARV)	SALES 0	63	26	3	(Guetta/Riesterer) Kobalt/Elsie's  MARCO CALLIARI We No
6	20	9	(Shakira/Hill) EMI/Caramel House/Ensign/Rodeoman (Shakira/Hill/Koji/die/Victor/Paul)  SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA (ATC0159529292 (ARV)	INCREASE	64	72	30	(Calliari) Universal (Salerno/Caro THE TEMPER TRAP SWE
7	22	1.2	(Blanch) Sony ATVIKobali/Universal/CC (Anderson/Bieber/Battey/Battey/Blanco/Palacios/(Jark)  RIHANNA Te Ámo Def Jam USUM70312379 (ARV)			Nev		(Abbīss) Imagem (Sīllīto/Manda <b>ASH</b> Instinct Atomic Heart
8	30	13	(StarGate/Eriksen) EMI/Universal/Fauntleroy/Underdog West/Almo/Annarhi (Fauntleroy/Eriksen/Hermansen/Fenty)  TRAIN Hey, Soul Sister Columbia 88697692092 (ARV)			Nev		(Wheeler) Atomic Heart (Wheeler
	27		(Terefe & Espionage) PitimoniEMWisellar (Ulnd/Bjoerklund/Monahan)  PLAN B She Said 673/Atlantic 673172CD (CIN)	SALES INCREASE			20	(tbc) tbc (tbc)  JASON DERULO In My H
		1.5	CircuMcKewaniAppepoulay) Pure Groovelliniverset (Orew)  ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco 88697686132 (ARV)					(Rotem) UniversaliSony ATWBel
			(Biancaniello/Watters/Jonsin/Love) Universal/Sony ATV/EMI/Ricc/Foray/Jimipub/Breakthrough Creations (Love/SchefferWatte	rs/Biancaniello)	_		15	MUMFORD & SONS The (Dravs) Universal (Mumforc)
		10	KE\$HA YOUR LOVE IS MY DRUG RCA CATCO161840256 (ARV) (Dr Luker/Blanco) Sony AfVikiohabil/CC (Sebert/Coleman/Sebert)				25	RIHANNA Rude Boy De (StarGate/Swire/Riddick) EMI/Ch
	New		KELIS 4th July (FireWorks) Interscope 7745459 (ARV) (Ieray) IIniversal/Cherry Lane/Clibc (Rogers/Kouamelleray/Prieste/Munson)				15	(The Fearless) Universal/Pure Gr
3	New		LEE RYAN   Am Who   Am Geffen 2743882 (ARV) (TeyloriSmīth) Sony ATVIPhresed Offferently/Reverb (HartmaniBharadīa)		71	65	43	(Hugall) Truelove/Intersong (Ste
4	28	10	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy Future (ATC0160357927 (ARV)  Quizz & Larossi) Universal/Frontline/IQ/Josef Svedlund/Pop Notch (Larossi)Romdhane/Hansen/Santos)		72	Nev	v	(tbc) tbc (tbc)
5	31	13	PIXIE LOTT TUTN It Up Mercury (ATCO161815533 (ARV) (Jebergitutfather) Sony ATWWarner ChappelliShapiro Bernstein&Coltc (Lott/Cunningham/JebergiHansen)		73	-4-4	5	DAN BALAN (hica Born (Balan/Bertolini/Chirincius) Loc
6	-13	-1	DRAKE Find Your Love Cash Money/Island (ATC0161957128 (ARV) (West/Bhasker) Sony ATVEMI/PleaseGimmeMyPublishing(CC (Graham/West/Bhasker/Reynolds)	+50% SALES INCREASE	74	61	27	FLORENCE + THE MACH (Ford/Summers) Universal/Golds
37	33	-4	JUSTIN BIEBER Somebody To Love Def Jam (AT(0162266333 (ARV) (StereotypesHarrell) Warner (heppellisony ATV/Universit/Stage Three/Please Enjoy The Music (Yip/Reeves/Romulus/Bright/		75	Nev	٧	CIARA FEAT. LUDACRIS (Stewart/Harrell) EMI/IIIniversalV
38	32	7	N=DIBZ FEAT. BODYROX WE Dance On AATWUMNIV CATCOLOGY CAROL (ARV)  (Per millindges/Clmw) Notting Hill/Vertigolismy ANY (Contoxt vlos/Rewsond/Contoxt vlos/Re per so/Bridges/Per milliow)	200.1	_			

ie number (Distributor) Ut Paricphone R6805 (E) EMI/CC (Labrinth/Tinie Tempah/Williams) FEAT. DIZZEE RASCAL & JAMES CORDEN Shout Syce 88697750292 (ARV) obalt/Calflag/Eacks/Universal imagem/Royalty/IQ (Creabal/Stanley/Withers/Riley/Vick III/Stewart/Hannibal/Walters/Millisters/Millisters/Acceptar) Mercury (ATCO161682827 (ARV) ell/Sony ATV/Science LabiBlackflower (Patton/Storchulewis/Carmouche/Hooper/Romeo/Wheeler/Law/Frank/Murphy) ly OWN Konichiwa (ATCO161853139 (ARV) yn/Berger) 58422554 (CIN) TVI Bugice (Rotemile w stlackson/Harris/Lesrculeaux/Rigotiones) ollision (Love Is Forever) Helium 3/Warner CATC0162093145 (CIN) lerscepe USUV70903383 (ARV) Jost/Grubert) YONCE Telephone Interscepe 2734706 (ARV) notta/Jerkins/Daniels/Franklin/Knowles) Disco Dirtee Stank (ATC0162241506 (PIAS) pirit Two/Over The Raint.cw (Milk/Detnon/Cage/Pearce/Cavis/English/Fay) EY FEAT. T.I. Hello Good Morning Interscope CAT(0163117913 (ARV)
Warner Chappell/Crown Club/Grand Hustle/Foray (Love/Hills/Araica/Harris) Famous Epic (ATC0160711991 (ARV) Believin' (olumbia USSM18100116 (ARV) SALES INCREASE (Perry/Schon) CHINE Cosmic Love Island 2744952 (ARV) tate Of Mind Part II J (ATCO157951829 (ARV) t/CC/IO (Keys/Shux/Carter/Sewell-Ulepic/Hunte/Keyes/Robinson) otta Feeling Interscope (ATCO151960369 (ARV) 🖈 SALES INCREASE re Rivoli/RisteriShapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Riesterer) LUDACRIS Baby Def Jam (ATC0158297014 (ARV) pe 2740345 (ARV) SALES INCREASE Lane/Janice Combs/Yoga/Square Rivoli/Issv & Nemo Tunes (Rogers/Riddick/Baptiste/Guetta) EAT. ED DREWETT | Need You Tonight Virgin VSCDT2010 (E) SALES INCREASE o Star (Manderson/Farr ss/Hutchence/Moore/Bergarry) IIE CONNOR Good Times Relentless/Virgin RELCD66 (E) wersal/CC (Dawocc/Pieston/Connor/Kelly/Cowie/Williams/All/Al.) This Ain't A Love Song Epic 88697632852 (ARV) ance Interscope 2726752 (ARV) he's Always A Woman Geffen CATCO162552847 (ARV) e Tamed Hollywood-Polydor Dooo629332 (ARV) ntown/Various (Cyrus/Armato/James/Pompetzki/Neumann) KID CUDI Memories Positiva/Virgin (ATC0159563693 (F) 's Baby Bcy/Square Rivoli/Present Time (Guetta/Riesterer/Mescuci) No Speak Americano Tycoon CAT641000033 (Tycoon) rosone/Hancley/MacLennan/Stanley) veet Disposition Infectious INFECT103S (PIAS) = SALES 1NCREASE dagi) art ATOMO22 (ADA (IN) Guess Who's Been On Match Of The Day (herry Red (ATCO164152099 (PH) Head Beluga Heights/Warner Brcs (ATCO155787538 (CIN) ieluga Heights/Irving/Studio Besst/Warner Tamerlane (Kelly/Kotem/Testrouleaux) SALES INCREASE he Cave Island 2733942 (ARV) lef Jam (ATCO159795669 (ARV) hrysalis/Peermusic/CC (Riddick/Hermansen/Dean/Swire/Fenty/Eriksen) Quietly Data/MoS DATA226CDX (ARV) Groove/Metrophonic/Carnaby (Gleave/Smith/Lendrum) CHINE You Got The Love Island 2726059 (ARV) evens/Bellamy/Harris/Truelove) rlds Apart Cohort CHTMCDoog (GenegocijaRV) MD AATW CATCO163580642 (ARV) nop (Balan/Gibson) CHINE Dog Days Are Over Island 2736273 (ARV) Idzeal (WelchuSummers) S Ride laFace CATCO162114237 (ARV) | Warner ChappelliRcyalty/2c82/FZE/Ludacris (Harris/Nash/Stewart/Bridges)

Ath July (Fireworks) 32 Acapella 55 Airplanes 3 Alejandro 8 All Night Long 30 All The Lovers 9 Baby 54 Bad Romance 59 California Gurls 2 Can't Be Tamed 61 Commander 1

Cosmic Love 51 Dancing On My Own 42 Dirtee Disco 47 Dog Days Are Over 74 Don't Stop Believin' 50 Eenie Meenie 26 Empire State Of Mind Part II 52 Famous 49 Find Your Love 36 Fire With Fire 17 Frisky 15 Gettin' Over You 16

Good Times 57 Guess Who's Been On Match Of The Day 66 Hello Good Morning 48 Hey, Soul Sister 28 I Am Who I Am 33 I Gotta Feeling 53 I Like 45 I Like It 6 I Need You Tonight 56 In My Head 67 Instinct 65 Kickstarts 10

love The Way You Lie 4 Memories 62 My First Kiss 7 Neutron Star Collision (Love Is Forever) 44 Not Afraid 14 Nothin' On You 22 OMG 20 Pack Up 12 Pass Out 39 Prayin' 24 Rescue Me 19

Ridin' Solo 18 Rude Boy 69 She Said 29 She's Always A Woman Shout 40 Shutterbugg 41 Solo 43 Somebody To Love 37 Stereo Love 2 Sweet Disposition 64
Te Amo 27
Telephone 46

The Cave 68 The Club Is Alive 1
This Ain't A Love Song Try Sleeping With A Broken Heart 23 Turn It Up 35 Waka Waka (This Time For Africa) 25 Wavin' Flag 13 We Dance On 38 We No Speak Americano 5

Americano 63 Won't Go Quietly 70 Worlds Apart 72

We No Speak

You Got The Love 71

Your Love Is My Drug 31

r Platinum (600,000) Gcld (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



wk ch	_	(Proc use)  KYLIE MINOGUE Aphrodite Parlophone 6429032 (E)	w w		chart	
		(Eliot/Price/Culfather/Wallevik/Davidsen/Sharpe/Secon/Starsmith/Nervo/Nervo/FT Smith/Chatterley/Pallot/Harris/Ingrosso/Lidehall/Gabriel/Fjordheim)			3 13	SCOUTING FOR GIRLS Everybody Wants To Be On Tv Epic 88697634362 (ARV) SALES (Green)
1 3		EMINEM Recovery Interscope 2739452 (ARV) (Just Blazer) KhaliliMr. Pouter/Gune/Gune/Gilbert/Eminem/Haymer3on ida/Evanus/Jurnett/John/Infligeneid*) r. Dir/Jiongers/Alex Da Kid/Havor/Magnedc7)	4	O Ne	w	CHERRY GHOST Beneath This Burning Shoreline Heavenly HVNLP79CD (E) (Austin/Cherry Ghost)
4 1		PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) ★  Orew/Epworth/Apparoulay/McEwan)  SALES INCREASE	4	1 26	5 31	BILLY JOEL Piano Man - The Very Best Of Columbia 82876817372 (ARV) ★ (Ramone/Stewart/Joell/Jones)
2 2		SCISSOR SISTERS Night Work Polydor 2738110 (ARV) (Price/Scissor Sisters)	4	<b>2</b> Ne	w	MYSTERY JETS Serotonin Rough Trade RTRADCD551 (PIAS) (Thomas)
3 3		ALICIA KEYS The Element Of Freedom J 88697465712 (ARV) (BhasterikeysBrothers/Godd/Swizz Beetz/Shux)	4	3 39	35	BIFFY CLYRO Only Revolutions 14th Floor 5186561452 (CIN) ★ (GG Garth/Biffy Clyro)
New		ENRIQUE IGLESIAS Euphoria Interscope 2743564 (ARV) (Rac Ona/Daylon/Paucar/DJ Nestyt/Victor)	4	4 35	5 11	USHER Raymond Vs Raymond Laface 88697638892 (ARV)
7 7	18	(RedOne) Respondent in the Fame Interscope 1791397 (ARV) 4★ ★ (RedOne)	4	<b>5</b> 45	5 38	(Various)  ALEXANDRA BURKE Övercome syco 88697460232 (ARV) ★
5 4	1	OASIS Time Flies: 1994 - 2009 Big Brother 88697722662 (PIAS)	4	<b>6</b> 38	3 19	(The Phantom Boyz/Star Gate/Ne-Yo/Red One / Biancaniello / Watters/Jonsin/Love/Element / Wilkins/Step/Booker/Kennedy/Quiz&Lacsss)  ELLIE GOULDING Lights Polydor 2732799 (ARV)
8 4		(Oasis/Coyle/Morris/Stent/Sardy/Gallagher)  MUMFORD & SONS Sigh No More Island 2722538 (ARV) ★	4	7 57	7 18	(FT Smith/Starsmith/FrankMusic)  THE XX XX Young Turks YT031CD (PIAS) ●  SALES
0 9 3		(Dravs) <b>EXAMPLE</b> Won't Go Quietly Data/Mos DATA(Du6 (ARV)	4	8 29	9.6	IHE XX XX Young Turks YT031CD (PIAS) SALES (Smith/Mcdonald)  SALES (Smith/Mcdonald)  SALES (Smith/Mcdonald)  JACK JOHNSON To The Sea Brushfire/Island 2738288 (ARV)
<b>1</b> 31 9		(The Fearless/Hairis/Cole/Yttling/smith/Ishi/Clarke/Jen/ans/Supfocus/Chase & Status/More/Diaplo/Walder/Stewart/Wwe/Herv?/ Benga/The Wide boys/Falke/Favershair	)		5 39	(Johnson(CarranzaiPodlewski/Topc)(Gill))  DIZZEE RASCAL Tongue N (heek Dirtee Stank 125TANKoo7 (PIAS) ★
<b>2</b> 10 2		KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★  •>50% SALES (>±tragfia/King)  DAVID GUETTA One Love Positiva/Nirgin 64,01220 (£) ●	-			(Van Heiden/LaCrate/Harrfs/Cage/Shy FX/Dizzee Rascal/Foctsie/Tiesto)
		(Guetta)			5 33	JAY-Z Blueprint III Roc Nation 7567895773 (CIN) ★ (Carter/West/NoIDUnay/Hunte/Shux/The Incredibles/Swizz Beatz/Timbaland/Jroc/Neptunes)
<b>3</b> 11 3		MICHAEL BUBLE (razy Love 143/Reprise 9362497077 (CIN) 5*  (Fost-#RanderGaticalChaing)	5	1 28	3 6	ROYAL AIR FORCE SQUADRONAIRES In The Mood: The Glenn Miller Songbook Decca 2736453 (ARV) (Cohen)
<b>4</b> 17 2		JUSTIN BIEBER My World Def Jam 2725523 (ARV) 🖈 (Bieber/Corron/Stewar/JHarrell/O'Mle/Oitry Swift/Waynne/Lewis/Muhammad/Hamilton/Shin/Pretti Boi Fresh/OJ Frank E/Malling) INCREASE	5	2 40	20	VAMPIRE WEEKEND Contra XL XLCD429 (PIAS) (Batinangiii)
<b>5</b> 14 5	3	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 3*  (Epworthif ord/mackie/liugali/White)	5	3 68	9	LADY GAGA The Remix Interscope 2740468 (ARV) (RecOne/Deewaan/Kierszenbaum)  SALES (RecOne/Deewaan/Kierszenbaum)
6 New		FEEDER Renegades Big Teeth 3TMCDoo4 (ESS) (Micholas)	5	4 42	2 57	MUSE Black Holes & Revelations Helium 3/warner Bros 2564635092 (CIN) 2* (fostey/Muse)
<b>7</b> 25 1		JASON DERULO JASON DERUIO Beluga Heights/Warmer 3ros 9362496732 (CIN) ■ SALES (Rotem) INCREASE	5	<b>5</b> 5:	1 17	GLEE CAST Glee - The Music - Season One - Vol 2 Epic 88697617052 (ARV)
<b>8</b> 18 5	8	PAOLO NUTINI Sunny Side Up Atlantic 256469037 (CIN) 4★ (Nutini/Jones)	5	<b>6</b> 60	) 4	(Ancers/Astroin/Murphy)  KASABIAN The Albums Columbia 88697736672 (ARV)  (Kasabian/Abbiss/Lee/Nakamura/Pizzorno/Dan The Automator)  NKCREASE
9 New		ROCK CHOIR Rock Choir Vol Decca 2718552 (ARV)	5	<b>7</b> Re	-entry	AMY MACDONALD A Curious Thing Mercury 2731140 (ARV)
<b>0</b> 13 3	18	(Patrick)  MUSE The Resistance Helium 3/Warner Bros 2564686547 (CIN)    ▼	5	8 46	5 7	(Wilkinson)  KATIE MELUA The House Dramatico DRAMCDoo61 (ADA/CIN)
<b>1</b> 12 1	.8	(Muse)  GORILLAZ Plastic Beach Pariophone 6261662 (E) ■	- 5	9 47	7 8	(urbit)  FAITHLESS The Dance Nate's Tunes LIB98CD (Nate's Tunes)
<b>2</b> 6 5	7	(Gorillaz) <b>BLACK EYED PEAS</b> The E.N.D. Interscope 2707969 (ARV) 4★	6	O Ne	·w	(Rollo/Sixter Bliss)  CRAIG OGDEN The Guitarist classic FM CFMD14 (ARV)
<b>3</b> 20 1		(Guatta/Harris/Board/Apl.de.ap/DJ Replay)  AC/DC Iron Man 2 OST (clumbia 88697609522 (ARV)		1 44		(tbc)  STEVE WINWOOD Revolutions — The Very Best Of Steve Winwood Island 5327517 (ARV)
4 New		(LangerVanca/YoungIA(DC/Fairbairn/O'Brien)  I AM KLOOT Sky At Night Shepherd Moon/EMI SMou4 (E)		2 52		(Blackwell/Miller/Winwood/Titelman/Somerset)
<b>5</b> 23 7		(GarwayPotter)  GLEE CAST Glee – The Music – Vol 3 – Showstoppers Epic 88697720932 (ARV)	_			KE\$HA Animal RCA 8869764ρ462 (ARV) (or Luke/Blanco/Martia/Gamsoa/Sheliback/Neville/Kurstin/Cruz/FT Smith)
		(Anders/Astrom/Murphy)		<b>3</b> 4:		OZZY OSBOURNE SCREAM Epic 88697361132 (ARV) (IsbournelChurkolChurkolLudwig)
<b>6</b> 30 7		PENDULUM Immersion Warner Brothers 2564680916 (CIN) ● (swire/McGrillen)	6	4 Re	-entry	PAOLO NUTINI These Streets Atlantic 094634 (CIN) 1 **
<b>7</b> 16 2		STEVIE WONDER The Definitive Collection Motown/Island o665022 (ARV) ● ★ (Weiger/Moskow/Various)	6	<b>5</b> 63	3 28	FOO FIGHTERS Greatest Hits rca 88697369211 (ARV) (Jones/Norton/Resper/Reskulinerz/Vig)
<b>8</b> 33 3		RIHANNA Rated R Def Iam 2725990 (ARV) * (Chase & Status/Stargate/Stewart/Riddle/Urlarmony/Na-York/Ennacy/Will.L.Am/Free School/Eriksen/Timberlake/Knox/Harrison)	6	6 65	5 35	PALOMA FAITH DO YOU Want The Truth Or Something Beautiful Epic 88697543552 (ARV)   (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Mart/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon) INCREASE
9 27 4		PIXIE LOTT Turn It Up Mercury 2700146 (ARV)   (FT Smith/HaugerThornalley/Kurstin/Gad/Jeberg/Tizzo/RedOne/Laubscher/Cutfather)	6	7 53	3 58	WHITNEY HOUSTON The Ultimate Collection Arista 88697177012 (ARV) ★ Narious)
0 22 7	'3	MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 6★ (Jones/Jackson/Various)	6	8 43	3 3	LISSIE Catching A Tiger Columbia 88697672602 (ARV)
<b>1</b> 24 6	)	GLENN MILLER The Very Best Of Sony RCA 88697691622 (ARV)	6	9 55	5 80	(Wag/Reynolds/EmeryHackourt)  PINK Funhouse Laface 88697406492 (ARV) 3★
<b>2</b> 19 3	3	(feldman) MILEY CYRUS Can't Be Tamed Hollywood-Polydor Dooo629600 (ARV)	7	0 58	3 86	(Various)  BEYONCÉ   Am Sasha Fierce Columbia 88697194922 (ARV) 4★
<b>3</b> 37 2		(Shanks/Rock MafialKaranglu/PoinpetzkiiNZA)  GLEE CAST Glee – The Music – Season One – Vol 1 Epic 88697540902 (ARV) ★	_		-entry	(Gad/Tedder/The Dream/Stangate/Stewart/Vc rious)  DIANA VICKERS Songs From The Tainted Cherry Tree RCA 88697653682 (ARV)
<b>4</b> 21 4		(Anders/Astrom/Murphy)  GLEE CAST Glee – The Music Journey To Regionals Epic 886977-878: (ARV)	_		4 16	(SpencedSigsworth/Braide/thetterley/Pellod/Stersmith/Hynes)  MARINA AND THE DIAMONDS Farmily Jewels 679 2564683623 (CIN)     ◆
<b>5</b> 59		(Anders/Astrom/Murphy)  ILS JIS Epic 88697564572 (ARV) 4* *				(Howe/Stannard/Gabriel/Starsmith/Kurstin/Howes)
		(Mac/Rotem/Hector/FT Smith/Cruz/Jeberg&Cutfather/Metrophonic/Deekay/Soulshock/Karlin)	_	3 67		BOMBAY BICYCLE (LUB   Had The Blues, But   Shook Them Loose Island 2711067 (ARV) (Abbits)
<b>6</b> 49 4		B.O.B B.O.B Presents The Adventures Of Bobby Ray Rebei Rock Ent/Atlantic/Grand Hustle 7567891848 (IN) (8. o. B/The Smeezingtons/Alex Da kid/Frank E/Kuttah/Dr Luke/The Knux/T.I. & UI (JEminem/Resto)		<b>4</b> 66		KASABIAN West Ryder Pauper Lunatic Asylum Columbia 88697518312 (ARV) 2★ (Fizzarna/Dan the Automator)
<b>7</b> 32 3		CHERYL COLE 3 Words Fascination 2721459 (ARV) **  (will.i.am/Sylence/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)	7	5 Re	-entry	ROD STEWART Some Guys Have All The Luck Rhino 8122798823 (CIN) ★ (Jordan/Tyrell/Kentls)

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★ Platinum (300,000)

■ Gold (100,000)

■ Silver (60,000)

★ im European sales

EPI Awards Albums Katie Melua: The House (gold).

Singles Katy Perry: California Gurls (silver); Aggro Santos: Candy (silver).

