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NEWS

EVENT HORIZON

Can the Mercurys regenerate heat this time around?



FEATURES

MASTERCLASS

Former Beatles wingman and hit producer Peter Asher tells all FEATURES
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Plan B's big hit in an unpredictable second quarter

BMG Rights Management to follow up acquisition of Stage Three with another big buy in Q3

BMG sets stage to take on the majors

Publishing

By Charlotte Otter and Paul Williams

BMG RIGHTS MANAGEMENT is

planning another significant publishing acquisition before the end of the third quarter of 2010, following the purchase of UK independent Stage Three last week.

CEO Hartwig Masuch says the deal has allowed the organisation to "compete at eye-level in the UK with the majors" as it bids to become one of the world's biggest music publishers.

Stage Three is the third significant purchase made by BMG and its owners, media group Bertelsmann and KKR private equity, this year and follows from the acquisition of US indie Cherry Lane and the Adage IV catalogue.

The German-owned company has been vocal about taking advantage of the fall in music asset prices due to the financial crisis and Masuch says the industry should expect more acquisitions from BMG by the end of the year. This will include acquisitions in the UK where the company has struck individual publishing deals with artists including Leona Lewis.



"We do a lot of small acquisitions almost daily, but we will also be announcing one more significant acquisition before the end of quarter three," Masuch says, noting the company is very active in Europe.

"We have made a lot of effort in the last half in the US, where we now feel very confident and the UK is just a fascinating market. Obviously if someone is interested in selling to us or doing a joint venture with us then this will be a big priority."

Stage Three CEO Steve Lewis has no doubt about the scale of the ambitions of his company's new owner, which was set up by Bertelsmann in 2008, after selling its 50% stake in Sony BMG to Sony Corp for \$1.2bn (£0.94bn) and having already sold BMG Publishing to Universal for €1.63bn (£1.36bn).

"They have very deep pockets," he says. "They have a huge amount of equity, they're resourced and their ambition is to compete with the best music companies in the world."

Although BMG has declined to say how much it paid for its purchase of Stage Three, it called the move "significant", comparing the deal to its purchase of Cherry Lane in the spring – a deal thought to have been worth just under \$80m (£52m).

Masuch explains BMG shareholders are all "very supportive" in increasing their investment in the company and notes the business has also received "very positive feedback" from various banks.

He stresses any purchase made by the company had to make "financial sense" for investors and adds, "We don't have an unlimited budget, but what is important to us is if a deal makes financial sense to our shareholders."

Lewis says the deal is long term, adding the careers of his writers "will be in the hands of experienced music executives"

"BMG are not someone going for a short-term deal." he says. "They have the means and considerable resources and my investors were private equity funds. They were not going to stay involved forever and I knew that when we did sell we would sell to a company that was going to be a good owner and take care of things."

Since launching Stage Three seven years ago, backed by Apax Partners and Ingenious Venture. Lewis and his team have built up a business with a diverse range of interests including a catalogue of songs taking in Aerosmith's Walk This Way. Gerry Rafferty's Eaker Street and Mike Oldfield's Tubular Bells, a roster of contemporary hit writers such as Andrew Frampton – co-writer of JLS's chart-topping The Club Is Alive – and Bernard Butler and a successful US business in LA and Nashville.

And although the future of Lewis and his staff, including Stage Three's US head Lionel Conway, and its Notting Hill base have yet to be determined. Masuch says the key to BMG's strategy is not about downsizing companies.

charlotte/paul@musicweek.com

British and Irish venues top the world, says Pollstar report



BRITAIN'S CLAIM AS THE STRONGEST LIVE MUSIC MARKET in the world has been backed up by the latest Pollstar figures, which feature six venues from the UK and Ireland in the 10 top selling arenas worldwide.

The report tracks ticket sales for the first six months of 2010 and sees The O2 arena in London retain top spot, with the Manchester Evening News Arena in second place and The O2 in Dublin third – all ahead of historic global leader, New York's Madison Square Garden. "These latest figures show that Irish people love live music, Irish promoters are innovative and clever and that our naming partners, O2, have been hugely supportive," says The O2 Dublin general manager Cormac Rennick.

A spokesman for the MEN Arena says, "Our exclusive 20-night self-promote with comedian Peter Kay boosted our figures, but over 600,000 entertainment ticket holders through the doors in the first six months is a remarkable achievement."

The strong UK showing also includes Birmingham's LG Arena, Wembley Arena and Metro Radio Arena in Newcastle in the top 10 selling arenas worldwide, with combined ticket sales for those six UK and Ireland venues topping 2.9m at the mid-year point.

Indeed, of the 100 venues in the Pollstar figures, no fewer than 10 are in the UK and Ireland, with the Odyssey Arena in Belfast (26th), Glasgow's SECC (45th), Sheffield Arena (62nd) and Birmingham's NIA (68th) completing the contingent.

The O2 arena maintained its record as the world's best-selling venue by shifting more than 1m tickets for events, but arena director Sally Davis admits, "When it comes

to the number of events we're hosting in 2010, it isn't as busy as last year and that's a trend we're seeing across the UK industry."

Despite topping the Pollstar chart, The O2's numbers were hit by the 23 cancelled Michael Jackson shows in the first quarter. But Davis says in terms of the venue's occupancy rate for 2010, things are looking very healthy, with The O2 bucking the trend in that respect.

"You'd be very lucky to find a weekend date that isn't already booked in our 2011 diary – we're very close to selling out for the year, so we're expecting great things next year," she adds.

Best-selling venues Top 10

Tickets sold	Venue
1,031,748	The O2 arena, London
664,080	MEN Arena,
	Manchester
373,898	The O2 Dublin
336,482	Madison Sq Garden
	Arena, New York
326,053	Philips Arena, Atlanta
312,569	Spirit Center,
	Kansas City
306,179	LG Arena, Birmingham
296,025	O2 World, Hamburg
270,130	Wembley Arena,
	London
264,381	Metro Radio Arena,
	Newcastle
Source: Pollstar	

News

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

The Plavlist



For The First Time

The first single from the Irish trio's second album, this is a powerful piece of emotive pop with a firm international edge. (single, September 6)



Slow

Atlantic

Rumer's demos were breathtaking, and it was this debut single which caused our jaws to drop and secured an early playlist in MW. (single, August 23)



ROBERT PLANT **Angel Dance**

The first single from Plant's new solo set is a classy affair. Tastefully recorded and produced, this sets a strong benchmark for the new album. (single, September 6)



DANSETTE JUNIOR Paranoid

(single, August 30)

Boasting early support from Zane Lowe and Annie Mac at Radio 1, the debut single proper is catchy, uplifting dance-pop.



INTERPOL Barricade

From Interpol's new album Barricade, this sees the rejigged band's sound take a sonic leap forward. (single, September 6)



METRIC Eclipse (All Yours)

Atlantic

The second single from the latest installment of the Twilight saga, Eclipse is a solid three minutes of emotion-charged, melancholic rock. (single, August 9)



ROLL DEEP **Green Light**

Relentless/Virgin

Following up their number one Good Times, Green Light sees the group throwing up some infectious lyrical twists atop a driving electro bassline. (single, August 15)



SAVOIR ADORE We Talk Like Machines

Cantora

MGMT's labelmates, the Brooklyn-based duo occupy a musical space somewhere between Broken Social Scene and Los (ampesinos!. (single, July 26)



THE BASEBALLS Hot N Cold

Following their top five album debut in the UK, this quirky cover of the Katy Perry smash provides ammunition to raise their radio profile. (single, out now)



CE0 Come With Me

Boasting strong reviews from the likes of Pitchfork, this is an electro-cop track with an edgy undercurrent that proves incredibly infectious. (single, July 26)



Brighton-based band Rapids! have signed a management and label deal with Heist home to The Answering Machine

Retail giant targets iTunes as it prepares its digital armoury

HMV Digital ready to go

hmvdigital

Digital

By Ben Cardew

HMV IS GEARING UP to take on the might of iTunes with the full relaunch of HMV Digital later this month

The entertainment retailer, which has yet to translate its dominance of the UK's physical music landscape into a notable share of the download market is to fully launch its new download site HMV Digital at the end of July.

HMV CEO Simon Fox has previously identified digital as one of its three pillars of future growth, alongside live and new product categories.

The new site, currently in Beta. was built by 7digital, of which HMV owns a 50% stake. It will feature "an intuitive customer experience," according to the company's head of online Sarah Hughes, including an "easy to use" download manager that automatically syncs with iTunes and Windows Media Player libraries.

Hughes, who was speaking at the company's Suppliers Conference at the HMV Forum in north London last Thursday, admitted the retailer's different sales channels, including online mail order, download and social media, represented a "mass of untapped potential".

However, she said that HMV was now taking steps to address this. "We are working very closely with 7digital to enhance our current offer but also to make new developments," she said. "I hope you [suppliers] can see how much value we are adding but also the potential to add more.

HMV head of music Melanie Armstrong, whose team will be doing the buying for both digital and physical music product, asked suppliers to help HMV make a success of the new site. "We can offer pre-orders on new releases and we can get live involved,"



she said of the company's multichannel approach, which includes the ownership of 11 live venues. "But we need your support. If we get this we can give iTunes a run for its money."

The site has been a long time coming. In November 2009, 7digital CEO Ben Drury told Music Week the rebuild of the HMV download site would happen across two phases. with an "interim solution" planned for early 2010. He claimed then the site would feature close integration with other HMV properties such as loyalty card scheme HMV Pure, as well as a focus on video.

HMV also used its Suppliers Conference to outline how it can apply its reach as an entertainment company - since buying Mama Group earlier this year, it has interests in live, artist management and consumer marketing services - to satisfy consumer demand.

"Three years ago we sold products," said Fox, who kicked off the event. "Now we consider ourselves to be an entertainment brand reaching out to our consumers, however they choose to enjoy entertainment products. We have all these assets at your disposal and we want to work with you to join them up, to come together to add value to your products.'

Former HMV commercial director Gary Warren, in his first public speech since taking on the role of managing director of content and talent at Mama Group, outlined one example of how this joined-up approach can work.

Mama's promotions team Mean Fiddler Presents, he explained, is promoting Roxy Music's 2011 For Your Pleasure arena tour. "This is a good example where Mama can join up with HMV," he adds. "Mama are promoting the shows, HMV sells the tickets and the tour is coming on the back of a festival appearance at Lovebox [which Mama owns]," he adds.

Warren explained that HMV's partners can also benefit from its reach. "From the live side we can do new things with our partners in this room, eg. product launches," he says.

"But we can assist in other ways = any ideas you might have please come and see me. We can do trade shows, talent showcases, rehearsals for our DVD partners, comedy events, TV shows, film premieres. TV season premieres and even 3D.

ben@musicweek.com

GIG OF THE WEEK

Who: School Of Seven Rells When: Tuesday. July 20 Where: The Scala, London Why: With support from Active Child, this promises to be a very special night

FRUKT tie-up bears fruit for Music Week

FRUKT

MUSIC WEEK IS TEAMING UP with marketing agency FRUKT Communications to offer readers the latest news on the role brands play in the music industry.

As part of the link-up Giles Fitzgerald, trends and insight editor at FRUKT and editor of FRUKT Source, will from this coming week



Anthony Ackenhoff (far left) and Giles Fitzgerald. Right: One elent of FRUKT's brands-expertise

onwards contribute weekly musicrelated brand stories to Music Week. This will be in addition to writing a monthly news feature in the magazine, in which he will share his knowledge on brand issues affecting the music industry

The new partnership marks a move by Music Week to increase its focus on brands, an area of business that continues to grow in importance to the music business. Fitzgerald will cover the role brands can play in the ongoing evolution of the music business, well as looking at new sponsorship, endorsement and platform deals.

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Could it be magic? It's Robbie vs Robbie



ONE OF THE YEAR's most intriguing chart battles will see Robbie Williams solo go up against Robbie Williams as a member of Take That for the Christmas albums crown.

The singer had already created global headlines when he announced earlier this year that he had been writing with Take That colleague Gary Barlow, with the two new collaborations – Shame and Heart And I – appearing on Williams' new best-of, In And Out of Consciousness, due for release by Virgin on October 11.

But this was small beer compared to the tabloid frenzy last Thursday, when Williams confirmed he would be rejoining Take That, who he famously left in 1995 amid a sea of acrimony.

The reunion took place in New York last September, following Take That's The Circus Live tour. All five band members have written songs for a new, as-yet-untitled album, which will come out in November a month after the Williams release.

The album, which has been produced by Madonna collaborator Stuart Price, will come out on Polydor, with whom the reformed Take That have enjoyed notable chart success.

Polydor president Ferdy Unger-Hamilton says the Take That album is "a very modern sounding record."
"It has what Take That do and what
Robbie Williams does," he says. "I
think it is the musical event of the
year and also an absolutely brilliant
album. It is going to surprise some
people. It is very cutting-edge."

What is more, Unger-Hamilton says the timing of the two albums' release will be complementary rather than competitive. "The plan was put together by the band," he says. "It is really brilliant, succinct."

His view is backed by an insider from the Williams camp, who says, "We are not at all concerned about the scheduling as we actually believe this is going to be a Robbie Williams/Take That Christmas. We believe both will do incredibly well. We've got a really great promotional plot for Robbie Williams, which we're very confident about, and we then, of course, go into Take That."

The reunion is said to be intended for just one year, with plans for a huge stadium tour next summer. However, with the best-of fulfilling Williams' obligations to EMI under his current deal, all eyes will be on his next move.

Unger-Hamilton says Williams is a "brilliant, great British artist but I am really, really overjoyed to have him as a part of Take That and that's enough". John Penrose impresses Musicians' Union

Minister could be live saviour

Live

By Gordon Masson

LICENSING MINISTER JOHN PENROSE

could turn out to be the music industry's new best friend after the Musicians' Union revealed it held "a very positive meeting" with the Conservative MP, in which it became apparent they were dealing with someone who is sympathetic towards live music.

Musicians' Union general secretary John Smith tells *Music Week* that the meeting at the Department for Culture Media and Sport last Tuesday was "possibly the best meeting on the subject I've had with a government minister since I started banging on about it nearly 10 years ago."

Armed with copies of letters from chief constables around the country, who stated that live music enhances their communities and does not lead to disorder, the MU team were impressed by the knowledge Penrose already has of the issues and his openness to look at all possible remedies.

"He has definitely done his homework," says Smith. "We went into the meeting and stated that our most radical approach – which we're prepared to lobby about long term – would be to take music out of licensing completely and he didn't reject that proposal out of hand."

The minister also seems to agree that smaller venues need help. "He has great sympathy for small venue owners, but he also wants to meet with representatives of the Local Government Authority — who are our main adversaries — to hear their



concerns," continues Smith.

"However, rather than picking up on the big screen example we usually use to show that the current Licensing Act is unfair, he was struck by the fact that venues can easily choose the option to go for recorded music and he was keen to establish what can be done to make things fairer."

Penrose has suggested one way of moving the debate forward would be to hold a forum in the DCMS offices where interested parties such as the LGA, LACORS, the police, the Musicians' Union and UK Music could come together to discuss solutions that might work for all concerned.

Smith adds, "It genuinely seems that the minister wants to help us and the meeting was a great indicator that he is taking [us] seriously." gordon@musicweek.com

IN THIS



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Examining the runners and riders for 2010's prestigious award

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Dubstep duo front EMI Publishing's artist management arm

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There are glimmers of hope in our sales analysis as 2010 reaches the halfway point

BRIMFUL OF ASHER

The former Beatles wingman recalls what made his an extraordinary career

FROM THE MENU

EMI Label Services takes a mix and match approach as it gains increasing success with its releases



Music Week editor Paul Williams says, "It has long been my aim to increase Music Week's

coverage of the world of brands and we could find no better partners in achieving this than FRUKT, who over the last 10 years have proven to be real experts in this field. I am really looking forward to developing this relation-4 ship with

FRUKT."
FRUKT Communications CEO
Anthony Ackenhoff adds, "The
role brands are playing in the

music industry has developed dramatically over the last few years. With numerous new sponsorship, endorsement and platform deals being forged within the culture of music, this is now a critical revenue area for the music business. FRUKT has a strong heritage in both music and branded entertainment and we look forward to bringing our expert knowledge to MW readers."

As editor of FRUKT Source, Fitzgerald oversees a "brand resource" offering insight into the cultural trends surrounding music, film, fashion and the wider entertainment space.

As well as editing FRUKT Source, he also writes extensively on brand activity for a wide range of marketing and sponsorship publications. His experience of the music industry stretches over more than a decade, enabling him to provide a deep understanding of brands and the role they can play in the development of the business.

FRUKT Source is part of FRUKT Communications, which is billed as a one-stop music, entertainment and lifestyle marketing agency specialising in creating experiences and content for brands that want to engage audiences.

It was set up 10 years ago by Jack Horner and Anthony Ackenhoff and since its launch has worked with many leading music companies as well as some of the biggest brands, including Nokia, Coca-Cola, Gaymers and Topman. 4 Music Week 24.07.10 www.musicweek.com

News



Editorial Paul Williams



The Mercury Prize needs a strong year after Debelle's sales debacle

AT A TIME WHEN BREAKING ARTISTS to a reasonable level of success is becoming ever harder to achieve, events such as the Barclaycard Mercury Prize take on an even greater significance for generating additional sales for emerging talent

Sadly, last year's event was a letdown in this respect, with judges opting for a winner who the public cared little about, resulting in the lowest sales by some distance for a victorious album and the artist in question swiftly disappearing from view.

The sales of Speech Debelle's Speech Therapy were so low, in fact – just 13,000 to date – that this total could have been achieved if everyone in the Grosvenor House's Great Room, where last September's ceremony took place, had got a handful of friends or relatives to buy a copy. Worse still, some of those sales only happened because Amazon sold the album digitally at the rock-bottom

prize of £3 in the days following the win, helping it to the dizzy heights of 65 in the chart.

With the shortlist announced tomorrow (Tuesday) for this year's competition, after 2009's flasco there will be more pressure than ever on the judges to get it right for the sake not just of the Mercurys but the music industry as a whole.

It is worth remembering in all this that the original premise of the Mercurys was as a vehicle for music retail, to help to fill that long gap between the sales-lifting Brits early on in the year and the avalanche of block-buster albums arriving in the autumn. While it is an award based on artistic merit, its foundations ensured an important element of the competition was selling records, too — something the judges failed to achieve with Speech Debelle last year.

The real shame was a number of other albums on 2009's shortlist would have benefited commercially had they won, among them Friendly Fires' self-titled album. One leading music executive publicly dubbed last year's event "a missed opportunity" and that observation is hard to argue with.

Still, on occasion the judges have got it spot on, as was the case two years ago with Elbow's The Seldom Seen Kid. No one could have reasonably argued that was not an album of the year, which is all you hope the judges manage, even though your preferences might have been elsewhere. It was also one of those rare moments in recent years when the event backed a seasoned act, albeit one who had been commercially out of favour for some time, rather than a debuting artist, something the Mercurys tends to prefer. If the pattern of the last few years is anything to go by, 2010's shortlist will be heavily biased towards debut albums, as if to suggest the first works of an artist are generally superior to anything that follows. If true, that is a sad indictment of artistic and career development.

And when the judges come to choose the ultimate winner we hope they are not afraid to simply go for what is the best album and base the decision on nothing else. This may be cynical, but too often it comes across as if there is some rationale behind the decision beyond picking the best of the 12 contenders, such as trying to avoid picking the same genre two years in a row and deliberately favouring acts with little or no profile among the wider public so they become "Mercury acts".

When only one 2010 album by a British act – Plan B – has sold more than 300,000 copies to date – and the entire concapt of the album is under threat, a platform such as the Mercurys matters more than at any time previously. But the event will count for nothing if it fails to generate more than a few extra sales.

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:

Will 6 Music keep its listener numbers above 1m?

YES 64% NO 36%

THIS WEEK WE ASK:

Has the Mercury brand been tarnished after last year's winner failed to ignite at retail?

To vote, visit www.musicweek.com

On the week the nominees for 2010's prestigious award are

Will the Mercury gen

Awards

By Ben Cardev

ONE YEAR ON FROM WINNING the Barclaycard Mercury Prize, Speech Debelle's debut album Speech Therapy, released by UK indie label Big Dada, has sold slightly under 13,000 copies in the UK.

Expressed as a percentage, this is a massive increase on the 1,084 units it had sold before being nominated. But in pure sales terms it is way down on previous winners – albeit from a smaller base.

Elbow's The Seldom Seen Kid. which won in 2008, has now sold more than 774,000 copies in the UK; Klaxons' Myths of the Near Future, the victor in 2007, has shifted more than 333,000, while even Antony and the Johnsons' I Am A Bird Now – a leftfield winner in 2006, released by an indie label – has sold 214,000.

Music sales in general have, of course, fallen over the same period. But the question many in the industry are asking as they prepare to hear the 12 nominees for the Barclaycard Mercury Prize 2010 tomorrow (Tuesday) is: does the Mercury Prize still help to sell albums, as was its original intention? And if so, why did Speech Debelle fail to capture hearts – and wallets – in 2009?

Up until its nomination in July last year Speech Therapy had sold 1,084 copies. By the time of the Mercury ceremony in September it had shifted another 1,679 copies, taking its total to 2,763. One week later, on the back of considerable publicity as well as a live performance on the Mercurys BBC2 show, it had more than doubled its sales to 5,599. A week after that, the total stood at 7,084 but its momentum appeared to have stalled.

For a British rap album on an indie label, these figures are healthy. But compared to the "conservative" target of 50,000 sales that Big Dada targeted in the immediate aftermath of the win, it is small beer. Compared, too, to the other albums on the shortlist, sales of Speech Therapy remain low.

The reasons why Debelle's album failed to meet these targets are unclear. Debelle herself blamed the label, who she left last November, saying the UK indie was not big enough to support the album in the way the Mercury win merited. In particular, she blamed Big Dada for not getting stock into stores quickly enough following the win.

Big Dada did not wish to discuss Speech Debelle for this article. But Peter Thompson, managing director



"If, say, Florence + The Machine won last year it would have had a massive effect on sales. You need a niche artist teetering on the brink – Speech Debelle was a bit too niche"

HELEN MARQUIS, PLAY.COM

of PIAS which distributes the label, says a lack of stock was absolutely not an issue.

"There is a period when shops are ordering stock and it will take a while to come through. There was an element of reaction as I don't think people expected Speech Debelle to win," he says. "But I don't think it was out of stock for more than two or three days and it was always available digitally."

Instead, he says Speech Therapy's lack of sales uplift could be the result of a lack of support at radio and the growing popularity of streaming services, which have boomed since the start of 2009.

"In the internet age it takes the curiosity away from the Mercury winners." Thompson says. "Previous winners that were more eclectic may

have picked up more curiosity listeners, but people can now just listen on Spotify."

MMF CEO Jon Webster, who helped to found the Mercury Music Prize, agrees. "One thing someone told me, he buys the winner's album every year," Webster explains "Last year he went straight to Spotify, listened to it and decided he didn't like it so didn't buy it. That I guess is the negative aspect of filtering and sampling – it can work against you."

There is, however, a widespread feeling within the industry that Speech Therapy was simply not the right album to benefit from the win

Universal UK chairman and CEO David Joseph explains, "I love The Mercurys. It is an incredibly important musical event for us. But my personal take is that it was a disap-

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_ON THE WEB

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- PRS for Music calls for piracy levy
- EMI Publishing to make European appointments
- Song of the week: The Club Is Alive

announced, Music Week takes a look at potential runners and riders and asks:

erate more heat this year?



"I'm not suggesting that the decision has to be a purely commercial one, but it's evident that when the 'right' album wins through, it can have a galvanising impact on emerging artists"

MELANIE ARMSTRONG, HMV

would get a really big boost. Their record is not going away."

Marquis adds Villagers, Stornoway, Muse, Laura Marling and Gorillaz to the list, while Joseph names Bombay Bicycle Club's Flaws as "today's favourite" for the prize.

"I love the idea that there is time spent deciding on these records, affording opportunities for acts that have previously broken, to say this is an incredible piece of work, or new artists who could break wider," Joseph adds.

As such, he believes Elbow were a model winner: an act with an existing fanbase and commercial appeal, but who were still largely unfamiliar to a mainstream audience. "What it did for Elbow, it was an amazing vote of confidence for them and it meant a lot," he says.

Predicting the Mercury winner has become a popular sport among the industry. But it remains a notoriously difficult task: while Elbow and Arctic Monkeys were always likely winners, Speech Therapy was an 8-1 outsider, behind the likes of La Roux and Glasvegas.

This, and the choice of previous outside-bet victors such as Roni Size/Reprazent's New Forms and M People's Elegant Slumming (over Radiohead's OK Computer and Blur's Parklife, respectively), has led to accusations that the choice of a Mercury winner has become politicised, with judges sometimes trying to choose an unlikely winner.

No one would disagree that the Mercury judges must ultimately choose what they consider to be the best UK or Irish album of the year as the winner. However, HMV head of music Melanie Armstrong argues that judges should choose a release that has the potential to reach a

wider audience

"There's obviously a fine balance for the judges," she explains. "On the one hand it's clear that their objective is to select an album that represents an outstanding piece of work that has made an undoubted contribution during the year in question. However, I feel it is important that, in shining a light on a recording, the judges also choose an album that has been 'bubbling under' and has the potential to break through and connect with a wider audience.

"I'm not suggesting for one moment that the decision has to be a purely commercial one – we all know the Mercurys are not about that. But it's also evident that when the 'right' album deservedly wins through, this can have a truly galvanising impact on media and public interest in emerging artists, as we saw with Anthony and the Johnsons or, more recently, with Elbow."

Mercury Prize director Kevin Milburn is less concerned by commercial goals, explaining he was not unduly surprised by Speech Therapy's lack of sales. "It is not something that we think about before the winning decision is made," he says. "Some of the previous winners have done better commercially, some of them have done better critically, some have sold a great deal before they won.

"Perhaps Speech Debelle was not the easiest record on the list but we don't always go for easy. Sales never come into discussion."

Many in the industry will not agree with this reasoning, of course. But ultimately Milburn welcomes the debate surrounding the Prize. "People argue – and that is a thoroughly good sign. That is our raison d'etre." he concludes.

"We never say these are the 12 definitive best albums. It is trying to get people to discuss what is out there."

ben@musicweek.com

pointing year in terms of what happened to the winning album after. It needs to be a showcase for new records, to take them to a wider audience and it didn't fulfill that."

Play.com category manager for music Helen Marquis agrees. "I think Speech Debelle was too under the radar and the song she did on the night wasn't right," she argues. But she insists that the Prize can still help to sell albums, and not just for the eventual winner

"If, say, Florence + The Machine won last year it would have had a massive effect on sales. You need a niche artist teetering on the brink. Speech Debelle was a bit too niche," she explains. "But you don't necessarily need to win to benefit, as long as you have got the tunes. For example, Seth Lakeman did very well for us when he was nominated [in 2005 for Kitty Jay]."

So who would benefit the most from a Mercury boost in 2010? Thompson is backing Plan B, Mumford & Sons, Cherry Ghost, I Am Kloot and, in particular, The xx for the prize.

"For me The xx would be favourite," he says. "I think they

In the hotseat This year's judges

Simon Frith chair	
raig Armstrong composer	
David Okumu The Invisible	
David Smith Evening Standar	d, Ç
George Ergatoudis Radio 1	
lames Curran Absolute Radio	
lanice Long Radio 2	
ohn Kennedy XFM	
lude Rogers The Guardian	
Krissi Murison NME	
Marion Scott Moray Forth	
Mike Flynn Jazzwise	

News in brief

• PRS for Music has extended its. live music consultation in response to calls from festival promoters that the September 7 deadline did not give them sufficient time to participate. The Association of Independent Festivals had called for a December 31 deadline, arguing that the summer period is the busiest time for its members, who would find it difficult to respond within the original 12week consultation, PRS will allow a further seven weeks for festival organisers to submit their thoughts by setting a new deadline of October 31. Meanwhile, PRS for Music is calling for the introduction of a levy on broadband providers based on the amount of pirated music they allow through their networks. In a paper titled Moving Digital Britain Forward Without Leaving Creative Britain Behind the body argues a piracy fee will better align the financial interests of ISPs with rights holders at a time when the two industries are at odds over who should bear the costs of illegal filesharing.



- Popjustice has launched a record label, Popjustice Hi-Fi, in conjunction with Virgin Records. Although Virgin has provided funding for the label, it will largely operate independently from the major. However, Popjustice Hi-Fi will be able to upstream releases through Virgin, tapping into its marketing and promotional resources. The first release will be Waterfall by Rosanna on August 22, followed by Love Part II by Bright Light Bright Light on September 12.
- will outline two possible scenarios for generating revenue - will be delivered to parent company Terra Firma in the next two weeks. According to reports, the first scenario could see the company either outsource distribution to another music company or sell its recorded music division outright. Meanwhile, EMI Publishing is to make a number of appointments in the coming weeks, including a new A&R person for Europe, as it looks to reflect the changes in the way it is structured across the continent. The news comes as creative. director Austin Wilde leaves the music company to pursue a career in
- The Beggars Group has made number 36 in the Sunday Times' International Track 100 table, which lists Britain's 100 fastest-growing private companies. Beggars saw international sales grow between 2006 and 2008, going from £5.7m to £19.2m.

book publishing.

Mercury effect how nominations changed sales in 2009

ARTIST	TITLE	PRE-NOMINATION	TOTAL SALES
		SALES	
Speech Debelle	Speech Therapy	1,084	12,677
Florence + The Machine	Lungs	93,818	1,093,763
Kasabian	West Ryder Pauper.	249,157	645,843
Bat For Lashes	Two Suns	84,429	130,714
La Roux	La Roux	110,300	374,998
Glasvegas	Glasvegas	219,114	243,783
Friendly Fires	Friendly Fires	97,742	173,830
The Horrors	Primary Colours	13,729	30,612
Lisa Hannigan	Sea Sew	14,142	33,594
The Invisible	The Invisible	614	6,959
Led Bib	Sensible Shoes	222	1,754
Sweet Billy Pilgrim	Twice Born Men	189	4,693
Source: OCC			

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News

News in brief

- Paul Adam and Jamie Nelson have been promoted at Mercury, with Adam becoming managing director of Vertigo and Nelson director of A&R Adam, previously senior director of A&R, will oversee the UK home of acts including Amy Macdonald, Razorlight and Metallica from today (Monday). He joined the label from Island five years ago, where he signed Busted and McFly. Nelson, formerly A&R executive, becomes Mercury director of A&R from today, with a brief to develop Mercury's domestic roster. He joined Mercury from Parlophone, where he signed Lily Allen and Fliza Doolittle
- The campaign to secure compensation for the replacement of wireless equipment that will be rendered useless by the Government's planned move for frequencies moved to HM Treasury last week. Lobby group Save Our Sound UK is concerned that funding pledges made by the previous Government might not be honoured by the new administration, leaving the Programme Making and Special Events sector in the mire when their existing frequency channels are auctioned off.
- Jamaican singer and producer

 Sugar Minott (pictured) has
 died at the age of 54.
 The singer, whose real
 name is Lincoln

 Barrington Minott, died
 at University Hospital,
 Kingston. Although it is
 not known how he died, he
 cancelled gigs in Canada in May
 because of chest pains
- UK indie Acid Jazz has signed **Tony Christie**. The label will release his new album Now Is The Time in January 2011, which includes a new take on the Get Carter theme written for Christie by Jarvis Cocker.
- EMI Music Publishing has extended its co-publishing agreement with Lollipop songwriter/producer Jim Jonsin
- Rajar has appointed former Initiative Media worldwide strategic development director Jerry Hill as its new CEO to replace Sally de la Bedoyere, who stepped down at the beginning of June. Hill will take up the position from September 6.
- Direct-to-fan funding platform

 Pledge Music is offering acts a free data-capture widget to help them build and develop their databases. Using the widget, acts can offer a free track in exchange for email addresses, Twitter followers and Facebook fans. The widget will feedback analytic information to the acts so that they can understand who is accessing and sharing their music through social networks. The widget is customisable and can be embedded on any website, including Facebook and MySpace.
- In last week's article titled 'String of hits gives Da Kid a break', songwriter and producer Alex Da Kid is actually known as Alex Grant not Alex Grey.
 Rihanna is published by EMI not Liniversal

Bold new interactive website to launch as McFly return with a new direction

'Pioneers' gain website window into brave new world of McFly

Digita

By Charlotte Otter

ISLAND RECORDS AND McFLY are to launch an interactive website providing fans with unparalleled access to the band, in a move both parties claim will help to combat piracy.

The new site, Super City, will have a paywall system offering McFly fans access to exclusive musical content including acoustic albums and live sessions on a monthly basis as well as daily updates, competitions and blogs for a one-off membership fee.

The first 100,000 fans to pay the provisional fee of £6 per month will be classed as 'pioneers,' a status that will give followers additional access to McFly, including the ability to watch sound checks, attend meet and greets and gain admission to special VIP areas at concerts. Non-pioneers will be encouraged to earn points winning them pioneer privileges through interacting with the website.

McFly manager Matthew Fletcher says the band are extremely proud of the new site, which follows on from them re-signing to Island earlier this year in a multi-rights deal.

This, he explains, has allowed Island and parent company Universal to invest heavily in the website, which is due to launch in



autumn before the release of their new album.

"If you happen to allow a record label to make money, then they will invest twice as much in a project," he says. "For this new album, McFly wanted the best producer, designers, sounds, the lot, and because Island and Universal can see that they will profit massively from it and the fol-

lowing tour et cetera, they have invested heavily to help the boys reach their ambitions."

Fletcher claims the site will help to combat piracy, as it will allow McFly fans across the world to gain access to new material and songs as they are being written.

"We want to look after out fanbase and one of the ways in which we can avoid people trying to distribute content illegally is by giving fans as much access to everything McFly do as possible. This will combat any leaks and gain loyalty." he explains.

Island co-president Darcus Beese says his company is always looking for new and innovative campaigns and ways of engaging fans. But he warns the site will only be a success if McFly's fanbase takes to the band's new direction and sound

"At the end of the day, here at Island everything boils down to the success of the music, and that will then give momentum to all the other projects which the band have on the go," he says.

"McFly are hugely ambitious and are constantly working hard to keep themselves relevant. I think the new album is an extremely exciting record and the website will allow a whole new generation of fans to connect to the band in a way which has never before been possible."

charlotte@musicweek.com

Unsigned acts grace Amazing chart

SEASONED A&R EXECUTIVE and music producer John Williams is behind a new chart which aims to give a profile to unsigned acts at the early stages of their career.

The Amazing Chart has been created by Williams in his new role as director of music at Amazing Tunes, a website housing thousands of tracks by unsigned artists. The tracks can be streamed, shared, rated or downloaded.

Linked to the site is sister radio station Amazing Radio, which broadcasts nationally on DAB and from a couple of weeks ago has been broadcasting a top 20 of the chart in radio's traditional Sunday afternoon chart slot.

Williams, who during his career has worked with artists including The Proclaimers, Simple Minds, The Waterboys and Paul Weller, believes the new chart is unlike anything else in the market and will serve as a useful tool to labels when seeking out new artists to sign.

"This is for unsigned artists who have uploaded their songs to Amazing Tunes," he says. "There are other independent charts with records released by the likes of Beggars and Rough Trade, which are real independents, but this is for artists at the stage before that."

Although Williams is best known as a music producer and for his A&R roles at companies including Chrysalis, Polydor and Sanctuary, this chart returns him to an earlier part of his career. "I had run many charts from 1977–79 when I was music and charts editor of Radio and Record News so I know something about charts. I thought it would give the station and Amazing Tunes some sort of identity, and everyone loves a chart," says Williams, whose current roles

also include A&R consultant for Proper Records.

The format of the chart has been deliberately designed so tracks in it will progress each week rather than entering high week one and plummeting the following week. Based on popularity on Amazing Tunes and Amazing Radio, the chart takes into account number of plays, download sales, playlists, tags and likes and dislikes for each track.

Williams says some acts are already starting to make their mark at this early stage in the chart's life. "There are a number of artists that we call our superstar acts that have had two or three songs in succession which have been playlisted and played on the station," he says, citing Newcastle trio Polarsets, Baskin's Wish "who sing like the Beach Boys", and a "fantastic" singer-songwriter called Tom Peel.



- 1 PAPER PLANES Lois Lane
- 2 HEARHERE Breathing
- 3 CADETS You Are The Thunder
- 4 PATCHWORK FEAT. KATIE KERRIDGE
 Maturity
- MIKE FANTASTIC Lights Off
- 6 CARLY Can't Take It Anymore
- BASKIN'S WISH Messing Around
- B TOM & THE TIDES Spider
- MANILA CHAPTER

 A Life Gone Up In Smoke
- 10 LET'S BUY HAPPINESS Devil Show

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News media

ON THE WEB

www.musicweek.com

- Viewpoint: Lo Recordings' Gavin O'Shea on why labels should cut down on (D promos
- Radio 2 all aquiver for I Am Arrows
- Tom Jones to sing live on last Jonathan Ross R2 show



This Wk	last	Artist Title Label	Play
1	1	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	646
2	2	KELIY ROWLAND FEAT. DAVID GUETTA Commander / Island	567
3	3	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	499
4	6	JLS The Club Is Alive / Epic	457
5	5	EMINEM Not Afraid / Interscope	420
6	4	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	418
7	7	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positiva/Virgin	400
8	10	KYLIE MINOGUE All The Lovers / Parlophone	385
9	8	ENRIQUE IGLESIAS FEAT. PITBULL Like It / Interscope	376
10	9	EXAMPLE Kickstarts / Data/MoS	362
11	15	YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW	359
12	11	PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green / Virgin	357
13	23	30H!3 FEAT. KE\$HA My First Kiss / Asylum/Photo Finish/Atlantic	355
14	12	LADY GAGA Alejandro / Interscope	336
15	18	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang / Columbia	314
16	22	TINCHY STRYDER In My System / 4th & Broadway	295
17	13	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros	295
18	20	TRAVIE MCCOY Billionaire / Atlantic	284
19	26	PLAN B Prayin' / 679/Atlantic	276
20	14	THE SATURDAYS Missing You / Fascination/Geffen	274
21	17	KELIS 4th July (Fireworks) / Interscope	260
22	NEW	JASON DERULO What If / Beluga Heights/Warner Bros	238
23	NEW	ELLIE GOULDING The Writer / Polydor	235
24	19	SKEPTA Rescue Me / 3 Beat/AATW/BBK	230
25	29	JUSTIN BIEBER Somebody To Love / Def Jam	228
26	21	ALICIA KEYS Try Sleeping With A Broken Heart / 1	226
27	28	RIHANNA Te Amo / Def Jam	225
28	NEW	DJ FRESH Gold Dust / Data	214
29	30	USHER FEAT. WILL.I.AM OMG / Laface	212
30	NEW	PENDULUM Witchcraft / Earstorm/Warner Bros	211
31	27	BASSHUNTER Saturday / Dance Nation	208
32	NEW	ELIZA DOOLITTLE Pack Up / Parlophone	208
33	24	SCISSOR SISTERS Fire With Fire / Polydor	205
34	25	B.O.B FEAT. BRUNO MARS Nothin' On You / Rebel Rock Ent/Atlantic/Grand Hustle	198
35	37	BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW	187
36	NEW	DRAKE Find Your Love / Cash Money/Island	185
37	33	THE HOOSIERS Choices / RCA/24-7	180
38	35	DIZZEE RASCAL Dirtee Disco / Dirtee Stank	167
39	32	DAN BALAN (hica Bomb / AATW	165
40	38	ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco	164

IV 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, Kemang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Statz The Box, Vault Viva, VH1



Big-name line-ups to elevate network's live coverage

T4 goes tea-time with Channel 4 festival slots

Television

By Ben Cardew

CHANNEL 4 IS TO AIR footage from at least four festivals this summer. with content shared across the main terrestrial channel and its seven joint-venture Box TV stations.

The broadcaster kicked off its summer with T4 on the Beach in Weston-Super-Mare on July 4, with its live coverage recording a peak audience of just under Im viewers.

Channel 4 head of music Neil McCallum says this was slightly down on last year, when the broadcaster benefited from bad weather on the day of the show.

But he believes T4 on the Beach will reach a total audience of at least 2m by the end of 2010, with Channel 4 making more of its live coverage across its seven Box TV channels, a joint venture with Bauer Media.

"Because we have got the music channels with Box we can spread programming across these channels. for example Snoop Dogg on Kiss TV and Vampire Weekend [both appeared at Orange RockCorps] on Q." he says.

T4 on the Beach is the first of the station's flagship live events. The second is the V Festival, which the broadcaster will be covering for the seventh time this year.

Coverage of V, which takes place on the weekend of August 21-22, will include live performances from headliners Kings of Leon and Kasabian, as well as Florence + The Machine, Groove Armada and Calvin Harris.

In total, Channel 4 will broadcast more than six hours of material from V, including two live tea-time shows from the Chelmsford site.

Last year the channel aired five programmes from V, with an average audience of 448,000 – up 28% on 2008. McCallum expects the festival footage to be equally popular this year.

"Because V's line-up is so strong this year it is perfect for Channel 4 to hand over parts of the schedule we wouldn't usually occupy," he says. "For example, we wouldn't normally expect to get the tea-time shows."

"V works on a number of levels for us," he adds. "Kasabian and Kings of Leon have had great years. But if people are more pop-focused, there is some very T4-friendly high-street pop music there. It is not just post-midnight scheduling."

In late summer Channel 4 will return to Bestival, which takes place on the Isle of Wight from September 9-12. Coverage will include footage of headline

Rascal, Prodigy and The Flaming Lips, as well as two 90-minute highlight shows

Channel 4 will also be covering the Wakestock and Boardmaster festivals, as well as other events yet to be announced. In addition, the broadcaster will air a variety of programming around the Orange RockCorps initiative, whereby young people can win tickets to gigs by undertaking volunteer work.

This year there are two RockCorps events scheduled - one in Manchester featuring Snoop Dogg, Vampire Weekend and Tinic Tempah which took place earlier in summer, and one at London's Royal Albert Hall on September 24.

Highlights of the show went out last Saturday, with three shows focusing on the headliners airing later this summer. "We will do more artist-specific shows this summer," explains McCallum, "trying to repurpose programming to focus on individual artists."

"Live music is such a big part of people's summers," he concludes. "It is important all year round but even more so in summer."



Media news in brief

• The Daily Mirror claims to have boosted its circulation by 334,000 readers last Saturday as a result of its Prince giveaway. Meanwhile, sister paper the Daily Record says it added 45,000 readers from the same campaign. The two papers gave away Prince's new album 20TEN in a promotion that included editorial support and an interview with the artist. Trinity Mirror Nationals managing director Mark Hollinshead says his company was delighted with the response to the Prince promotion, which was "A successful sampling opportunity for both titles." However, the reported sales increase is far smaller than the 600,000 extra sales the Mail On Sunday generated when it gave away Prince's Planet



• Absolute Radio is launching a DAB service offering red button-style extra content for digital radio.

Absolute Radio Extra, which was created by splitting the station's existing DAB bandwidth, is intended to complement the existing Absolute brands (Absolute Radio, Absolute Radio Classic Rock, Absolute 80s, Absolute Radio 90s). For example, when Absolute Radio has the rights

to broadcast live shows, Extra will be able to air the sets in full, starting with gigs from Paul Weller, Paolo Nutini, Madness and Kasabian from the V Festival next month

• GMG Radio is to supply ondemand news and entertainment content to We7 customers. The company, home to the Smooth, Real and Rock Radio brands, will deliver regular audio bulletins to the We7 site, which will feature a Real Radio-branded box. Users can click through to this and download news on demand. GMG is also working towards providing users with a service whereby they will be alerted to news while in their music stream and instantly access it from there. The news content will be produced by GMG Radio's editorial hub in Manchester

www.musicweek.com 24.07.10 Music Week 9

Charts: colour code

Highest new entry

Audience increase
Audience increase +50%

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

Airplay analysis Alan Jones

The record of Choice climbs high

With Lady GaGa's Alejandro runner-up for the last two weeks suffering a big dip in support and falling to number three, Katy Perry's California Gurls massively increases its victory margin on its third week atop the radio airplay chart. California Gurls had a minuscule 0.72% lead over Alejandro last week but is now 20.78% ahead of Kylie Minogue's All The Lovers, which rebounds to number two, despite itself losing support. California Gurls registered 3,593 plays on the Music Control panel last week - down 33 on its record high of a week earlier but added 2.15m listeners to amass an audience of 84.34m. Its biggest supporters were The Hits (89 plays) 95.8 Capital FM and Leicester Sound (58 plays apiece), while 20 plays on Radio 1 and 16 on Radio 2 provided 46.30% of its overall audience.

The Hoosiers' first single for over two years, Choices makes a dramatic 42-10 leap this week. The introductory single from the band's second album The Illusion Of Safety, it was aired 857 times on 74 stations, amassing an audience of more than 37.52m. It shares with Amy Macdonald's This Pretty Face the honour of being most-played



song on Radio 2, where its 20 airings earned it an audience of 25.67m - 68.42% of its overall tally Its top supporters, in terms of plays, were Imagine FM (28), 107.4 Quay Radio and 107.6 Juice FM (25 each). The Hoosiers' debut single Worried About Ray reached number three on the radio airplay chart, while follow-up Goodbye Mr A went all the way to number one. Their third single Worst Case Scenario was a sales dud, peaking at number 76. but reached number four on the radio airplay chart, while their last single Cops & Robbers was their first to fall short of the radio airplay Top 10, peaking at 12 but still eclipsing its number 24 OCC chart peak.

The new sales chart number one, Airplanes by B.o.B. feat Hayley Williams, finally eclipses its predecessor Nothin' On You on the radio airplay chart. Airplanes climbs 15-11, with a 30.27% increase in its audience to 37.39m, while Nothin' On You suffers an 18.22% dip in audience to 24.33m, and slips 13-23.

Airplanes also ups the ante on the TV airplay chart. Already number one there, it stretches its lead over runner-up Commander from 51 plays to 79.

Campaign focus



Keane's Tim Rice-Oxley and touring bassist Jesse Quinn will take a step away from the stadium-sized venues Keane typically command for their Mt. Desolation side project.

With a debut album scheduled for release on October 18, the duo have been returning to their grassroots with a series of low-key shows around the UK, including a slot at the Flowerpot venue in Kentish Town last week.

Island Records has also been making the most of Keane's online

following to reach out to existing fans and turn them on to the new project.

Senior product manager Chris Scott explains, "While Keane have an enormous fanbase that we are able to keep abreast of Mt.

Desolation's release plans via the large website community, with the alternative country flavour of the [Mt. Desolation] album we have an opportunity to reach out to areas outside of Keane's natural home."

The album includes collaborations with high-profile guests such as members of The Killers, Noah and the Whale, Mumford & Sons and The Staves

Album track State Of Our Affairs is currently available as a free download from the official Mt. Desolation blog at http://mtdesolationofficial.blogspot.com.

Island is now looking to create a run of video content from the studio and live gigs to build Mt. Desolation's online profile ahead of a full UK tour in September, which will include at least one show pulling together many of the album's musical guests.

(<u>ra</u>	<u>dio</u>	air	play chart Top 50			inie	Iser
Last	Weeks	Sales	Artist Title Label	Total	Plays	Total	Aud %
1	on chart	chart 4	KATY PERRY FEAT. SNOOP DOGG (alifornia Gurls virgin	plays 3593	%+or- -0.91	Aud (m) 84.34	2.
3	9	1.2	KYLIE MINOGUE All The Lovers Parlophone	3291	6.29	69.83	-E
2	7	11	LADY GAGA Alejandro Interscope	3474	-3.37	65.48	-19
5	5	43	SCOUTING FOR GIRLS Famous Epic	1447	15.12	54.2	21
6	4	R	ELIZA DOOLITTLE Pack Up Parlophone	1214	46.44	43.35	٠(
9	10	7	JLS The Club Is Alive Epic	1808	11.33	40.61	11
7	3	17	PLAN B Prayin' 679/Atlantic	1161	31.48	40.29	-]
R	11	27	ALICIA KEYS Try Sleeping With A Broken Heart	2902	-4.1.3	39.55	
4	8	22	SCISSOR SISTERS Fire With Fire Pulyour	1817	6.2€	37.98	-22
42	3		THE HOOSIERS (hoices RCA/24-7	857	29.2€	37.52	12
1.5	3	1	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle	1449	25.13	37.39	.30
12	4	9	ENRIQUE IGLESIAS FEAT. PITBULL Like It Interscope	2770	21.12	36.88	13
11	11	31	RIHANNA Te Amo per lam	2404	-11.97	31.92	-8
29	2	2	YOLANDA BE COOL & DCUP We No Speak Americano Sweet It Out/AATW	874	141.44	31.11	56
16	4	5	PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green Vigin	960	6.43	30.74	
17	7	93	LISSIE When I'm Alone columbia	€72	-14.94	28.77	
22	3		AMY MACDONALD This Pretty Face vertigo	428	48.1	28.14	L
21	13	34	ALEXANDRA BURKE FEAT. PITBULL All Night Long Sycu	2302	0.74	27.3€	
26	2	3	EMINEM FEAT. RIHANNA Love The Way You Lie Interscupe	1065	18.73	27.13	30
20	16	23	USHER FEAT. WILL.I.AM OMG Laface	1261	-0.32	26.78	
14	10	20	JASON DERULO Ridin' Solo Beluga Heights/Warner Erus	1469	-14.14	25.34	-1
19	16	33	PLAN B She Said 679/Atlantic	2149	-8.67	25.22	-(
1.3	1.4	29	B.O.B FEAT. BRUNO MARS Nothin' On You Rebal Rock Ent/Atlantic/Grand Hestle	1818	-9.37	24.33	-13
24	3	28	DRAKE Find Your Love (ash Muney/Island	101€	1.2	23.94	
33	2	57	DIANA VICKERS The Boy Who Murdered Love RCA	1102	11.31	22.28	19
30	3		THE WANTED All Time Low Ceffen	1420	15.26	21.9	1.
28	16	41	TINIE TEMPAH Pass Out Parluphone	848	2.29	21.52	-
46	3		NE-YO Beautiful Monster Nercury	755	22.17	21.32	
23	3		SHERYL CROW Summer Day Polycor	465	15.96	20.45	-15
27	20	54	SCOUTING FOR GIRLS This Ain't A Love Song Epic	1597	-7.1	19.76	
50	2	6	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang Columbia	448	168.26	19.57	3-
1.0	7	1.3	EXAMPLE Kickstarts cata/Mos	1032	9.63	19.49	-4:
25	7	18	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You Pusiting		-5.7€	19.36	-1:
39	8	35	KE\$HA Your Love Is My Drug RCA	1269	-4.73	19.18	1
34	7	1.6	K'NAAN Wavin' Flag A&M	182	-56.97	18.27	1.
32	2		FLO-RIDA FEAT. DAVID GUETTA (lub (an't Handle Me Atlantic	738	2.79	18.17	
45	2	10	30H:3 FEAT. KE\$HA My First Kiss Asylum/Photo Finishi/Atlantic	496	55.49	17.5€	9
48	4	1.5	KELLY ROWLAND FEAT. DAVID GUETTA Commander Mane	77.3	3.07	16.45	
NEW		1.3	TRAVIE MCCOY Billionaire Atlantic	500	C C	16.23	
36	6	19	TINIE TEMPAH FEAT. LABRINTH Frisky Parluphune	675	-15.31	16.08	
RE	0	13	LADY GAGA Bad Romance Interscope	865			
			·		C	15.95	
RE		_	MICHAEL BUBLE Haven't Met You Yet wareprise	1071	С	15.72	
47	2	26	MIA XXXX XI	54	-19.4	15.44	-(
RE			TAIO CRUZ Break Your Heart 4th & Eluacway	775	С	15.28	
41	7	30	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA	764	-10.01	15.2	-10
NEW	V 1	67	PENDULUM Witchcraft Earsturm/Warner Brus	63	С	14.73	
RE			THE DRIZABONE SOUL FAMILY Fell Apart Dume	136	С	14.57	
			ALL TIME LOW Weightless Huppeless	51	С	14.33	
NEW	A T		THE THE LOW WEIGHTESS Hupeless	31	C	14.55	

Nièsen Music Control monitors the following stations zu, hours a day, seven days a week: XXTRA, 100-102 Real Racid, 103 4 While Fiv., 105 4. The Beach, 105 4 Wiles Fiv., 107 4. White Fiv., 107 3. Eurone Fiv., 106 7 The Revolution, 96.3 are Fiv., 96 1 Rots Faccio, 96 4. PM The Wave, 96, 99 Kines Phys., 95 5 Red in Nerwish Associate Radio, Absolute Xirence, Alfrant Fiv., EEE Faccio, 198 Red do Command, 1980 Read to Gomen, 19

This week	Artist Title Label	Total audience (m)	
1	THE HOOSIERS Choices / RCA/24-7	37.52	
2	AMY MACDONALD This Pretty Face / Vertigo	28.14	
3	THE WANTED All Time Low / Geffen	21.90	
4	NE-YO Beautiful Monster / Mercury	21.32	
5	SHERYL CROW Summer Day / Pulycur	20.45	
6	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic	18.17	
7	TRAVIE MCCOY Billionaire / Atlantic	16.23	
8	MICHAEL BUBLE Haven't Met You Yet / GAREPTEE	15.72	
9	THE DRIZABONE SOUL FAMILY Fell Apart / Dome	14.57	
10	ALL TIME LOW Weightless / Hupeless	14.33	
11	THE SATURDAYS Missing You / Fascination/Geffen	14.26	
12	I AM ARROWS Green Grass I Mercury	13.66	
13	OLLY MURS Please Don't Let Me Go / SycutEpic	12.9€	
14	JOE CANG Make Love / Manjo	11.39	
15	MAGNETIC MAN FEAT. ANGELA HUNTE Need Air / Culumbia	11.23	
16	SWEDISH HOUSE MAFIA One / Virgin	10.72	
17	ALEXANDRA BURKE Start Without You 1 syco	10.68	
18	LADY ANTEBELLUM I Run To You / Capitul	9.35	
19	TINCHY STRYDER In My System / 4th & Eroacway	8.CE	
20	I BLAME COCO Self-Machine / Kland	7.75	

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News live

ON THE WEB

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- Association of British Orchestras urges members to go greener
- Save Our Sound takes compensation battle to the Treasury
- L.E.D. Festival to use Fatsoma's viral ticketing system

Reaction to organisation's licensing complaints forum highlights the problems sector faces

LMF evidence for Act changes piles up

Venues

By Gordon Masson

THE "UNTOLD STORY" of numerous live music venues being threatened with closure as a result of the Licensing Act has prompted campaigners to start collating evidence to present to the Government.

The Live Music Forum has issued an open invitation to any venue or event organiser who has experienced licensing problems to contact them. The LMF will then collate the information to strengthen its argument for changes to live legislation.

"We've heard a lot of rubbish from the [Department for Culture, Media and Sport] and others about live music statistics, so our website for venues is just another way for us



to get information about the pubs and clubs out there that are suffering as a direct result of the Licensing Act 2003," says Live Music Forum campaigner Phil Little.

Despite www.livemusicforum .co.uk/Imfvenues only being soft-launched by the LMF, the response

"The stories we are hearing illustrate the problems people are suffering because of the Licensing Act"

PHIL LITTLE, LIVE MUSIC FORUM (LEFT)

so far has been phenomenal, with Little admitting he cannot keep up with the number of complaints he is receiving.

"We've had more reaction to this than anything else we've done recently, as the number of venue owners, festivals and events who are suffering because of licensing restrictions seems to be growing on a daily basis," says Little.

"One of the latest stories I've heard is from a venue near Hastings where the lady who runs the place had asked the visiting licensing officer where his testing equipment was for noise levels, to which he pointed at his ears and replied 'These are my meters.' That's just one example of how certain officials and local authorities are getting carried away.'

The LMF website features the experiences of a number of festivals and venues and includes details of the vast sums of money that some small businesses have had to invest to fight for the right to stage live music events. The website also notes a number of cancellations caused by licensing constraints.

"This is the untold story of what

is happening out there," says Little. "The Licensing Act has just been introduced in Scotland, so we're hoping to hear from people there, too, as we might be able to help them tackle problems given our experience in England and Wales."

He adds. "What this feedback really gives us is ammunition for those in Government who claim there is no evidence to support claims that there is a decline in the amount of live music in the UK

"The stories we're hearing illustrate the real problems that people are suffering because of the Licensing Act 2003: businesses are breaking down and going bust for often unnecessary reasons, where otherwise a little sensible intervention might have saved a venue or event from closure."

gordon@musicweek.com

BOX SCORE LIVE EVENTS CHART GROSS (£) ARTIST/EVENT VENUE 229,736 LCD SOUNDSYSTEM 02 Academy Brixton 44,055 REEF 02 Shepherd's Bush Empire, London DROPKICK MURPHYS Olympia, Dublin N DUBZ Olympia, Dublin 1,567 MCD 29,925 REEF Manchester Academy 1,710 Live Nation ANGUS AND JULIA STONE 02 Shepherd's Bush Empire1,914 Live Nation ANGUS AND JULIA STONE 02 Shepherd's Bush Empire1,914 Live Nation SCOUTING FOR GIRLS Olympia, Dublin 1,007 MCD REEF UEA, Norwich 1,118 Live Nation 18,000 DROPKICK MURPHYS Mandela Hall, Belfast 1,000 MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 18 – 24, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

HitwisePrimary ticketing chart

25	prev	event
		T4 ON THE BEACH
!	NEW	BELSONIC FESTIVAL
	4	NASS FESTIVAL
}	6	SECRET GARDEN PARTY
,	8	BOARDMASTERS 2010
;	3	MUMFORD & SONS
,	NEW	JLS
}	9	GLOBAL GATHERING
)	5	MICHAEL BUBLE
.0	2	MUSE
.1	NEW	KASABIAN
2	16	LADY GAGA
3	20	ROD STEWART
4	NEW	GLASTONBURY FESTIVAL
.5	NEW	SCOUTING FOR GIRLS
6	NEW	ARCADE FIRE
.7	NEW	JOOLS HOLLAND
8	NEW	ANDRE RIEU
.9	NEW	LINKIN PARK
20	NEW	SCISSOR SISTERS

Tixdaq Ticket resale price chart

pas	prev	event	av.price (£)	dates
1	2	ROGER WATERS	143	7
2	3	STING	128	5
3	5	MICHAEL BUBLE	124	4
4	6	V FESTIVAL	122	3
5	1	READING FESTIVA	L 112	4
6	4	LADY GAGA	109	2
7	9	LEEDS FESTIVAL	101	4
8	8	LINKIN PARK	99	4
9	NEW	HIGH VOITAGE FES	TTVAL 92	1
10	13	EDINBURGH TATT	00 86	4
11	7	JLS	81	7
12	NEW	SCISSOR SISTERS	79	4
13	16	PETER ANDRE	76	3
14	12	SIMPLY RED	70	1
15	NEW	SHAKIRA	63	2
16	NEW	MUMFORD & SON	VS 61	2
17	NEW	KASABIAN	58	3
18	19	PARAMORE	54	1
19	14	PLAN B	46	3
20	NEW	PAOLO NUTINI	38	1

Oxjam 2010 targets millionpound fundraising events

ORGANISERS OF OXJAM FESTIVAL

are predicting the biggest nationwide event to date this autumn, with a record 2,600 volunteers already signed up to stage their own fundraising shows.

Held in locations across the UK throughout October, Oxjam encourages people to stage a club night or gig to raise funds for Oxfam, thereby introducing people to the business of live promotion.

The festival has seen more than 36,000 musicians play to a combined audience of 750,000 at almost 3,000 Oxjam events since its launch in 2006, raising in excess of £1m towards fighting poverty around the world.

With three months still to go, this year's festival is close to matching the previous four years of activity combined. Ticketing agency WeGotTickets aims to boost the numbers further and so far has encouraged 600 of its customers to sign up to organise Oxjam events.

Volunteers will receive training and advice in event promotion and management from Oxjam, with WeGotTickets creating a how-to guide for first-time promoters to ensure their events run as smoothly as possible.

"We've been really privileged to work as Oxjam's ticketing partner since the 2008 festival," says WeGotTickets account manager



Steven Endersby. "Our customers have responded brilliantly each year - snapping up loads of tickets, particularly to last year's launch shows and takeover events, while donating thousands of pounds at the same time.

"Now we've given them the opportunity to get involved directly and organise their own Oxjam event. To see over 600 of our customers volunteer is something we're really proud of."

Last year's Oxjam was the biggest to date, with Editors, Basement Jaxx and Fathoy Slim playing one-off events at Oxfam stores and the staging of the first Oxjam city takeovers. On one day alone in 2009, more than 2,000 musicians filled 150 venues in more than 20 UK cities including

Cardiff, London, Aberdeen and Bath.

"With an extraordinary number of people – from first-time promoters to seasoned pros – signing up to put on a show for Oxjam, we're well on course for a record year," says Oxjam spokesman Stuart Fowkes. "The more shows that take place, the more money will be raised to help us fight poverty. We've already raised more than £1m through Oxjam, so anything's possible this year

Oxjam's launch events are being planned for an as-yetunnamed converted Oxfam shop in London in late September. Anyone interested in becoming involved can still sign up to become a volunteer promoter through www.oxfam.org.uk/oxjam.

See more Tixdaq and Hitwise charts at musicweek.com

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News digital

ON THE WEB

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- Dissecting Forrester's new report on connected devices and the cloud
- Amazon MP3 undertakes a recruitment drive ahead of an early-2011 relaunch
- MP3tunes launches its cross-device Buy Anywhere, Listen Everywhere locker

Spotify founder/CEO Daniel Ek speaks as service reaches 500,000 subscribers

Spotify eyes US/Japan expansion

Subscription services

By Eamonn Forde

SPOTIFY NOW HAS MORE THAN 500,000 paying subscribers, with launches in both the US and Japan in its sights over the coming months.

Spotify founder and CEO Daniel Ek (pictured below) outlined the company's expansion plans to *Music Week* and explained why licensing issues mean a German launch is currently off the cards.

For Ek, the growth of Spotify is based around its overriding aim to become "the music platform on the internet where you manage your music and then consume it on any device you want".

This has been an incremental process, helped primarily by the playlist-sharing functionality that moved up several notches earlier this year with Facebook integration.

"One of the unique assets and the reason why we have more than half a million people paying £9.99 a month for the [premium] service is because they actually use it as their

primary media player," suggests Ek. "They have migrated from iTunes into Spotify."

He is bullish in his belief that, even though Spotify is drawing users away from Tunes as their main digital music management tool, Apple's plans for a cloud-based music service will not derail it.

"I am the last person who should underestimate Apple, given the enormous success they have had," he accepts. "While they are going more into the cloud, they haven't yet deployed a successful cloud-based service. They did try with MobileMe but they failed. Apple has the majority of the digital market in terms of revenue but it doesn't in terms of consumption."

Has the introduction of the new £4.99 a month tier for PC-only ad-free streaming access driven overall subscriber numbers up? Ek believes it has actually done more to push

subscribers to the top tier package.
"We have had some decent traction of the £4.99 tier," he says. "But given the choice, most people go for the £9.99 tier as that gives them

Spotify on the go as well."

Having launched in the Netherlands earlier this year, Spotify now has a presence in seven European markets. Yet there are three major markets it is still not live in – the US, Germany and Japan.

A launch in Germany is on indefinite hold due to a licensing deadlock with collection society GEMA. "Our issue in Germany is with



GEMA," explains Ek, "and that's the same for YouTube and other services. The rates they are demanding are the same as if it were a download and that makes no sense. We can't do anything in Germany until that restriction eases up."

What, then, of the US? "It doesn't matter that much to Spotify if we launch there now or in three or six months," argues Ek. "We only care about one thing and that is doing it right. Do we want to be in the US? Yes, because it sends a very important message that the world's biggest music market can have a service like Spotify and actually grow. Will we launch there this year?

Yes, we think that's possible. But if for whatever reason we cannot launch the service that we envisage then we will wait."

More than 80% of digital revenues in Japan in 2009 were mobile-related, according to IFPI numbers. Given the importance of the iPhone and Android apps in driving subscriptions for it, this is a market in which Spotify must surely be keen to launch.

"I totally agree," says Ek. "I love Japan and was there just a few weeks ago."

Was this to advance licensing talks with labels there? "I was just sightseeing," he laughs. "Let's just say I was sightseeing."

Did this sightseeing include tours of the offices of Universal, Sony. Avex and others?

"Who knows?" he says. "I was seeing a lot of interesting things. What is interesting for me is how much of the market there already is mobile. So we are definitely looking at that and there are a lot of other markets we are engaged with as well. Don't be surprised if we open up in a lot more markets in the next six to 12 months. Our label partners are very supportive. Launching outside of the EU is definitely high up on the agenda."

eamonn.forde@me.com

Digital news in brief

- Some 20% of smartphone owners have downloaded a **radio app** according to Rajar research, the first time the body has investigated listening via mobile phones in its Midas survey. Rajar says that 1.4m smartphone owners on the survey have downloaded a radio app. Of these, 53% use them at least once a week
- NPD Group research claims that up to 8m iTunes customers in the US would pay \$10 (£6.52) a month for a cloud-based music service from Apple. It estimates this could generate \$1bn (£0.65bn) in the first year alone from subscriptions.
- Dutch anti-piracy body Brein claims
- to have closed down 422 **torrent sites** in the first half of the year
- Google reveals it has spent \$100m (£647m) in legal fees defending **YouTube** against Viacom's \$1bn (£0.64bn) copyright infringement suit. This was the total before the case went to court.
- D2C company **Bandcamp** will take 15% of all music and merchandise transactions on its platform, dropping to 10% when sales pass \$5,000 (£3,244). It has delivered sales of \$1m (£0.64m) in the past six months
- NPD Group reports that the iPod held 76% of the US MP3 player market in May. Microsoft's Zune, meanwhile, had a 1% share.
- Grime act Wiley has given away 180 tracks, including several that were destined for his new album. Several ZIP files were linked to on his Twitter feed after he sacked his manager.
- The **RIAA** has requested that the US courts freeze the assets of both LimeWire and its founder Mark Gorton. The label organisation claims Gorton placed assets in a trust over the past five years "in an attempt to put the money out of reach of any court".

RCA gets The Hoosiers into full flow on new album

RCA AND THE HOOSIERS have turned to social music-sharing and discovery site mflow to create a multi-faceted promotion for the band's new album, in what their label says is a first.

The band are offering everyone who follows their recommendations - known on the site as "flows" - a free six-track sampler from new album The Illusion Of Safety ahead of its release.

The band will also be playing an invite-only gig in central London later this month and they, in conjunction with free newspaper Metro, are making 100 pairs of tickets available to mflow users.

Mflow head of music Don Jenkins says, "The Hoosiers actually joined mflow very early on for themselves. There was no big sell-in from our side and no big push from the label."

The initial idea to partner with mflow came from the band's bassist, Martin Skarendahl. It was then developed by the label into a



more structured arrangement.

RCA senior digital promotions manager Justin Dixon says, "We decided to team up and do something that has not been done before. We'll be the first label to do this kind of thing with mflow."

The band currently have almost 5,500 followers on mflow, the most for any act on the site. Those followers will all receive an Illusion Of A Mini-Album sampler, which features edited samples of six tracks from the album.

Dixon says, "Mflow would like to use this to increase their awareness in the pop-music consumer market and this is something we do for them. The Hoosiers will want to increase their fanbase on mflow and in the last five weeks, they have added 3,500 extra followers. By flowing tracks regularly, they are increasing their followers. They are the most-followed band on mflow."

For mflow, the promotion marks a move towards more direct partnerships with labels and artists, having already created links with media outlets including Q. MTV and XFM. Jenkins says, "We are having numerous conversations with labels about doing a lot more of this going forward."

While this is helping set the scene for the album campaign, RCA is hoping to expand the digital marketing for The Hoosiers' album into another first, this time with a gaming company.

"We are also looking to do something with PlayStation," explains Dixon. "We are currently talking to the development team there to have the first instant gratification gig on PlayStation Home."

Mflow, meanwhile, is using artists to, as Jenkins explains, find more ways of "engaging the users with interesting activities." This includes a promotion for the new Tired Pony album where Snow Patrol's Gary Lightbody is flowing tracks on the service while REM's Peter Buck is offering a signed guitar to competition winners.

"We'd like to do a lot more things like this," says Jenkins. "We are talking to other people about maybe making this one of the main strings in their forthcoming marketing campaigns."

Dixon suggests it is the social and sharing aspects of mflow that make it a strong partner in 2010. "People's access to music is so easy these days that they demand much more from artists than just the music," he says. "The acts that engage prosper and end up with a really loyal fanbase."

eamonn.forde@me.com

New services

- Mobile Backstage officially launches after testing by acts including Dizzee Rascal and You Me At Six. It describes itself as a social media and mobile app service that lets acts engage with fans more directly.
- IOU Music is the latest fan-funded service, but unlike Pledge Music, Bandstocks and Sellaband it is focused on donations rather than investments. It takes a 10% cut of money invested.

Apps round-up

• Shazam Encore (Android - £2.99) The music recognition app comes to Android and adds in recommendations based on tag history. A free version allows a seven-day unlimited trial and a cap of five tags a month after that.

• This Day In Music (iPhone - £1.79) Migrating the successful website into an app, offering daily facts, searchable number-ones charts and a quiz. It draws on charts from the UK, US and Australia.

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News publishing

EMI snaps up star of future CBeebies show for Bob The Builder-style revenue opportunity

Rastamouse gets red, gold and green light

Deals

By Charlotte Otter

EMI MUSIC PUBLISHING hopes to recreate the success of Bob The Builder with children's TV character Rastamouse, after signing a publishing and brand deal with production company Three Stones Media

Rastamouse is steeped in musical opportunities as it features a group of reggae-loving mice and will be accompanied by a bespoke soundtrack by EMI-published composer Andrew Kingslow.

As well as music rights for the show, EMI also own an equity stake in the Rastamouse brand, allowing the business to profit from physical merchandising opportunities on top of music rights. EMI Publishing media and business development. European vice

president Jonathan Channon explains the move follows in the footsteps of EMI's agreement with Hit Entertainment, the production company behind Bob The Builder.

"Part of the thinking behind Rastamouse was about getting ourselves in the position where if we do find ourselves with a Bob The Builder-like phenomenon, then EMI can profit from it," he says.

"This includes things such as taking a share of revenue generated from toys, clothing, bed linen, furniture, you name it - the market for this is huge. For example, if a Rastamouse single gets released, although it could be a loss-leader for EMI, it won't matter when one looks at the bigger picture, as the losses will be able to be recouped elsewhere."



be a success, there is talk of releasing a CD of the music featured on the show as well as DVD opportunities and also things like a Rastamouse live tour."

Channon says EMI is also investigating the possibility of sync opportunities and live appearances from EMI-signed reggae artists. "EMI represents a huge number of iconic reggae stars and it would be fantastic to get artists such as Eddie Grant and Sean Faul to become involved in the show,"

Three Stones Media coproducer Greg Broadman adds, "I am thrilled we are working with EMI Publishing on Rastamouse, their help and support for the series as a whole has been invaluable. I look forward to profiting from the success that the show will bring."

charlotte@musicweek.com

Publishers cannot contain Glee at TV jackpot

IT HAS BEEN BARELY SIX MONTHS

since Glee first appeared on British TV screens but already the US show has notched up 23 top 50 hits in the UK singles charts, with covers of songs by artists ranging from Bon Jovi to The Beatles.

Of the show's 10 best-selling tracks, EMI Publishing is the main beneficiary with credits on seven songs, two more than Sony/ATV, the sister company to Sony Music, which releases the Glee material.

The UK publisher finds itself with credits on Halo, Total Eclipse of the Heart, Somebody To Love, Defying Gravity, Take A Bow, Gold Digger and Confessions Part II.

EMI Publishing US vice president Kristin Durie says one of the reasons the company has done so well out of Glee is due to its close relationship with the show's music supervisor FJ Bloom.

"We were in communication

with them when the show was just an idea," she explains. "We realised straight away that music would be central to the show so we had our film and TV team send across an iPod of songs from the EMI catalogue which we thought could be good for the show. The producer loved it and that helped when the programme was getting written."

Getting music into the show, while highly attractive for a publisher, can be a difficult task, with Murphy insisting that all song choices have to be plot-driven.

Then there is the job of persuading songwriters that it would suit their interests to have their tunes polished to within an inch of their lives by a motley crew of high-school children and staff. Both Coldplay and Bryan Adams are said to have refused Glee permission to cover their songs, although Coldplay have since

had a change of heart and Adams says he has never been approached personally by the makers of the show.

Durie says it has not been difficult to persuade artists to have their work covered by the cast. Instead, she believes it is simply a matter of ensuring that both the show and the artist are happy with how the finished track will sound.

"When we speak to an artist about the possibility of having their music used on the show, we make sure we approach them with all the information we can," she explains. "It normally ends up that we are talking as much to the artist about the song as we do with the studio, to ensure both sides agree with where to take a song. We believe it is essential for everyone to be happy with the music and open lines of communication are an important part of that."

However, Sony/ATV need not feel despondent about racking up fewer Glee publishing credits than its rival major.

Sony/ATV, along with indie IQ, has experienced huge success with the cast's cover of Journey's Don't Stop Believin'. Penned by Jonathan Cain, Neal Schon and Steve Perry, the song has benefited from its position as the show's de facto signature tune, helping Journey's original to climb to number five in the charts 29 years after its first release. The Glee Cast's cover of the song, meanwhile, reached number two and has sold more than 390,000 units in the UK, according to the Official Charts Company.

Sony/ATV VP of film and TV Wende Crowley says Glee has boosted the profile of artists which would have otherwise been forgotten about. "Glee has breathed new life into many catalogues, not just Sony/ATV's," she says. "It isn't just classics which are experiencing this renewal of interest, but current chart hits. too.

"Music in Glee is almost a character in its own right and [Sony/ATV senior director of film and TV] Renee Anderson and myself look forward to working on the show again when the new season starts."

Other publishers profiting from the show's success include Universal, which has credits on two of the top 10 songs, and independent publishers Kobalt, Write 2 Live and Smells Like Phys Ed.

As well as singles chart success, the Glee Cast have racked up five hit compilations albums: Glee: The Music, Volumes 1-3, Glee, The Journey to the Regionals and Glee: The Music, The Power of Madonna, which have combined sales of more than 747,000 copies in the UK.

Six months of spin-offs Glee's biggest single successes

Song	Chart peak	Sales	Original artist	Publisher	Writer
Don't Stop Believin'	2	394,671	Journey	IQ, Sony/ATV	Cain, Perry, Schon
Halo/Walking On Sunshine	8	113,611	Beyoncé/Katrina & the Waves	Sony/ATV, EMI, Kobalt, Write2live	Knowles, Tedder, Bogart, Rew
It's My Life/Confessions Part II	14	70,284	Bon Jovi/Usher	Sony/ATV, Universal, EMI, CC	Bon Jovi, Sambora, Martin, Dupri, Cox, Raymond
Gives You Hell	14	53,442	All American Rejects	Universal, Smells Like Phys Ed	Ritter, Wheeler
Somebody To Love	26	47,600	Queen	EMI	Mercury
Total Eclipse of the Heart	9	47,290	Bonnie Tyler	EMI	Steinman
Defying Gravity	38	42,059	Stephen Schwartz	EMI	Schwartz
Take A Bow	36	40,582	Rhianna	Sony/ATV, EMI	Smith, Eriksen, Hermansen
Gold Digger	44	36,827	Kanye West	EMI, CC	West, Charles, Richard
Poker Face	25	32,370	Lady GaGa	Sony/ATV	Germanotta, Khyat
					Source: OCC



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News diary

EMI's attractive proposition

UNEARTHED

DUBSTEP "SUPERGROUP" MAGNET-IC MAN, whose debut album is released in October through Columbia Records, are one of the first artist projects to be steered through EMI Publishing's management arm, set up last year to manage the careers of producers including Salaam Remi, Paddy Byrne and Alan English.

With Magnetic Man, the publisher is making its first steps into frontline artist management. The group, which comprises Skream, Benga and Artwork, is managed by Guy Moot and Amber Davis at EMI, in partnership with Sarah Lockhart at Ammunition Management. Lockhart first brought two members of the trio to EMI in a publishing capacity, signing Skream and Benga to EMI via her joint venture with the publisher.

Davis says being involved in a management capacity gives EMI increased awareness of the ways it can help the group and develop their careers. "We're involved across all aspects of the management relationship, it's a very exciting project," she says

Columbia has already got the ball rolling on the project with the release of free download Mad, which was debuted by Skream on Twitter last month.

It was swiftly followed by first single proper I Need Air, which is released on July 26 and enjoying strong specialist play from Radio 1.

The album features an array of guests including Angela Hunte - co-writer of the Alicia Keys/Jay-Z hit Empire State Of Mind - Sam Frank, Katy B, John Legend and Amanda Ghost.

The band will perform a special one-off show at Fabric this Wednesday as part of Rinse FM's celebrations after being awarded a permanent FM licence.

Columbia managing director Mike Smith says Rinse's FM licence reflects how important dubstep is right now. "That's where all the cutting-edge music is at the moment and Magnetic Man are right at the heart of it. It's very exciting to be involved."

Magnetic Man will perform a string of festival dates across the summer, including Benicassim in Spain, Reading and Leeds, Fuji Rock, Lowlands and The Big Chill festival, before starting their own run of UK headline dates through October and November



ON THE WEB THIS WEEK

MIRROR ADDS 334,000 READERS THROUGH PRINCE PROMOTION

Tom: "This is all very well. Claimed to have boosted their circulation, but only for one day! But it hasn't actually boosted their readership and highly unlikely these people will buy the Mirror again. People just came for the FREE CD."

ROBBIE REJOINS TAKE THAT

Verasi 'They don't need him and are doing great without him. You made your bed Robbie...keep out of Take That's '

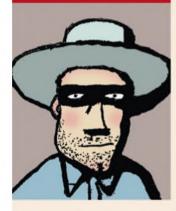
MP3TUNES LAUNCHES BUY ANYWHERE, LISTEN EVERYWHERE LOCKER

Kevin: 'Mp3tunes is pretty damn slick. Have to check out Rdio too but I'm pretty much sold.'

RCA LANDS 'BEST YOUNG ENTREPRENEUR IN THE BUSI-NESS'

Paul Carey "I worked with Charlie for several years and he really is one of the most dynamic thinkers in the music business, so his appointment to one of the majors at RCA is no surprise to me"

Dooley's Diary



Somebody's neutered Tha Doggfather

IN THESE MODERN TIMES, is nothing sacred? Dooley was shocked and appalled to discover Warner Bros Records is suing an internet company over the use of unlicensed music in pornographic videos. Although in theory the flicks only use the songs as background music to give the impression the sexy goings-on are happening in a club, Warner claims the music is central to the videos in question, and that in some footage participants lip-sync to the songs. The lawsuit notes that RK Netmedia,

which operates a range of porn web-

sites, is in no way ignorant of copyright law, because the company itself is a copyright owner and has used litigation and take-down notices under the US

Digital Millennium Copyright Act to protect its own rights. Pot...kettle anyone?... When Dooley thinks of women's rights, **Snoop Dogg** is never far from his thoughts. Over the years the rapper has made a name for himself over his advice on how to treat a lady, as his 2004 song, Can U Control Yo Hoe, will testify. Sample lyrics include, "You've got to put that bitch in her place/Even if it's slapping her in her face." Well, quite. However, it seems Snoop has had a change of heart, after revealing his

next album will be written specifically for the fairer sex and will contain none of that nasty bitch-and-ho business. He says "I gotta tone it

down a little bit. I've always given them [his female fans] bits and pieces and I feel like I owe them a whole record." One can only imagine what such an album will

contain – references to fluffy kittens, handbags and shoes, perhaps?... **Madness** took time out of

> their schedule last week to receive an award from Union Square Music to celebrate 100,000 sales of their Total Madness Greatest Hits album. The awards were pre-

sented by USM director of marketing Steve Bunyan and label manager Holly Barringer (pictured here in the back row), who thanked the band for all their hard work... Slightly younger, but no less nutty, Stornoway played their first US gigs last week, kicking things off with shows in Brooklyn and NYC's Mercury Lounge. The latter date was attended by no less than Steve Van Zandt, who had played at Ringo Starr's 70th birthday party at Radio City the night before. Indeed, so hot are

Stornoway in the US right now, that the building opposite actually caught fire during the band's, ahem, incendiary PPL popped along to St Mary of

MAGNETIC

the Angels primary school in Notting Hill last Monday to mark the last night of this year's Young Person's Concert

Foundation programme, which

takes live orchestral music into the community. While there, they stopped for a particularly charming photo: Pictured here are: (back row, l-r) Jonathan Acton (musician), Elsa Cusido (musician), Jonathan Morrish (PPL),

Sally Needleman (YPCF), Fiona
Nisbett (musician); (front row, l-r):
Angela Hunt (musician), Lady Martin
(YPCF), Helen Connolly, David Lardi
(both St Mary of the Angels), and Jan
Wilson (Westminster)... Music Week
had the honour last week of being
invited along to the French

Ambassador's residence in swanky Kensington Palace Gardens for the Bastille Day celebrations, alongside representatives of the French Music Bureau in London. We may be living in austere times, but thanks to the largesse of sponsors – and President Sarkozy bien sur – the soiree was anything but restrained, with

cheese, wine, bread, cake, cheese and an Eiffel Tower made out of bread and cheese. While there, former MW man and now PR guru Billy Fahey grabbed Ambassador Maurice Gourdault-Montagne to ask if he prefers Cheryl solo to Girls Aloud and ended up posing for a pic. Pictured (lr) Kat Garbutt (Wallace Productions), Fahey (Freek N See), 679's Alex Bean (who claims she's always wanted to appear in "doilys" – thanks, we think),

Music Week's Ben
Cardew and
GourdaultMontagne (Ferrero
Rocher slightly out
of shot)... As if you
needed any more
excitement about
the news that

Robbie is to re-join Take That, Ferdy Unger-Hamilton, whose Polydor label will be releasing the new Robbie/ Take That album, reveals to Dooley that Polydor staff have been "skipping around like small children" listening to the release, which is quite an image. A track will be going to radio soon, we are assured... Finally, some rumours: which big PR company is getting into management, starting with a long-time PR client? And which highly influential band are rumoured to be shunning a physical release for their new album, to the horror of the



high-street?

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Features

GLASS HALF FULL?

At the year's halfway point, there are few headlines to be written via a casual glance at the sales figures. But scratch beneath the surface and there are glimmers of hope to boost the industry



ABOVE

In a barren year for guitar acts, breakthrough artists of 2010. Mumford & Sons, are about the nearest thing to 'axe heroes' while (right) Plan B albums chart

Quarterly analysis

By Ben Cardew

HIDDEN AMONG HMV'S RECENT RESULTS was an interesting footnote: for the year to April 24 2010, the retailer's music sales declined 4.9% in volume, while HMV's own market share increased 4.8%. This, according to HMV, was above its own expectations.

HMV can, of course, rely on a shifting sales mix these days, which includes everything from band T-shirts to tickets. As a result it reported annual sales which, for the first time in its history, exceeded £2bn.

But for labels, who still rely on album sales for the lion's share of their revenue, the retailer's news was less encouraging. It has been a long time since music represented the majority of HMV's business - indeed it makes up only 28% of sales according to the latest results - but the decline in music sales, at what is still the UK's largest physical music retailer, is no cause for celebration.

And so, with the third quarter of 2010 now firmly under way, we turn to the BPI's market statistics for the first half of the year.

Luckily, the news is more promising: overall album sales (including unmatched digital data in line with the BPI's methodology) were down 2.5% to 52.9m units in the first six months of the year, a respectable, if not entirely encouraging, figure, which comes despite the distraction of the World Cup.

Artist albums led the way sales-wise, down just 0.5% at 40.3m units, while sales of compilations fell 16.1% yearon-year to 9.1m. Sales of singles (largely single-track downloads these days) were up 6.8% to 79.6m.

"This is pretty much what we were expecting," says BPI CEO Geoff Taylor. "Artist albums flat and compilations down?

The headline figures might hardly look encouraging But picking through the detail there is more than enough to inspire a certain amount of hope.

For one, the rate of fall in the albums market has decreased in the second quarter of the year. The first three months of 2010 saw album sales fall 0.8%, while in July 2009 we reported that album sales had fallen 7.3% for the vear-to date.

"I think there is

every reason to be

encouraged. It is not a

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we would still like to see

stronger growth..."

GEOFF TAYLOR, BPI

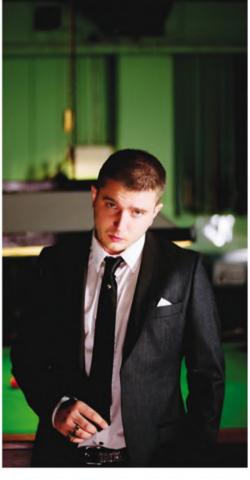
Secondly, digital albums continued to do well, notching a hefty 36.3% increase in sales yearon-year to 10.0m units - or almost one in five of all albums sold in the UK.

For an act like The xx with a young, digitally-savvy audience, digital album sales are even more prominent: of the 118,335 sales to date of their eponymous debut album in the UK, some 41,751 were digital, or an impressive 35%.

Meanwhile, the debut album

from the Glee Cast, which by its nature relies on impulse sales from a young TV-watching audience, has recorded 85,601 digital sales since its release in February, and this despite its individual tracks racking up numerous singles chart hits in their own right.

Indeed, digitally or otherwise, Glee proved one of the undoubted sales hits of what was an unpredictable first half of the year for new acts.



The US TV sensation provided the 10th, 20th and 46th biggest artist albums of the year to date in the form of Glee: The Music (volumes one to three), as well as the 11th biggest single in the shape of Don't Stop Believin'. Their success also helped Sony's Epic label to report a 3.2% share of the albums market, up from 2.7% in the first quarter

Overall, however, there were few definite patterns to note in what sold well.

Lady GaGa's The Fame continued on its perch as the

year's biggest selling album, with year-to-date sales of 719,517 taking its total to 2,108,481. Meanwhile, Alicia Keys The Element Of Freedom, Florence + The Machine's Lungs, Paolo Nutini's Sunny Side Up and Michael Buble's Crazy Love filled out the top five of the year-to-date albums chart. All five acts are. of course, solo artists but beyond that there is little thematically to link them

The year's breakthrough acts proved equally diverse. While The

Fame and Lungs are debut albums, both enjoyed significant sales in 2009 and can therefore be discounted.

The title of breakthrough artist of 2010 - at least in terms of albums success - is therefore shared by folky London four-piece Mumford & Sons, whose debut album Sigh No More sold 368,3000 copies in the first half of 2010 to take sixth position in the chart - rapperturned-soul singer Plan B (who had the biggest selling

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album and second biggest selling single of Q2); the Glee Cast; Dutch conductor Andre Rieu; and teen sensation Justin Bieber, who all have albums within the upper reaches of the year's chart.

Such unpredictability is great for lovers of a diverse music scene. But for label executives seeking to predict what 2010 might hold, this is nothing short of a nightmare.

Polydor president Ferdy Unger-Hamilton says the success of the single-track download means albums are proving harder to sell these days. "There are a lot of last year's records still in the albums chart - it shows how long it takes for a singles act to finally become an album act. You have to work things a lot longer to get through."

As an example of this, he cites Polydor's Ellie Goulding, who topped the BBC Sound of 2010 poll and won the Critics Choice Award at the 2010 Brit Awards.

Her debut album Lights has doubtlessly performed well, selling 167,260 copies to becomes the year's 24th biggest seller. But who would have predicted it would come in 166,000 copies behind Rieu's Forever Vienna in the first half of the year, or that it would sit only 21,000 sales ahead of Alvin & the Chipmunks' 2 - The Squeakquel in the rankings?

Unger-Hamilton says he expects Goulding's Lights to keep on selling well into 2011 and with a new album from Cheryl Cole on the cards, as well as recent releases from Scissor Sisters and Eminem already selling strongly, he is very confident about O3

Meanwhile, Atlantic Records UK chairman Max Lousada says Plan B's success is a result of his label's patient approach to artist development. "When an artist takes their music in a new direction that turns out to be both creatively exciting and commercially successful, that's really rewarding for everyone involved in making the record and a great endorsement of our approach to artist development," he says.

Almost entirely absent from the year-to-date charts are guitar bands, who have endured a torrid start to the year. Indeed, Mumford aside - and their use of a banjo hardly marks them down as run-of-the-mill axe heroes there were no guitar acts in the year-to-date albums top 10 and only the veteran line-up of AC/DC, Biffy Clyro,

Kings Of Leon and Oasis in the top 30. Seeing this, it is hard to disagree with Absolute Radio COO Clive Dickens that guitar-based

music" is in a real lull, a point he made the recent Musexpo Europe

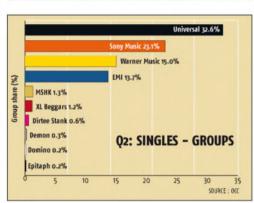
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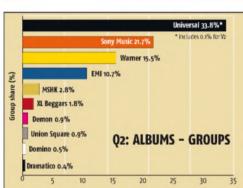
general agreement. The BPI's Taylor says the lack of rock music in the may reflect the effect of

Q2 2010 singles Top 20

USHER FEAT. WILL.I.AM OMG /

- PLAN B She Said / Atlantic (CIN)
- IASON DERULO Ridin' Solo / Warner Bros (CIN)
- ROLL DEEP Good Times / Relentless/Virgin (E)
- K'NAAN Wavin' Flag / ARM (ARV) 5
- B.O.B. FEAT. BRUNO MARS Nothin' On You / Atlantic (CIN) 6
- SHOUT FEAT. DIZZEE/JAMES CORDEN Shout / Syco (ARV)
- SCOUTING FOR GIRLS This Ain't A Love Song / Epic (ARV)
- EMINEM Not Afraid / Interscope (ARV)
- 10 PROFESSOR GREEN/ED DREWETT | Need You Tonight / Wrgin (E)
- 11 KATY PERRY FEAT. SNOOP DOGG (alifornia Gurls / Wigin (E)
- 12 LADY GAGA FEAT. BEYONCE Telephone / Interscope (ARV)
- 13 AGGRO SANTOS/KIMBERIY WYATT (andy / Future (ARV) 14 KELIS Acapella / Int
- 15 DAVID GUETTA/CHRIS WILLIS Gettin' Over You / Positiva/Virgin (E)
- 16 ALEXANDRA BURKE FEAT. PITBULL All Night Long / Syco (ARV)
- 17 TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone (E)
- 18 TINIE TEMPAH Pass Out / Parlophone (F)
- 19 TIMBALAND FEAT. JUSTIN TIMBERLAKE Carry Out / Interscope (ARV)
- 20 ALICIA KEYS Try Sleeping With A Broken Heart / I (ARV)





illegal piracy. "It does depend where you draw the genre lines," he says, pointing out that both Florence + The Machine and Paolo Nutini could be considered "rock". "But one scenario we have seen when we look at the demographics of illegal downloaders is that the behaviour is stronger among fans of rock and indie guitar music. It is probably too early to say whether we are seeing something that will have a long-term effect but it is harder than it used to be to get a return on investment in that sector?

At the same time, urban music - and particularly that from the UK - has continued to perform well in the first half of the year: Tinie Tempah - whose debut album is due later this summer - enjoyed the fifth biggest single of the year to date with his former number one Pass Out (and featured twice in the Q2 singles chart), while Roll Deep have racked up sales in excess of 280,000 for their Good Times

Another EMI act - Professor Green - has sold more than 215,000 units of his I Need You Tonight; Dizzee Rascal has cemented his place in the pop firmament with hits alongside Florence + The Machine and James Corden, as well as solo; and Example enjoyed a massive hit with Won't Go Quietly.

Yet for all the charts' unpredictability, there was a familiar name at the top of the market shares for the second quarter: Universal, which recorded a 33.8% share of

Q2 2010 artist albums Top 20

- LADY GAGA The Fame / Interscope (ARV)
- AC/DC Iron Man 2 OST / columbia (ARV) 3
- EMINEM Recovery / Interscope (ARV)
- ALICIA KEYS The Element Of Freedom / I (ARV) 5
- MICHAEL BUBLE (razy Love / Reprise (CIN) 6
 - JUSTIN BIEBER My World / Def Jam (ARV)
 - FLORENCE + THE MACHINE Lungs / Island (ARV)
- OASIS Time Flies 1994-2009 / Big Brother (PIAS) 9 10 PAOLO NUTINI Sunny Side Up / Atantic (CIN)
- 11 MUMFORD & SONS Sigh No More / Island (ARV)
- 12 BLACK EYED PEAS The E.N.D. / Interscope (ARV)
- 13 SCOUTING FOR GIRLS Everybody Wants To Be On TV / Epic (ARV)
- 14 PAUL WELLER Wake Up The Nation / Island (ARV)
- 15 USHER Raymond Vs Raymond / LaFace (ARV) 16 PENDULUM Immersion / Warner (CIN)
- 17 GLEE CAST Glee The Music: Vol 3 Showstoppers / Epic (ARV)
- 18 PIXIE LOTT Turn It Up / Mercury (ARV)
- 19 BOYZONE Brother / Polydor (ARV)
- 20 RIHANNA Rated R / Def Jam (ARV)

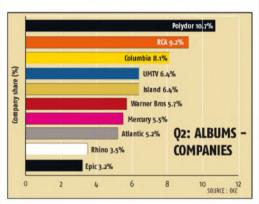
A little light: Polydor expects Ellie Goulding to

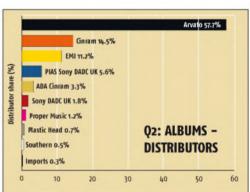
continue adding

of 167 000 into

next year

to her album sales





the albums market, up 0.8 percentage points on Q1 and far ahead of Sony on 21.7%

Meanwhile, Warner, home to the likes of Michael Bublé and Plan B, extended its lead over EMI in the albums share, securing a 15.5% share to the UK major's 10.7%

In singles Warner was once again ahead of EMI although its lead was cut slightly from Q1 as a raft of UK urban acts helped EMI to gain 3.3 percentage points in the quarter. With albums from many of these EMI acts set for release in Q3, the major will doubtlessly fancy itself to regain third place or at least shave Warner's lead in albums as the year progresses.

Among the indies, the familiar face of MSHK (formerly Ministry Of Sound), XL Beggars. Demon. Union Square and Domino largely held their albums market share, while Dizzee Rascal's continued success powered his Dirtee Stank label to a 0.6% share of the singles market, ahead of all indies but MSHK and Beggars.

"I think there is every reason to be encouraged." concludes Taylor. "There are other factors: people are talking about a double-dip recession, it has been a very hot summer, and there's been the World Cup and Wimbledon. Against that background it is not a bad performance. But we would still like to see stronger growth."

LEET Passing out in style: Tinie Tempah is leading the urban success

Features

BRIMFUL OF ASHER

For more than four decades Peter Asher has lived an extraordinary life in music. Sixties pop star, Beatles wingman, A&R executive, producer of countless hits and manager to a wild array of acts. He is, therefore, the ideal candidate for the latest in Music Week's masterclass series



ABOVE Apple bears fruit: Asher with John Lennon, George Harrison and George Martin

Masterclass

By Christopher Barrett

PETER ASHER'S CAREER IN MUSIC began in 1964 as one-half of the singing duo Peter & Gordon, who amassed nine top 20 records – three of them gold – during their career. In 1968, he became head of A&R for The Beatles newly formed record company Apple Records, where he discovered, signed and produced James Taylor and worked closely with the Fab Four on their individual projects.

In 1971, Asher moved to the US and founded Peter Asher Management, representing James Taylor and, two years later, the management and production of Linda Ronstadt as well. Peter Asher Management became one of the most successful artist management companies in the US at that time handling artists including Joni Mitchell, Randy Newman and Carole King, as well as Taylor and Ronstadt.

As a producer, Asher has worked with a diverse range of artists including Taylor, Ronstadt, 10,000 Maniacs, Diana Ross, Neil Diamond, Ringo Starr, Cher, Morrissey, Elvis Costello, Kenny Loggins, Dan Fogelberg, Heart, The Dixie Chicks, The Fray, Lyle Lovett, Stevie Nicks, Billy Joel and both Robin and Robbie Williams, to name but a few. He has 37 RIAA-certified gold albums and 22 platinum albums in the US to his name and many more internationally.

In addition, he has produced 12 Grammy Award-winning recordings and in 1977 and 1989 was honoured with the Grammy Award for producer of the year.

In the mid-Nineties, he was appointed senior vice president at Sony Music Entertainment.

At the beginning of 2002, Asher left Sony and returned full time to the management of artists' careers as co-president of Sanctuary Artist Management. He left Sanctuary in 2005. Following a year in partnership with close colleague Simon Renshaw (who manages the Dixie Chicks and others), Peter Asher Management re-emerged on its own in 2009, coincidentally on the 40th anniversary of its founding.

Now Asher is managing various significant artists in fields beyond just music. His newest client, for example, is Pamela Anderson.

In August 2005 Peter & Gordon reunited in New York after a 37-year gap for a benefit concert and went on to perform together on various occasions just for the fun of it until Gordon's untimely death a year ago last Saturday.

Having enjoyed success in both management and production fields, Peter Asher has divided his master class between the two.

ON MANAGEMENT:

Manage a great artist

Of course, there is so much luck involved in making this happen it is almost unfair to offer the advice. But think about it: I have every admiration for Brian Epstein, Paul McGuinness and Jon Landau, to give just three examples, but their greatness is an extension and a fulfillment of the greatness of The Beatles, U2 and Bruce Springsteen

The right team came together at the right time. So the first trick is spotting the talent and deciding who to manage. I haven't the least doubt that James Taylor would have enjoyed a successful career one way or another had he and I never met – but we did, and it helped. We liked each other, we trusted each other and I thought he was a miraculously talented and brilliant musician in every way. So I became his manager and remained so for well over 20 years until I quit management and joined Sony Music.

Believe in the artist

This also sounds obvious, but when Brian Epstein went around telling people that The Beatles were going to be bigger than Elvis they laughed at him – but he believed it and he meant it.

When I called James Taylor a genius or my favourite American artist and songwriter of all time, or Linda Ronstadt the best female singer I had ever heard, no one took me seriously. A degree of hyperbole is allowed, but it certainly does not sound quite so silly now.

I am currently telling everyone about the wonderful Webb Sisters, who you may have seen with Leonard Cohen. I have always thought that even an inexperienced manager who truly believes and is prepared to learn can be of greater value than an experienced manager who is taking on a project just to see how it goes.

Be straightforward and honest with your client

There is always a temptation to tell an artist what they want to hear – and certainly a great deal of diplomacy is required when dealing with bad news. But in the end if the record is a flop at radic and is not getting played that fact cannot be hidden for long.

If the tickets are not selling sconer or later the artist is going to peek through the curtain and see empty seats. What the artist wants is to hear is a reasonably honest account of what is going on and, most importantly, some practical, creative and immediate options for addressing whatever problems there may be.

manager cannot always prevent things from going wrong, but it is his or her job to make a plan to deal with the problem and to get the artist fully on hoard to get it done.

Be prepared to cover every area of the business to get the right exposure

When I started out as a manager, record companies did a lot for artists and managers – but they also had a lot of control. Now a successful artist may not even have a record company and, if they do, that company is doing a lot less than they used to and has a lot less power.

The manager has to worry about press radic; gigs and the record itself in every detail. He or she also has to make sure that the artists are working hard enough themselves!

We all know how important the website is, the Facebook page, the blogs, the tweets and all of that. And no one can do that stuff as well as the artists

"The manager has to worry about press, radio, gigs and records in every detail... and to make sure the artists are working hard enough..."

PETER ASHER

themselves. The fans want to know that their admiration for your client is appreciated and respected. By the same token, take every gig it is practical and possible to take. Social media is vitally important but you still cannot beat the power of a live gig or the thrill of an audience discovering music they love for themselves.

When James Taylor and I first came to the US all those years ago I took every engagement I could. Not only the usual folk clubs but everything from college gigs – where I would get him a bed in the dorm as we could not afford hotels – to opening for The Who in some huge place. I remember worrying whether that one might be a horrible mistake. When I was in the back of the hall it seemed as if no one was paying attention to the lone acoustic act on the stage in the distance – but as I pushed through the huge crowd towards the stage it got gradually quieter and more attentive and at the front they were hanging on James' every word.

I guarantee he made at least a couple of thousand new fans that night and that is the whole secret. If your artist is as good as you think, just get them out there any way you can and the believers will come.

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Worry about everything

I don't enjoy it, but sometimes it really is productive when one wakes up early, suddenly aware that certain details or preparations may not have been properly addressed. To take an example from outside the music business, in managing Pamela Anderson there is a whole other world of concerns. I might wake up worrying about whether someone in my office or at the agency has taken care of booking the right hair and makeup people for her appearance on a UK TV show or whatever it might be. I jump up and send a flurry of emails. Maybe someone else was supposed to have done it - and they probably had - but in the end it is the manager who gets the phone call from the artist when it all goes wrong! So, one can never double-check too often.

AS A PRODUCER:

The song is king

Another cliché I know but it remains true You can make a pretty good record out of a bad or a boring song - but people still are not going to like it much or remember it. We all like to think we know a hit when we hear it and sometimes one has to move fast. We were all in the studio when James Taylor and Danny Kortchmar started noodling around with a slowed-down version of the Jimmy Jones song Handyman just for fun and I thought it sounded incredibly cool.

I persuaded them to let me record a few quick takes with just James and Danny on acoustics, Lee Sklar on bass and Russ Kunkel on a cardboard box. And we had a hig hit because it was an imaginative version of a great

Linda Ronstadt was brilliant at bringing in song ideas; she would tell me about writers such as Warren Zevon or the McCarrigle Sisters before I had even heard of them and she was always right. And once I had the song and her amazing voice I knew how to do the rest.

When I work with a band who write, such as 10,000 Maniacs, I spend a lot of time in advance going over all the songs. Sometimes one is obliged to speak up if one really feels a song - even one to which the artist seems wholly committed - is not good enough.

Be prepared

It is hard to over-emphasise the value of good old-fashioned organisation and preparation. The studio should be a spontaneous and creative environment, but that process is enabled by the proper preparation. If one is going into a real recording studio - or if one has studio





musicians sitting around with their meters running - it is insane to spend time typing out lyrics or copying chord charts or waiting for a piece of equipment someone forgot the order.

Become an eccentric creative genius in the studio on the day by all means, but the week before be a producer in the technical sense. Make sure you are ready, that everyone knows when to be there and what to bring and have a list of what you intend to accomplish.

Learn the song thoroughly so that you can play it and sing it and know your way around it inside out.

Listen to the artist

If you believe in their music, style or poetic dreams enough to be in the studio with them, we have to assume their ideas are worth hearing. Just because you may be the one with the experience and the hits it does not mean you are always right. When I first started working with Linda Ronstadt I found that no one had really listened to her before. The assumption had been that her extraordinary voice and great beauty were the whole package and she happened to be not very skilled at explaining what she wanted in musical terms. But by taking the time to listen and ask I found that she was a woman of quite exceptional intelligence and possessed of an extraordinary musical imagination and lots of brilliant ideas.

Know when to stop

This covers so many aspects of making a record. Know when to stop pursuing a musical idea if it is not working. Know when to give up on a song if it just won't work maybe it's the song. Know when to stop for the night and start again in the morning when things are getting difficult or argumentative. Know when to stop the singer from insisting on more vocal takes - go back and listen to the live vocal or take one and make sure you are actually moving forward.

Know when to stop overdubbing - the fact that now we have as many tracks as we want is not always a good thing! And know when to stop mixing - it is possible to try to sculpt every detail too much and it ends up flat and uneventful music.

Finally, know when the whole album is done and it is time to stop and get it out.

Make the most of all the creative power in the room

Whether they are band members or the songwriters or studio cats or programmers, you are probably in the

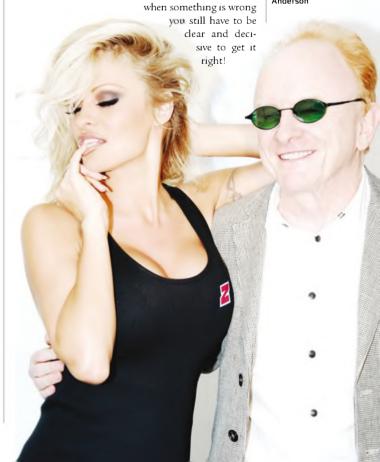


company of a number of creative and imaginative musicians and an engineer full of ideas

It is not a sign of weakness to ask these people what they think and for suggestions. You may have your own idea of what the track should sound like but it is best to be flexible. There is no point in having a great player in the room and then insisting straight away that he play precisely what you tell him and nothing more. Let the band and the engineer explore a bit, but be ready to pick and choose carefully and quickly and hold it all together. There is a fine balance needed to get the best out of everyone but still retain the overall vision which made you want to produce the project in the first place.

Finally, as in all things, good manners count - you will get the best out of the artist and the band and the engineer not by berating or belittling them but rather with thanks and the occasional apt compliment. But





CLOCKWISE FROM A life less ordinary: Asher in 2010: with James Taylor and Danny Kertchmar Peter & Gordon's 1965 hit True Love Ways; with Paul McCartney, Linda Rondstadt, one of Asher's many musical collaborators

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Features

FROM THE MENU

EMI Label Services takes a mix and match approach to album releases







ABOVE
Label mates: I Am
Kloot (right) and
from top - EMI
Music Services
executive VP
Dominic Pandiscia,
EMI VP of label
services, Europe,
Mike Roe; and
Sweet Billy Pilgrim
(Tim Elsenburg)

Labels

By Charlotte Otter

IAM KLOOT'S FIFTH ALBUM Sky At Night not only provided a long-awaited Top 40 breakthrough for the Manchester band a week ago but delivered another success story for EMI Label Services.

The EMI operation, which allows its own artists, independent signings and acts self-releasing repertoire to buy from a menu of label services, oversaw UK promotion and distribution for the album via the band's own Shepherd Moon label. Peaking at 24 on the OCC chart, it marked a new chart high for I Am Kloot 10 years after the release of their debut album Natural History.

For EMI, Sky At Night became the latest in a string of successes around the globe for Label Services, which previously helped Slash's first solo album debut at number three in the US, scored Hadouken! a brand partnership with Casio as well as a UK top 20 hit, and fronted TV, radio, online and promotion for Mercury-nominated Sweet Billy Pilgrim.

Unlike competitors such as the Universal-owned Co-operative Music, which provides independent labels with marketing, distribution, promotion and digital marketing, the EMI department works by offering independent labels and artists the opportunity to pick and choose from a list of in-house services ranging from artwork, videos and distribution to marketing, promotion, sync deals and licensing.

For many, it is the chance to access particular areas of expertise and knowledge which comes from working with a major label without having to sign away their independent status. Label Services can be viewed as a genuine success story for EMI owner Terra Firma, which helped to create the culture for the department to grow following its buyout of the UK major three years ago.

The many problems, financial and otherwise, to beset EMI and Terra Firma since takeover have been heavily documented and will give recently-installed CEO Roger Faxon plenty to keep him busy. However, EMI Music Services executive vice president Dominic Pandiscia insists Label Services was not set up as a reaction to the problems occurring within the major.

Instead he says Label Services was born out of a need for EMI to offer a wider, more flexible range of support services on a global level, rather than "as a knee-jerk reaction to the problems in the company".

"We no longer live in a one-size-fits-all marketplace and EMI recognised the need to establish a company which could provide a bespoke range of services to fit the individual needs of artists and labels," he says. "It is important to recognise that Label Services is more of an evolution of this need."

Although Label Services' initial concept was focused on how EMI could provide the traditional record company support, as the department's client base has grown, Pandiscia says an increasing number of extra services have been added to the list. "We are always talking about diversifying ways in which we can help generate revenue and exposure across the whole breadth of an artist asset base," he says. "For example, we introduced royalty accounting as one service we could potentially offer after the launch of the initial service concept as we realised there was a demand for it. We are now also able to plug our independent artists into our global sync and licensing programme."

Label Services has grown to look after around 35 main clients in Europe and 60 in the US and although the department was accepted with relative ease in the States, as it followed in the footsteps of US-based Caroline Distribution, its journey in Europe was not as smooth.

EMI's VP of Label Services Europe Mike Roe says initially the department was met with some scepticism by music industry personnel. "No other major label has done something on this scale before and I think it would be really disingenuous if I was to say that the concept was completely understood by everyone straight away," he says. "However, I think it became accepted as soon as we started to deal with success."

He explains the department's European breakthrough came after the company represented last year's Eurovision Song Contest winner, Norway's Alexander Rybak. Label Services helped the singer achieve a number one album in his own country with sales of more than 100,000 and, off the back of that success, the company secured a lucrative distribution with French charity album Restos. Du Coeur last March. Roe says the deal with the charity was a coup and adds, "EMI had never been elected to work with them before and managed to achieve over 900,000 album and DVD sales. We were extremely pleased with the result."

According to Peacefrog Records managing director Pete Hutchinson, one of the advantages of working with Label Services is the global scale of the department. Hutchinson says the company was initially attracted to Label Services because of its access to the American market and now uses the organisation for distribution in the UK, US, France and Canada.

"Historically, we used to license tracks to other companies depending on the territory but Label Services allows us to do everything under one roof," he says, noting Label Services statements allow Peacefrog to see how many units have been sold in a territory on a single piece of



paper, negating the need for a patchwork of different independent distributors

Label Services will only work with an artist or label when it feels it can dedicate itself 100% to a project, without detracting from the time spent with artists signed directly to EMI. It is this attention which it pays to its clients, which artist Sweet Billy Pilgrim (Tim Elsenburg), says "swept away" his cynicism argund the service

"The respect and enthusiasm with which they've treated our album (and us) is so heartening, a feeling that even in an organisation so big there are people who still get excited about music. I used to think in terms of the cliché that working with a major label as a 'smaller' act means slipping beneath the radar in terms of their priorities, but now I know that's not always the case."

This point is reiterated by Wildlife Entertainment managing director Ian McAndrew, who worked with EMI on a UK and Ireland distribution deal for I Am Kloot. "It was great to be able to work with a team who were so passionate about the project and who paid so much attention to us," he says. "The opportunity to pick and mix services really distinguished them from other companies in the field and I am really pleased at what we achieved."

On the back of its successes so far Pandiscia says the plan for Label Services is to increase the number of services a client can choose from.

"It is not up to me to say – this is where the music industry should be heading," he says. "However, if we truly want EMI Label Services to become a global turnkey solution for its independent partners we need to focus on diversifying our service base even more. This will be the only way in which the department will be able to continue to be a serious competitor across the world. We have come a long way, but there is still more we can achieve."

Global success EMI Label Services' achievement highlights May 2009-July 2010 Artist/title Territory I AM KLOOT: Sky At Night UK & Ireland Jul 2010 Charted No 24, highest chart position and nearly double their previous highest week-one sales ROBYN: Body Talk Pt1 Sweden CENTURY MEDIA/ First Top 10 chart position for the **HEAVEN SHALL BURN: Invictus** Germany May 2010 Century Media Label SLASH: Slash US Apr 2010 Charted No 3 debut VARIOUS: Restros Du Coeur France, Belgium 970,000 sales Switzerland Mar 2010 HADOUKEN!: For The Masses Jan 2010 Charted No. 19 RAEKWON: Only Built4 Cuban Linx 2 US Charted No 4 debut FIVE FINGERED DEATH PUNCH: Charted No 7 debut (has been Sep 2009 in the top 200 for 40 weeks) War Is The Answer N America UK, C Europe SAMAHDI SOUND/SWEET BILLY and US ALEXANDER RYBAK: Fairytales May 2009 Charted No 1 and 100,000+ sales Norway

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MW JOBS



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The closing date for applications: Friday 20th August 2010.
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ev releases

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

Out this week

Singles

30 Seconds To Mars Closer To The Edge (Virgin)

Previous single (chart peak): This Is War (51)

Erik Hassle EP (Island)

Adam Lambert Whatava Want From Me (19/R(A)

Previous single: For Your Entertainment (37)

Amy Macdonald This Pretty Face (Vertigo)

Previous single: Don't Tell Me That It's Over (4.8)

 Justin Nozuka Heartless (Virgin) Previous single: Napster (did not chart)

Pendulum Witchcraft (Earstorm/Warner Bros)

Previous single: Watercolour (4)

Asher Roth G.R.I.N.D (Island)

Previous single: She Don't Wanna Man (did not chart)

■ RPA & United Nations Of Sound Born Again (Parlophone) Debut sing

Swedish House Mafia One (Virgin)

Debut single

Albums

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

Previous album (first-week sales/total sales): Want (120/17 533)

 Shervl Crow 100 Miles From Memphis (A&M)

Previous album: Detour (10.820/27.395)

 Devo Something For Everybody (Warner Bros)

Previous album: Smooth Noodle Maps (n/a)



 Seth Lakeman Hearts And Minds (Relentless/Virgin)

Previous album: Poor Man's Heaven (12,531/57,382)

Seth Lakeman's fifth album sees the Devon singer turning his back on his traditional folk mots in favour of a rockier, more homogenous sound. Produced by Tchad Blake, the album offers rich, melodramatic performances which sees Lakeman bristling with a confidence and swagger. Hearts And Minds also has a softer side, however, with soft banios, soaring fiddles and lyrics on lost loves offering a commercial pop alternative to the rocky rowdiness."

Alan Pownall True Love Stories (Mercury) Debut album

Professor Green Alive Till I'm Dead (Virgin)

 RPA & United Nations Of Sound The United Nation Of Sound (Parlophone) Debut albu

Sting Symphonicities (Deutsche Grammophon)

Previous album: If On A Winter's Night (14,795/69,632)

Out next week

Singles

- Diane Birch Valentino (Virgin)
- Born Ruffians Oh Man (Warp)
- Buckcherry All Night Long (Eleven Seven)
- CEO Come With Me (Modular)
- Crystal Castles Bantism (Fiction)
- Stenhen Dale Petit (alifornia (333)) • Nelta Maid Broken Branches EP

(Polydor)

- Chris Difford Who'd Ever Want To Be
- (SMMC)
- Drake Find Your Love (Cash Money/Island) Ezcapade When The Beat Drops
- (Transmission) Gorillaz On Melancholy Hill (Parlophone)
- Husky Rescue They Are Coming (Catskills)
- Tom Jones Did Trouble Me/Don't Knock (Island)
- Killing For Company Former Mining Town (Global)
- Kyte Designed For Damage (Kids)
- LCD Soundsystem I (an Change (DFA/Parlophone)
- Laura Marling | Speak Because | Can (Virgin)
- Matthew P Gilly (Polydor)
- Katie Melua A Happy Place (Dramatico) Mercedes Shock Absorber (Eye Industries)
- Mopp Everything (Euphonios)
- Morcheeba Even Though (PIAS)
- Nickelback This Afternoon (Roadrunner)
- Preeya feat. Mumzy Stranger Shimmy (Mercury)
- Roll Deep Now Or Never (Virgin)
- Caitlin Rose For The Rabbits (Names)
- Savior Adore We Talk Like Machines (Cantora)
- Shmoo Waves (Station Dynamic)
- Travie McCoy feat. Bruno Mars
- Billionaire (Decaydance/Fueled By Ramen) Wallis Bird An Idea About Mary
- The Wanted All Time Low (Geffen)

Albums

(Ruhyworks)

- Vanessa Amorosi Hazardous (Island)
- Avenged Sevenfold Nightmare (Warner Brothers)
- Corinne Bailey Rae The Sea (Virgin)
- Buckcherry All Night Long (Eleven Seven)
- Circa Survive Blue Sky Noise (Atlantic)
- David Cross Bigger And Blackerer (Sub Pop)
- Tony da Gatorra Vs Gruff Rhys The Terror Of Cosmic Loneliness (Ovni)
- Incognito Transatlantic Rpm (Dome).
- Jaill That's How We Burn (Sub Pop)
- Jedward Planet Jedward (Absolute)
- Tom Jones Praise And Blame (Island) Brian Kennedy Very Best Of (Borough)
- Justin Nozuka You I Wind Land And Sea (Virgin)
- Gemma Ray It's A Shame About Gemma Ray (Bronzerat)
- Sky Sailing An Airplane Carried Me To Bed (Island) Svlvia Striplin Give Me Your Love (Soul
- Jazz) Various Step Up 3D OST (Atlantic)

August 2

- Arcade Fire We Used To Wait (Sonovox)
- Ash (arnal Love (Atomic Heart)
- Sarah Blasko | Never Knew (Dramatico)
- Toni Braxton Make My Heart (Atlantic)

- The Divine Comedy | Like (Divine (omedy)
- Ervkah Badu Turn Me Away (Get Munny) (Motown/Island)
- Melanie Fiona Monday Morning (Island)
- Flo-Rida feat. David Guetta (lub (an't Handle Me (Atlantic)
- Holy Ghost! Static On The Wire (DEA)
- The Hoosiers (hoices (R(A)24-7) Locnville Sun In My Pocket (Epic)
- Marina and the Diamonds Oh No! (679/Atlantic)
- Jono McCleery Tomorrow (Ninia Tune):
- (Decaydance/Fueled By Ramen) ■ Ne-Yo Beautiful Monster (Mercury) Pearl And The Puppets Make Me

■ Travie McCoy The Manual

- Smile (Island) Port Isaac's Fisherman's Friends
- Haul Away Ine (Island)
- Sky Larkin Still Windmills (Wichita)
- Laura Steel Feedback (Steel These) Sunday Girl Self Control (Geffen)
- Tunng Don't Look Down Or Back (Full

Time Hobby) Alhums

Arcade Fire The Suburbs (Mercury)



Best Coast (razy For You (Wichita)

The past two years have seen the mixture of fuzzy indie rock and Phil Spector-esque pop go from being a parlour game collaboration to an unlikely music cliché. Best Coast, who peddle such a mix, are, as a result, unlikely to win any prizes for originality. But in a saner world they might pick up gongs for their songwriting, going on the evidence of this debut album. Much as with Camera Obscura (who they sometimes resemble

melodically) Best Coast manage to perk up a rather derogative sound by the simple - but oft overlooked - art of writing excellent songs. Album opener Boyfriend, for example, you could imagine The Crystals really getting their teeth into 50-odd years ago, which is praise indeed."

www.musicweek.com/reviews

- David Rowie David Rowie (Decca Pop)
- Chicane Giants (Modena): Herbie Hancock The Imagine Project
- (Sony) Travie McCoy Lazarus (Decaydance)Fueled
- By Ramen) Grace Potter and the Nocturnals
- Grace Potter And The Norturnals (Island)
- Violent Soho Violent Soho (Island)
- Wavves King Of The Beach (Bella Union)

August 9

Singles

- B.O.B. feat. Hayley Williams
- Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle) • Cee-Lo Green No One's Gonna Love You (Warner Brothers)
- lason Derulo What If (Reluga) Heights/Warner Bros
- Eminem feat. Rihanna Love The Way You Lie (Interscope)
- Newton Faulkner Lets Get Together (Ugly Truth/RCA)
- Bryan Ferry You (an Dance (Virgin)) 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 Antebellum | Run To You (Capitol)
- Magnetic Man Feat. Angela Hunte |
- Need Air (Columbia)
- Metric Eclipse (All Yours)
- (Atlantic/Summit/Chop Shop) Nas & Damian 'Ir Gong' Marley My
- Generation (Universal Republic/Island) The Saturdays Missing You
- (Fascination/Geffen) ■ T.I. feat. Keri Hilson Got Your Back (Atlantic/Grand Hustle)
- Tinchy Stryder In My System (4th & Broadway)

Albums

- Jeezy Tm 108 (Mercury)
- Monarchy Monarchy (Mercury);



- PVT (hurch With No Magic (Warp))
- Sky Larkin Kaleide (Wichita)

August 16

Singles

- Chase & Status Let You Go (Mercury).
- The Cheek Do Nothing (Polydor)
- Gabriella Cilmi Defender/Magic Carpet Ride (Island)
- The Drums Let's Go Surfing (Island/Moshi Moshi)
- Fyfe Dangerfield Barracades (Geffen) Alice Gold Orbiter (Palyder)
- Macy Gray The Sell Out (Concordistand) ■ Jay-7 feat. J. Cole A Star Is Born (Roc
- Nation) Jack Johnson At Or With Me (Island)
- Kele Everything You Ever Wanted (Wichita/Polydor)
- Klaxons Echoes (Polyder)
- Pete Lawrie All That We Keen (Mane) • One Night Only Say You Don't Want It
- Rihanna feat. Young Jeezy Hard (Def
- (ms/. Roll Deep Green light (Relentless/Virgin)

After topping the charts for three weeks with Good Times earlier this year, Roll Deep haven't exactly messed with the formula for follow-up Green Light, marrying uplifting 4/4 beats to a diva chorus and lyrics about pulling. It could, with minimal adjustment, be the work of anyone from Chipmunk to Tajo Cruz but the track is not

without its charms: the synths are intriguingly

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



LOUISE BRUTON (GIGJUNKIE) Laura Steel: Feedback (Steel These Records)~ A lot of pop artists have been creeping up and abusing the electro-synth sound lately. It tends to be used as a quickfix to mask a lack of talent but this isn't the case with Laura Steel. Feedback is catchy but has a bit more depth to it than singing about getting wasted on bottle of Jack, a la Ke\$ha.



MARIA LONG (PLANET NOTION) Tantrums: Champloo EP (Bigger Than Barry Records) Unabashedly combining magnetic, upbeat pop-punk and raucous dubstep, Tantrums spearhead something fresh and exciting: music that refuses to surrender itself to the same old formulas. Killer hooks and impassioned lyricism enveloped in an allpervading brazen attitude.



YEARS GIRL) Mike Doughty: Sad Man With this fifth album under his own name, the former Soul Coughing frontman has firmly re-

LISA-MARIE FERLA (LAST



JOE MOTT (DAILY STAR) Millionaires: Stay The Night (B-Unique) A catchy nugget of disco-pop fun which nicely sums up the attitude of many modernday girls: you're fit, let's do it. It is Sabrina's Boys for 2010; alternatively, multiply GaGa by three, add selfawareness and a sense of fun and you get this. Genuine summer silliness deserving of a place in the charts.



established himself as a quirky acoustic songwriting force. Catchy melodies and a wry, cynical turn of phrase add up to an unexpectedly summery listen.



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

rubbery and the chorus is memorable as hell. True, Green Light may have the feel of a hit designed by committee but expect it to do well in the charts, with Radio 1 already on board. Ubiquity beckons."

www.musicweek.com/reviews

- Scorcher It's My Time (Polydor)
- Tinashe Saved (Island)
- Diana Vickers The Boy Who Murdered Love (RCA)

Albums

- David Gray Foundling (Polydor)
- The Hoosiers The Illusion Of Safety (RCA/24-7)
- I Am Arrows Sun Comes Up Again (Mercury)
- Iron Maiden The Final Frontier (EMI)
- Kassidy Hope Street (Mercury)
- Little Fish Baffled & Beat (Island)
- Punch Brothers Antifogmatic (Nonesuch)
- The Saturdays Headlines (Fascination/Geffen)
- Someone Still Loves You Boris Yeltsin Let It Sway (Polyvinyl)
- Stromae Cheese (Island)
- Taking Back Sunday Love From Orensanz (Warner Brothers)

August 23

Singles

- Alexandra Burke Start Without You (Svco)
- Biffy Clyro God & Satan (14th Floor)
- Taio Cruz Dynamite (4th & Broadway)
- Everything Everything My Kz, Yr Bf (Geffen)
- Fan Death Veronica's Veil (Mercury)
- Newton Faulkner Colours (Ugly Truth/RCA)
- Sky Ferreira One (Parlophone)
- Brandon Flowers Crossfire (Mercury)
- 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)
- Aggro Santos Saint Or Sinner (Future)

Alhums

- !!! Strange Weather, Isn't It? (Warp)
- The Cheek Lovers' Quarrel (Polydor)
- Ciara Basic Instinct (LaFace)
- Donkeyboy (aught In Life (Warner Brothers)
- Eels Tomorrow Morning (E-Works/Coop)
- Fantasia Back To Me (J)
- Four Year Strong Enemy Of The World (Defacto/Island)
- Freelance Whales Weathervanes (Columbia)
- Klaxons Surfing The Void (Polydor)
- Maximum Balloon Maximum Balloon (Polydor)
- McFly tbc (Island)
- John Mellencamp No Better Than This (Rounder)
- Mogwai Special Moves (Rock Action)
- One Night Only One Night Only (Vertigo)
 Tinashe Saved (Island)
- Wildbirds & Peacedrums Rivers (The

August 30

Singles

Leaf Label)

- Beyoncé Why Don't You Love Me? (Columbia)
- The Boy Who Trapped The Sun
- Dreaming Like A Fool (Geffen)

 Tone Damli Butterflies (Mercury)
- Goldhawks Keep The Fire (Mercury)
- Iyaz So Big (Reprise)
- Dansette Junior Paranoid (Columbia)
- K'naan Bang Bang (A&M)
- The King Blues Holiday (Transmission)
- Lights Second Go (Warner Brothers)
- Lissie (uckoo (Columbia)
- Monarchy Love Get Out Of My Way (Mercury)
- Olly Murs Please Don't Let Me Go (Svco/Epic)
- N*E*R*D Hot 'N' Fun (Interscope)
- Usher DJ Got Us Falling In Love (LaFace)
- Kanye West Power (Def Jam)
- Yeasayer Madder Red (Mute)
- You Me At Six Stay With Me (Virgin)

Albums

Taio (ruz The Rokstarr Collection (4th & Broadway)



- Everything Everything Man Alive (Geffen)
- Fan Death Womb Of Dreams
- (Pharmacy/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)

September 6

Singles

- Christina Aguilera You Lost Me (RCA)
- Alesha Drummer Boy (Asylum/Atlantic)
- Justin Bieber U Smile (Def Jam)
 Phil Colling (Love Is Like A) Heatt
- Phil Collins (Love Is Like A) Heatwave (Atlantic)
- Goldfrapp Believer (Mute)

The third single from Goldfrapp's Head First boasts mixes by Vince Clarke, Subway, Joris Voorn and Davide Rossi. The release comes as the duo announce a run of headline tour dates to follow summer festival appearances at iTunes Festival, T in the Park, Oxegen, V and LED. Goldfrapp are also set to play headline slots in Australia this summer as well as several major European festivals including Benicassim and Pukkelpop.

- Interpol Barricade (Coop)
- Linkin Park The Catalyst (Warner Brothers);
- McFly Part Girl (Island)
- Orianthi According To You (Polydor)

- Tiffany Page Heaven Ain't Easy (Mercury)
- Robert Plant Angel Dance (Decca);
- Primary 1 Nightmare Power (Grow Up/Atlantic)
- Robyn Hang With Me (Konichiwa)
- The Script For The First Time (RCA)

Albums

- Aeroplane We Can't Fly (Wall Of Sound)
- Aggro Santos Aggro Santos (Mercury)
- Brandon Flowers Flamingo (Mercury)
 Goldhawks Trick Of Light (Mercury)
- Hurts Happiness (Rca)
- R Kelly Epic (live)
- Ray Lamontagne Ray Lamontagne & The Pariah Dogs - God Willin' & The Creek Don't Rise (Columbia)
- N*E*R*D Nothing (Interscope)
- Oval () (Thrill lockey):
- Robyn Body Talk Pt 2 (Konichiwa)
- Roots Manuva meets Wrongtom
 Duppy Writer (Big Cada)

September 13 & beyond

Albums

- Blonde Redhead Penny Sparkle (4AD) (13/5)
- Chiddy Bang Swelly Life (Regal) (1319)
- Chief Modern Rituals (Domino) (2015)
- Phil Collins Going Back (Atlantic) (13/5)
 Diddy Dirty Money Last Train To Paris (Bad Boy/Polydor) (20/9)
- Ben Folds & Nick Hornby Lonely
 Avenue (Nonesuch) (27/5)
- Lesley Garrett You'll Never Walk Alone
 (Spectrum) (1319)
- **Grinderman** Grinderman 2 (Mute) (13/9)
- Jennifer Hudson tbc (R(A) (27/9)
 The Hundred In The Hands The
- The Hundred In The Hands The Hundred In The Hands (Warp) (2016)
- I Blame (oco The Constant (Island) (4440)
- Interpol Interpol (Soft Limit) (13/9)
- James The Morning After (Mercury) (1375)
 Kid Cudi Man On The Moon 2: The
- Legend Of Mr. Rager (Island) (1319)

 Les Savy Fav Root For Ruin (Wichita)
- Mt. Desolation the (Island) (2716)

- Tiffany Page Walk Away Slow (Mercury)
 (2016)
- Linkin Park A Thousand Suns (Warner Brothers) (1319)
- Pixie Lott Turn It Up (Louder) (Mercury) (13/9)
- Pacific! Narcissus (Vulture) (13/9)



- Robert Plant Band Of Loy (Rounder) (1319)
 Primary 1 Other People (Grow Up/Atlantic) (20/9)
- Lauren Pritchard Wasted In Jackson (Island) (2019)
- International Record Collection (Columbia) (2719)

Mark Ronson & Business

The Script Science & Faith (RCA) (1319)
 Skunk Anansie Wonderlustre (VZ/AMID)

Over the course of their career, Skunik Anannie have sold more than 5m albums, toured with Muse, Us and Rammstein and headlined a Glastonbury stage. After a lengthy hiatus the band return this year with new album Wonderlustre, preceded at retail by the single My Ugly Boy on August 19. The album release will be followed by a sold-out UK tour in November and will be preceded by summer of UK festival appearances.

 Tinie Tempah The Disc-Overy (Parlophone) (4/10)

Time Tempah's debut single Pass Out is the biggestselling single released this year by a UK artist. Having supported Rihanna, Chipmunk, Mr Hudson and Jay-2, the star has announced his first headline tour, with support from labelmate Chiddy Bang. A new Time Tempah single, Written In The Stars, is released in early September

Robbie Williams In And Out Of

Consciousness: The Greatest Hits 1000-

SINGLE OF THE WEEK

Pendulum Witchcraft (Warner Bros)





Radio 1's B-list, Witchcraft is a definite highlight from Pendulum's

Currently on

current album Immersion. The track has been the subject of an extensive online promotional campaign via Facebook which has seen more than 300,000 fans engaging with the application to let Pendulum "Take over" the user's profile. The accompanying clip is also attracting huge attention, with more than 270,000 YouTube plays to date. Immersion hit the top of the UK charts and helped them to sell out their arena tour of the UK, which included a landmark date at London's Wembley Arena.

ALBUM OF THE WEEK

Professor Green Alive Till I'm Dead (Virgin)





2010 (Virgin) (11/10)

Virgin has affirmed this album as a priority release for its summer schedule, and

rightly so. With two hit singles already making their presence felt on the charts, Alive Till I'm Dead has potential to deliver a strong commercial return for the major. Lead single I Need You Tonight reached number three on the UK charts, its follow-up Just Be Good To Green has just cracked the top five and the album shows no shortage of tracks with similar potential. Guests include Labrinth, Example, Ed Drewett, Fink, Naughty Boy and production duo Future Cut, who produced the current Lily Allen-featuring single. Green will commence a run of headline dates through September.

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Key releases

Ross slot gives Jones farewell boost



SHOW came to an end last Friday, and its demise also brought to an end one of the most effective ways of publicising a new album. Ross's patronage has helped numerous artists over the years and one of the last to benefit from the exposure is Tom lones, who appeared on the penultimate show. His forthcoming album Praise & Blame subsequently leaps 5-1 on Amazon's list of most

while improving 16-11 at Play and debuting at 11 on HMV.

Meanwhile, Robert Plant's Band Of Joy tops HMV's pre-release chart for the third week in a row, while Now! 76 slips into pole position at Play, relegating Iron Maiden's The Final Frontier to number two. HMV has fought a solitary battle for Plant thus far but the album also now debuts at 13 at Amazon

number one albums since 2005, so it is not surprising that frontman Brandon Flowers' debut solo album Flamingo is attracting attention. With first single Crossfire picking up airplay, the album - due on September 6 debuts on all three of our retailers pre-release charts, entering at 17 at Amazon and Play, and 19 at HMV. The list of most tagged pre-

identification by users of Shazam is topped for the second time by Billionaire, the upcoming single from Travie McCoy with Bruno Mars.

Universal trounces its rivals on Last.fm's Hype chart, claiming 18 of the Top 20 places, with Arcade Fire's Ready To Start at number one.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SOULJA BOY TELL 'EM	1,872	260
2	JUSTIN BIEBER	1,645	254
3	EMINEM	1,562	-423
4	LADY GAGA	1,527	-270
5	MIRANDA COSGROVE	1,110	370
6	KE\$HA	905	387
7	JASMINE V	868	224
В	DRAKE	755	-145
9	GREYSON CHANCE	732	-2,840
10	DEAD MEADOW	704	690
11	DEM LOVATO	607	-1,424
12	TREY SONGZ	506	- 59
13	OLSPUR	503	503
14	MICHAEL JACKSON	499	-142
15	BROOKS & DUNN	487	487
16	LUDACRIS	410	410
17	LIL VVAYNE	394	-57
18	TOKIO HOTEL	387	-232
19	AKON	381	319
20	NEW BOYZ	377	45

musica etrìc

Top 20 Play Pre-release chart

os	ARTIST	Title	Label
_	114 010		

IRON MAIDEN The Final Frontier FMI **AVENGED SEVENFOLD** Nightmare Warner Bros

PROFESSOR GREEN Alive Till I'm Dead Virgin ARCADE FIRE The Suburbs Mercury

KERRY ELLIS Anthems Decca

SETH LAKEMAN Hearts... Relentless/Virgin

ROBBIE WILLIAMS Greatest Hits Virgin R

STONE SOUR Audio Secrecy Roadrunner

10 SIA We Are Born Monkey Puzzle/RCA

11 TOM JONES Praise And Blame Island 12 JOE MCELDERRY Joe McElderry Syco

13 RPA/UNITED NATIONS OF SOUND Parlophone

14 MANIC STREET PREACHERS Postcards.... Columbia

15 DISTURBED Asylum Reprise

16 36 CRAZYFISTS Collisions... Roadrunner

17 BRANDON FLOWERS Flamingo Mercury

18 MURDERDOLLS Women... Roadrunner

19 PROPAGANDA A Secret Wish SalvolUnion Square

20 BLACK LABEL SOCIETY Order Of... Roadrunner

PLAY.com

Top 20 Amazon Pre-release chart

TOM IONES Dra

ARCADE FIRE The Suburbs Mercury

IRON MAIDEN The Final Frontier EMI

ROBBIE WILLIAMS Greatest Hits Virgin AVENGED SEVENFOLD Nightmare Warner Bros

BEE GEES Mythology Rhino

SIA We Are Born Monkey Puzzle/RCA

EELS Tomorrow Morning E-Works/Coop

CLIFF RICHARD Bold As Brass EMI

RICHARD THOMPSON Dream Attic Proper

11 HURTS Happiness RCA

12 KERRY FILIS Anthems Decca

13 ROBERT PLANT Band Of Joy Decca

14 THE MAGIC NUMBERS Runaway Heavenly

15 PAUL HEATON Acid Country Proper

16 PATRIZIO BUANNE The Very Best Of UMTV

17 BRANDON FLOWERS Flamingo Mercury

18 PHIL COLLINS Going Back Atlantic

19 MANIC STREET PREACHERS Postcards Columbia

20 BUND GUARDIAN At The Edge... Spinefarm

amazon couk

Top 20 HMV Pre-release chart

ROBERT PLANT Band Of Joy Decca

ARCADE FIRE The Suburbs Mercury

AVENGED SEVENFOLD Nightmare Warner Bros

IRON MAIDEN The Final Frontier EMI

IMELDA MAY Mayhem Decca

TINIE TEMPAH Disc-Overy Parlophone 6

KATY PERRY Teenage Dream Virgin

THE MAGIC NUMBERS Runaway Heavenly

ROBBIE WILLIAMS Greatest Hits Virgin

10 JEDWARD Planet Jedward Absolute

11 TOM JONES Praise And Blame Island

12 SIA We Are Born Monkey Puzzle/RCA

13 CLIFF RICHARD Bold As Brass EMI

14 BAND OF SKULLS Baby Darling...You Are Here

15 BEN'S BROTHER Battling Giants Flat Cap

16 HURTS Happiness RCA

17 EELS Tomorrow Morning E-Works/Coop

18 MANIC STREET PREACHERS Postcards... Columbia

19 BRANDON FLOWERS Flamingo Mercury

20 KLAXONS Surfing The Void Polydor

hmv.com

Top 20 Last.FM Hype chart

Pos ARTIST Title Jahr

ARCADE FIRE Ready To Start Mercury

DRAKE Fireworks Cash Money/Island

DRAKE Light Up Cash Money/Island **CROWDED HOUSE** Amsterdam Mercury

CROWDED HOUSE Archer's Arrows Mercury

KELE Walk Tall Wichita/Polydor

STEVIE WONDER Superstition Island

CROWDED HOUSE Falling Dove Mercury

CROWDED HOUSE Either Side... Mercury

10 CROWDED HOUSE Even If Mercury

11 CROWDED HOUSE Elephants Mercury

12 DRAKE Faricy Cash Money/Island

13 CROWDED HOUSE Inside Out Mercury

14 DRAKE Unforgettable (ash Money/Island

15 DRAKE Shut It Down Cash Money/Islane 16 CROWDED HOUSE Twice If You're... Mercury

17 HEART Half Asleep/Half Awake self-released

18 CROWDED HOUSE Isolation Mercury

19 ED HARCOURT Do As I Say Not... Piena Waif

20 AKON Smack That Island

lost-fm

CATALOGUE REVIEWS

LEVEL 42 Living It Up (Polydor/Universal 5328651)



Emerging jazz-funk movement of

adaptable and durable than their peers. They amassed 29 hit singles between 1980 and 1994, including Lessons In Love, Something About You, Running In The Family and The Sun Goes Down (Living It Up). On the eve of a world tour to mark their 30th anniversary, the Isle Of Wight's finest are given the boxed set treatment - and it is a worthy tribute, with 56 recordings spread over four CDs, and a handsome 52-page book packed with reminiscences from the band's bass player and leader Mark King as well as an essay from Paolo Hewitt. The first two CDs feature the singles arranged in chronological order CD3 offers previously unreleased

live cuts and demos, while the fourth consists of new acoustic recordings of 10 of the group's most loved songs.

LENA HORNE

Lena Horne Sings {The M-G-M Singles) (Verve/Hip-O Select



couple of her death at the age of

92, this is a classy compilation of the singles Lena Horne recorded for M-G-M between 1946 and 1948. Impeccably remastered and chronologically sequenced, it includes silky renditions of blues, jazz and MOR material including The Man I Love, The Lady Is A Tramp and I've Got The World On A String, all of them imbued with Horne's distinctive vocal style. Clad in a vintagestyled digipak with informative liner notes and recording details, it is a fitting tribute to one of the first black superstars.

IAN GILLAN/GILLAN & GLOVER/IAN GILLAN BAND Naked Thunder/Toolbox/ Cherkazoo (Edsel EDSD 2083); **Accidentally On Purpose (EDSS** 1044); Clear Air Turbulence/ Scarabus (EDSD 2082)



Edsel has job of

lan Gillan's catalogue since 2007 and now add three new releases to its range. Released shortly after Gillan left Deep Purple in 1990, Naked Thunder was his first purely solo venture and remains a fan favourite alongside 1991's follow-up Toolbox. Predating the solo stuff, The lan Gillan Band release pairs two 1977 albums that are not wholly jazz/fusion arena. Finally, Accidentally On Purpose is a collaboration with friend and fellow Deep Purple stalwart Roger Glover - but the album itself eschews the band's heavy

rock sound for a wider and lighter palette, albeit one that is sometimes a little too slight.

Northern Soul's Classiest Rarities Volume 4 (Kent COKEND 338)



years since the series started. Ace's Northern Soul's Classiest Rarities indisputably goes for quality over quantity. Volume 4 is another triumph, making good its promise with 24 more gems that are obscure floorfillers of pedigree. Highlights include Jesse James' Are You Gonna Leave Me, a slab of moody magnificence decorated by powerful brass, and The Hy Tones' You Don't Even Know My Name, but all are worthy inclusions. Extensive liner notes provide a wealth of background

CATALOGUE





FRANK SIDEBOTTOM Guess Who's Been On Match Of The Day / therry Red (PH)

JASON MRAZ I'm Yours / Atlantic (CIN)

FRANK SIDEBOTTOM The Robins Aren't Bobbins / Cherry Red (PH)

WARREN G & NATE DOGG Regulate / Interscope (ARV) STEVIE WONDER Superstition / Motown/Island (ARV) 6

EMINEM Lose Yourself / Interscope (ARV)

8 MUSE Supermassive Black Hole / Helium 3/Warner Bros (CIN) FLORENCE + THE MACHINE/DIZZEE RASCAL YOU Got The Dirtee Love / Dirtee Stank/Island (ARV)

10 THE KILLERS Mr Brightside / Lizard King/Mercury (ARV)

SNOW PATROL Chasing Cars / Fiction (ARV) 11

AEROSMITH | Don't Want To Miss A Thing / columbia (ARV) 12 13 SURVIVOR Eye Of The Tiger / Arista (ARV)

TRASHMEN Surfin Bird / Charly (SNAPPE GUNS N' ROSES Sweet Child O' Mine / Geffen (ARV) 15

OASIS Wonderwall / Big Brother (PIAS 16 **17** 6 ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)

ENRIQUE IGLESIAS Hero / Interscope (ARV) 18 m

19 p ELBOW One Day Like This / Fiction (ARV)

MIA Paper Planes / XL (PIAS) Official Charts Company 2010

24.07.10 Music Week 23 www.musicweek.com

Charts clubs

Upfront club Top 40 Pos Last Wks ARTIST Title/ lab SWEDISH HOUSE MAFIA One / Virgin PLAN B Prayin' / 679/Atlantic WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW In The V.I..P / locded MARINA AND THE DIAMONDS Oh No! / 679/Atlantic FAITHLESS Tweak Your Nipple / Nate's Tunes VALERIYA All That | Want | Nox Music Russia STROMAE Alors On Danse / Island CHERI MOON FEAT. JD ROX One More Crazy Summer / Neverdie BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW JOHAN GIELEN PRESENTS HOLLIS P MONROE I'm Lonely / Magik Muzik 10 16 **11** 18 THE QEMISTS Hurt Less / Ninja Tune DIGITAL DOG Firing Line / 3 Beat Blue 12 NEW VICTORIA AITKEN Sunshine / White Label 13 22 YOLANDA BE COOL & DCUP We No Speak Americano / Sweet It Out/AATW 14 FREQUENT PEOPLE Superhero / House Trained/Joint Effort 15 16 DANSETTE JUNIOR Paranoid / Columbia 17 BUIMENKRAFT Fresh Times / Galvanised **18** 25 MONARCHY Love Get Out Of My Way / Mercui STEVE SMART/SUNDANCE FEAT. AMANDA WILSON Missing You / 3 Beet Blue 19 REPUBLICA Ready To Go 2010 / IRL 20 9 LEXVAZ Glider (EP): The Wheel/Glider / White Label 21 NEW THE WANTED All Time Low / Geffen **22** 23 **23** 14 DJ FRESH Gold Dust / Data KATIE MELUA A Happy Place / Dramatico 24 NEW 25 DON FARDON I'm Alive / Nip n' Tuck GLOBAL DEEJSY FEAT. IDA CORR My Friend / Superstar **26** 15 CHRISTINA AGUILERA Not Myself Tonight / RCA 27 NEW 28 NEW WTF?! & DEAD PREZ It's Bigger Than Hip-Hop Uk / Breakbeat Kaos **29** 38 2 GINGER WOZ RED & SASHA SOLETTE Special One / Loony 30 24 SHARAM JEY FEAT. ANDREAS HOGBY Hearts Of Stone / King Kong KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin 31 26 DARUSO Since You Been Gone I 3 Beat **32** 32 5 **DENNIS FERRER** Hey Hey I Defected ALEX GAUDINO I'm In Love / Ministry of Sound **34** Re KYLIE MINOGUE All The Lovers / Parlophone 35 INNA Amazing / 3 Beat/AATW 36 KINKY ROLAND FEAT. ALEC SUN DRAE Confide In Me / Loverush Digital DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positive Nirgin 38 31 REEL 2 REAL FEAT. MAD STUNTMAN | Like To Move It 2010 / Strictly Rhythr 39 CHICANE Middledistancerunner / Modena

Commercial pop Top 30 DARUSO Since You Been Gone 1 3 Beat BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green / Virgin McLEAN Finally In Love / Asylum/Atlantic PREEYA FEAT. MUMZY STRANGER Shimmy / Mercury NATHAN FEAT. FLO-RIDA (aught Me Slippin' / Vibes Corner KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW 9 THE HOOSIERS Choices / RCA/24-7 10 IASGO Lost / New State 11 VANESSA AMOROSI This Is Who I Am I Island 12 THE SATURDAYS Missing You I Fescination/Geffen **13** NEW 1 DJ FRESH Gold Dust / Data 14 24 CHERI MOON FEAT. JD ROX One More Crazy Summer / Neverdie 15 NEW 1 WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW In The V.I.P / locded 16 17 SHENA Look Don't Touch / No Prisoners ALEXANDRA BURKE Start Without You I Syco 18 NEW 19 NEW MIDEGA Moment / Dega 30H!3 FEAT. KEŞHA My First Kiss / Asylum/Photo Finish/Atlantic 20 ENRIQUE IGLESIAS FEAT. PITBULL | Like It / Interscope 21 22 26 DANZEL Under Arrest / AATW KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island 23 20 24 JLS The Club Is Alive / Epic DIANA VICKERS The Boy Who Murdered Love I RCA **25** NEW 1 26 NEW 1 NICOLA STEVENS So Damn Hard / Galaxy LADY GAGA Aleiandro / Interscope 27 KYLIE MINOGUE All The Lovers / Perlophone 28 2 29 NEW BEBE VOX She Got It Bad / Movation Oceanfall TINCHY STRYDER In My System / 4th & Broadway

Euro acts experience the Swede taste of success



EUROPEAN ACTS occupy half of the Top 10 places on the Upfront club chart this week. Benny Benassi comes from Italy, Valeriya from Russia and both Johan Gielen and Stromae are Belgian but leading the Euro invasion are Swedish House Mafia. Made up of three separate name DIs from Sweden - Axwell, Sebastian Ingrosso and Steve Angello the collective's single One is 27.46% ahead of nearest challenger Plan B's Pravin'

The track - which also features Pharrell Williams on vocals on some mixes - also has a massive lead at the top of the Commercial Pop chart, where Daruso's Since You Been Gone is runner-up. 25.10% in arrears

After eight weeks at number one on the Urban club chart, Tinie Tempah's Frisky slips to number two. It is replaced by Caught Me Slippin', the Nathan and Flo-Rida collaboration

Caught Me Slippin' has had to work hard for its victory, reaching the top of the chart on its 21st appearance. Number two for the last four weeks, it has a precarious 1.3% lead over Frisky this week.

Caught Me Slippin' is also beginning to make big inroads into our other charts, climbing 13-7 on its sixth week on the Commercial Pop club chart, and debuting at number 67 on the Upfront club chart, thanks to mixes from Rod Carrillo and Hygrade.

Alan Jones



Euro union: Belgium's Stromae is one of many European acts in the Upfront Top 10, climbing 13 places to seven



Urban takeover: Nathan rules are caught slippin'

Urban Top 30

Pos	Last	WKS	ARTIST TILLET Label
1			NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner
2	1	11	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone
3	3	6	PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green / Virgin
4	4	15	JASON DERULO Ridin' Solo / Beluga Heights/Warner Bros
5	5	7	CIARA FEAT. LUDACRIS Ride / Laface
6	7	8	SEAN KINGSTON AND JUSTIN BIEBER Fenie Meenie / RCA
7	21	2	TINCHY STRYDER In My System I 4th & Broadway
8	6	19	USHER FEAT. WILL.I.AM Omg / LaFace
9	1.3	5	JLS The Club Is Alive / Epic
10	17	2	ROLL DEEP Green Light / Relentless/Virgin
11	S	Е	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J
12	NEW	1	PREEYA FEAT. MUMZY STRANGER Shimmy / Mercury
13	10	12	DIZZEE RASCAL Dirtee Disco / Dirtee Stank
14	20	4	KARDINAL OFFISHALL FEAT. AKON Body Bounce / Kon Live/Geffen
15	1.5	8	McLEAN Finally In Love / Asylum/Atlantic
16	11	7	SKEPTA Rescue Me / 3 Beat/AATW/EBK
17	12	10	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future
18	1.8	4	T.I FEAT. KERI HILSON Got Your Back / Atlantic/Grane Hustle
19	NEW	1	SILVER FEAT. KARDINAL OFFISHALL Come True / Gio
20	NEW	1	BEYONCE Why Don't You Love Me? I Columbia
21	14	9	USHER FEAT. NICKI MINAJ Lil Freak / La Face
22	NEW	1	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle
23	8	5	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island
24	1.6	6	WILEY FEAT. J2K/JODIE CONNORS Electric Boogaloo / Back Yard
25	28	3	FRIXON Afraid / Fame City
26	NEW	1	SHYSTIE FEAT. KRIS BAYA Champion / Prolific
27	NEW	1.	SAS Complete / Social Klub
28	NEW	1	CHRIS BROWN FEAT. TYGA & KEVIN McCALL Deuces / RCA
29	NEW	1	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin
30	24	2.2	IYAZ Solo / Reprise

Cool Cuts Top 20

		_
05	ARTIST	Title

2 PLAN B Prayin'

TIM BERG Bromance

4 RIVA STARR FEAT. NOZE I Was Drunk

5 PENDULUM Witchcraft

6 GINA STAR | Want It Now

ANALAGUE PEOPLE... Playmates @ The Supermarket

ROBYN Don't Fucking Tell

Me What To Do

9 AXWELL FEAT. ERROL REID Nothing But Love

10 DAVID E SUGAR Party Killer

11 MAGNETIC MAN FEAT.

ANGELA HUNTE | Need Air

12 JAY C & FELIX BAUMGARTNER Souk 13 FREESTYLERS/BELLE HUMBLE (racks

14 JASON PHATS/THE DUKE Purple Piano

15 OAKENFOLD FEAT. MATT GOSS Firefly

16 SKY FERREIRA One

17 AMARI Tige

18 DAVE SEAMAN & ANDY CHATTERLEY

K Conundrum

19 RHYTHM MONKS Primal Beat

20 DOORLY Pigeonhole This

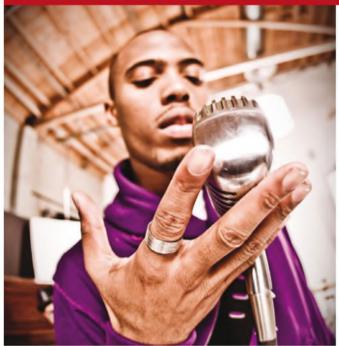


Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

24 Music Week 24.07.10 www.mi.sicweek.com

Charts analysis

Analysis Alan Jones



Airplanes beats the turbulence

ALL CHANGE AT THE TOP of the charts this week, with Eminem staging a recovery to snatch back the album chart title from Kylie Minogue, and B.o.B. (pictured) landing at the singles apex, while former incumbents ILS go into freefall.

With Kylie Minogue's Aphrodite album suffering a second-week dip of 61.3% to 30,619 sales, it slips to second place. Helped by the fact that second single Love The Way You Lie (feat. Rihanna) is a bigger hit than first single Not Afraid Eminem's Recovery reverses direction, and climbs back to number one on sales of 49,616 copies. Number one for the third time in four weeks. Recovery increases to 15 the number of weeks Eminem has spent atop the album chart since his 2000 debut. The only artists to spend longer at the summit in the 21st century are Robbie Williams (23 weeks) and Dido (17). Among American acts, Eminem's closest challengers are Michael Jackson and the Red Hot Chili Peppers, both of whom have spent 10 weeks at number one since 2000. Love The Way You Lie improves 4-3 this week, with sales of 68,354 bringing its four week tally to 207.010. Not Afraid had sold 148.803 conies at the same stage

and a further five make their introductory appearances elsewhere in the Top 40.

Leading the new intake, Eliza Doolittle's self-titled debut arrives at number three (22,704 sales). The album's second hit Pack Up gives Doolittle her first Top 10 single this week, climbing 12-8 (38,579 sales).

album I Had The Blues But I Shook Them Loose debuted and peaked at number 46, Bombay Bicycle Club enjoy a much higher number eight debut for follow-up Flaws (14,484 sales). Despite its modest peak, I Had The Blues did very well for the London quartet, and has racked up sales of more than 78,000.

r.c.p.ic.r.	ac crite					
In a	busy	week	for	new	relea	ses,
two alb	ums	lebut i	insic	le the	Тор	10,

A year to the week after their first

Although their Singles Collection pulled up at number 13 in 2008, Liverpool band The Coral reached the Top 10 with their first five albums, even going all the way to number one with Magic And Medicine. Sixth album Butterfly House falls short of its predecessors, debuting at number 16 (9,289 sales).

Albums Price comparison chart								
ARTIST Album	Amazon	HMV	Play.com	Tesco				
1 EMINEM Recovery	£8.93	£8.99	£8.95	£8.93				
KYUE MINOGUE Aphrodite	£8.95	£8.99	£8.95	£8.95				
EUZA DOOLITTLE Eliza Doolittle	£7.93	£8.99	£7.99	£7.93				
4 PLAN B The Defamation	£5.99	£8.99	£5.99	£7.00				
LADY GAGA The Fame	£3.99	£4.99	£5.49	£5.00				

ales statistics

Sales	2,818,794	1,496,631		
prev week	2,835,780	1,526,304		
% change	-0.6%	-1.9%		
Last week	Compilations	Total albums		
Sales	392,997	1,889,628		
prev week	348,207	1,874,511		
% change	+12.9%	+0.8%		
Year to date	Singles	Artist albums		
Year to date	Singles 77.898.319			
	Singles 77,898,319 72,872,784	Artist albums 43,333,975 44,177,856		
Sales	77,898,319	43,333,975		
Sales vs prev year	77,898,319 72,872,784	43,333,975 44,177,856		
Sales vs prev year	77,898,319 72,872,784	43,333,975 44,177,856		
Sales vs prev year % change	77,898,319 72,872,784 +6.9%	43,333,975 44,177,856 -1.9%		
Sales vs prev year % change Year to date	77,898,319 72,872,784 +6.9%	43,333,975 44,177,856 -1.9% Total albums		
Sales vs prev year % change Year to date Sales	77,898,319 72,872,784 +6.9% Compilations 9,847,099	43,333,975 44,177,856 -1.9% Total albums 53,181,074		

Snow Patrol leader Lightbody's side project Tired Pony whose members also include Peter Buck of REM and Richard Colburn of Belle & Sebastian - debut at number 17 with The Place We Ran From (9.201 sales).

Compiled from sales data by Music Week

She broke the US, and London rapper MIA has her top chart placing at home, with third album $\wedge \wedge \wedge Y \wedge$ debuting at number 21 (7,138 sales). Her 2005 debut Arular reached number 98, while 2007's Kala got to number 39. XXXO, the first single from $\bigwedge \bigwedge \bigwedge Y \bigwedge$, debuts at number 26 (11.084 sales)

Korn's ninth chart album, Korn III - Remember Who You Are debuts at number 23 (6.867 sales). It is their first Roadrunner album after stints with Columbia and Virgin. Their 1998 album Follow The Leader is their best-seller (227,156); their selftitled 1995 debut is second with sales of 182,996 despite peaking at number 161

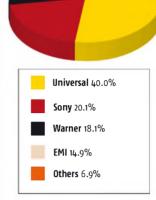
Completing this week's Top 40 intake, Dark Night Of The Soul is a collaboration between Danger Mouse and Sparklehorse, which debuts at number 32 (4,918 sales).

Despite all the debuts, Mumford & Sons' Sigh No More climbs 9-6 (16,936 sales) to establish a new peak on its 41st chart appearance. The album, which debuted at number 11. previously peaked at number seven on its 14th week in the chart, and revisited that peak on its 17th, 22nd and 27th week

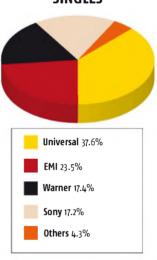
Album sales climb 0.81% week-onweek to 1,889,629 - 0.47% below same-week 2009 sales of 1.898.638.

Airplanes hasn't had straightforward trajectory for B.o.B. feat Hayley Williams, falling twice since its chart debut, but the track rebounds from its latest setback to reach number one on the singles chart this week. Moving 23-27-25-12-2-3-1 since its chart debut, the track arrives at number one a mere eight weeks after first single Nothin' On You (feat. Bruno Mars) did likewise.

ARTIST ALBUMS



SINGLES



Excluding charity records featuring multiple artists, the only act to secure a second number one more quickly in the whole of chart history is Rosemary Clocney, who first topped the chart on 27 November 1954 with This Ole House and was back on top with Mambo Italiano seven weeks later, on 15 January 1955, Jason Denovan and Lady GaGa both come close, with nine weeks elapsing between their first and second number ones. Although B.o.B. took a week longer than Clooney, his feat is arguably better since he did so with his first two chart singles, whereas Clooney had scored smaller hits previously. Airplanes sold 75.980 copies last week, raising its overall sales to 258,299, and will be a bigger hit than Nothin' On You, which falls 22-29 cn its ninth week in the chart. and has sold 298,061 copies. Both tracks are included on B.o.B is debut album The Adventures Of Bobby Ray, which debuted and peaked at number 22 six weeks ago. The album reached a low of number 85 three weeks ago but has been recovering ever since. It climbs 36-31 (4,973 sales) this week

Up 5-2, cn sales of 70,333, We No Speak Americano by Yolanda Be Cool Vs. D Cup may have been robbed of number one status by the 21,543 copies that the soundalike cover by Marco Calliari has sold in the last four weeks.

Mark Ronson's ninth chart single Bang Bang Bang is his first with new project Business International and it is off to a great start, debuting at number six, (50.170 sales). Meanwhile, Lilv Allen - for whom he produced Alright, Still and who provided vocals on his 2007 number five hit Oh My God - has lent her larynx to Professor Green. The two collaborate on Just Be Good To Green, this week's highest debut at number five (55,779 sales). It is the second Top 10 hit based on Jimmy Jam & Terry Lewis song Just Be Good To Me following Beats International's 1990 chart-topper Dub Be Good To Me. The criginal Just Be Good To Me. by The SOS Band, reached number 13 in 1984.

Speaking to the press last week, Katie Price said. "I need to get a number one to be signed up by a record company." That was before the release of her debut solo single Free To Love Again. The song performs badly, debuting at number 60 (3,810 sales). Price icined forces with then husband Peter Andre for the single and album Brave New World, which reached 12 and 20 respectively in 2006 with sales of 48,100 and 138,095.

Singles sales are down 0.60% week-cn-week at 2,818,794 - 7.47% above same-week 2009 sales of 2.622.834

International charts coverage Alar

Kylie ignores previous form as Aphrodite feels the love

RAP ALBUMS WITH STAYING

POWER are few and far between but Eminem has had more than his share of them, and his latest collection Recovery is in no hurry to relinquish its place as the world's number one album.

Although only number one at present in the US, Canada, Australia and the UK, the album nevertheless continues to sell well everywhere, and tops the global sales stakes for

the third week in a row. Its sales are significantly higher than Eminem's last album Relapse managed in the same timeframe last year - a major achievement with sales down year-onyear almost everywhere.

Another artist whose latest album is off to a significantly better start than her last is Kylie Minogue. The UK-based Australian's latest album Aphrodite provided Minogue with her fifth number one album here, easily beating

Charts sales

12 NEW ELIZA CARTHY & NORMA WATERSON Gift / Topic (Proper Music)

VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)

STORNOWAY Beachcomber's Windowsill / (AD (PIAS)

THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)

16 NEW SCHOOL OF SEVEN BELLS Disconnect From Desire / Full Time Hobby (PIAS)

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

THE NATIONAL High Violet / LAD (PIAS)

19 NEW NOUVELLE VAGUE Best Of / Peacefrog (E)

Indie singles breakers Top 10

This Last Artist Title / Label (Distributor)

1. NEW KATIE PRICE Free To Love Again / MRP

ALL TIME LOW Weightless / Hopeless (ADA (IN)

GYPTIAN Hold You / Greensleeves (Pinnacle)

NEW YOUNG GUNS Crystal Clear / Liveforever (PIAS)

TRASHMEN Surfin Bird / Charly (Pinnacle) 10 NEW DARWIN DEEZ Up In The Clouds / Lucky Number (PIAS)

DENNIS FERRER Hey Hey / Defected (ADA CIN)

PJ FEAT. VEIVET Stereo Love / Dance Nation (ARV)

RADICAL FACE Welcome Home Son / Morr (Shellshock SRD)

ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)

20 13 GIGGS Let Em Ave It / XL (PIAS)



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Indie singles Top 20 Compilation chart Top 20 Last Artist Title / Label (Distributor **EXAMPLE** Kickstarts / Data VARIOUS Anthems R&R / VARIOUS (lubland 17 / AATW (ARV) NEW MIA XXXX / XL (PIAS) THE TEMPER TRAP Sweet Disposition / Infectious (PIAS) NEW VARIOUS Epic / EMI TV/Sony Music (ARV) NEW KATIE PRICE Free To Love Again / MRP (Ess) VARIOUS American Anthems / EMI TV/Sony Music (ARV) NEW VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino (CIN) DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS) 5 **EXAMPLE** Won't Go Quietly / Data(Mos (ARV) VARIOUS Essential R&B - Summer 2010 / Rhino/Sony (ARV) DIZZEE RASCAL FEAT. ARMAND VAN HELDEN BONKERS / Dirtee Stank (PIAS) NEW VARIOUS (lub Anthems 2010 / EMI (E) ALL TIME LOW Weightless / Hopeless (ADA (IN) NEW VARIOUS Ultimate Pop Jr / Universal TV (ARV) 8 8 MIA Paper Planes / XL (PIAS) VARIOUS Now That's What I Call Music 75 / EMI Virginal IN. TV (E) **EXAMPLE** Watch The Sun Come Up / Data/MoS (ARV) 10 9 10 OST The Twilight Saga - Eclipse / Atlantic (CIN) DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS) VARIOUS Dreamboats And Petticoats - Summer / EMI TV/JUMTV (ARV) **11** t3 11 12 NEW RADICAL FACE Welcome Home Son / Morr (Shellshock SRD) VARIOUS R&B Clubland / ANN/Sony/UMTV (ARV) 12 13 RE DELERIUM FEAT. SARAH MCLACHLAN Silence / Nettwerk (PROP) 13 NEW VARIOUS Disney Channel - Summer Rocks / Walt Disney (E) VAMPIRE WEEKEND A-Punk / XL (PIAS) VARIOUS Chilled Acoustic / EMI TV/Mos (ARV) 14 20 14 15 NEW THE XX Islands / Young Turks (PIAS) VARIOUS The Old Grey Whistle Test / Rhino (CIN) 15 16 NEW GYPTIAN Hold You / Greensleeves (Pinnacle) VARIOUS Dance Party 2010 / sony Music/UMTV (ARV) 16 12 WILEY FEAT. J2K & JODIE CONNORS Electric Boogaloo (Find A Way) / Bacc Yard (PMS) VARIOUS Wondrous Stories / EMI TV/UMTV (ARV) **17** LO **17** 🖂 18 RE THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN) VARIOUS Always A Woman / Universal TV (ARV) 18 16 19 RE THE PRODIGY Omen / Take Me To The Hospital (ADA (IN) 19 17 VARIOUS Time To Say Goodbye / Decca (ARV) ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT) OST Twilight / Atlantic (CIN) 20 RE **Indie albums** Top 20 Classical albums Top 10 This Last Artist Title / Label (Distributor) EXAMPLE Won't Go Quietly / Data/Mos (ARV) CRAIG OGDEN The Guitarist / ANDRE RIEU Forever Vienna / Decca (ARV) NEW MIA AAA YA YA (PIAS) 3 NEW KARL JENKINS Gloria Te Deum / EMI Classics (E) 3 NEW YOUNG GUNS All Our Kings Are Dead / Liveforever (PIAS) KATHERINE JENKINS The Ultimate Collection / Decca (ARV) THE XX XX / Young Turks (PIAS) ANDRE RIEU The Collection / Philips (ARV) VAMPIRE WEEKEND (ontra / XL (PIAS) 5 ANDRE RIEU Dreaming / Decca (ARV) 6 6 DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS) ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV) FEEDER Renegades / Big Teeth (ADA (IN) KATHERINE JENKINS Living A Dream / IIII (ARV) FAITHLESS The Dance / Nate's Tunes 8 KATIE MELUA The House / Dramatico (ADA CIN) PAVAROTTI/DOMINGO/CARRERAS In Concert / Decca (ARV 9 **10** 11 WILLIAMS/BURNSIDE Butterworth/Songs From A Shropshire Lad / Naxos (SEL) THE TEMPER TRAP Conditions / Infectious (PIAS) 11 MYSTERY JETS Serotonin / Rough Trade (PIAS)

Dance albums Top 10

8

NEW VARIOUS Club Anthems 2010 / EMI 2 VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino ((IN) VARIOUS Hospitality Drum & Bass 2010 / Hospital (Southern) 3 VARIOUS (lubland 17 / AATW (AZV) **EXAMPLE** Won't Go Quietly / CatalMos (ANV) 5

GORILLAZ Plastic Beach / Farluphone (E) FAITHLESS The Dance / Nate's Tunes (Nate's Tunes) VARIOUS Ministry Of Sound Presents The Beach / MOS (ARV)

DAVID GUETTA One Love / Fusitiva/Virgin (E)

9 VARIOUS Cream Ibiza - Eddie Halliwell & Sander / New State (E 10

So 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 www.musicweek.co



Llones

13 10

15 14

17

18 12



the number four peak of its immediate. predecessor, 2007's X. It is much the same story worldwide, with the mighty Aphrodite performing better than X in 16 of 18 overseas territories in which it has charted to date, and falling short of X in just two.

The only places where X did better are Japan and Australia. In Japan. X peaked at number 40, whileAphrodite debuted at number 41 last week, and now slips to number 90. In Australia too, X charted just one place higher, going all the way to number one. whereas Aphrodite has to settle for a number two debut with sales of 11,991 leaving it 680 sales adrift of Recovery.

Aphrodite fared much better than X in the US (number 19, against number 139), Canada (number eight, against number 43) and the Netherlands (number four, against number 27). Aphrodite additionally makes Top 10 debuts in Switzerland (number two), Austria, France and Germany (all number three). Ireland and the Czech Republic (five) and Flanders (six). It is new at number 11 in New Zealand and Wallonia, 22 in Finland, 28 in Greece (international chart) and number 48 in Mexico, and climbs 3-2 in Spain. The only countries where X made the Top 10 were Australia and Switzerland (number nine).

While Minogue is the highest charting UK-based act this week, USbased Brummie Ozzy Osbourne's Scream continues to reverberate, four weeks after its debut. The album. naturally, is in decline in most countries but improves 11-10 in Hungary

Finally, Mumford & Son's Sigh No More reaches a new high for the third straight week in the US, climbing 67-62. It also makes a belated debut in New Zealand (number 39), re-enters in Germany (88) and Wallonia (97), and climbs in Flanders (17-13), the Netherlands (20-15) and Australia (30-25)

Music Week

Third Floor, Ludgate House, 245 Blackfriars Road.

() Tel: (020) 7921 5000 for extension see below Fax: (020) 7921 8327

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert) FEATURES EDITOR Christopher Barrett (8349/chris) NEWS EDITOR Ben Cardew (8304/ben)

TALENT EDITOR Stuart Clarke (8331/stuart) CONTRIBUTING EDITOR - LIVE Gordon Masson (020 7560 4419/gordon) CONTRIBUTING EDITOR - DIGITAL Eamonn Forde (eamonn.forde@me.com)

REPORTER Charlotte Otter (8331/charlotte)

CHART CONSULTANT Alan Jones CHIFF SUR-FOITOR & DESIGN Ed Miller (832), led) SUB-EDITOR & DESIGN Simon Ward (8330/simon) CHARTS & CREDITS CONTROLLER

GROUP SALES MANAGER James Hancock (8365/james.hancock@ubm.com) DEPUTY ADVERTISING MANAGER Archie Carmichael (8323/archie) FEATURES SALES EXECUTIVE

Isabelle Nesmon (8367/isabelle)

Martin Boitos (8315/martin) DIGITAL SALES EXECUTIVE Yonas Blav Morkeh (8341/vonas) ADVERTISING PRODUCTION MANAGER Alistair Taylor (4207/alistair.taylor@ubm.com)

CLASSIFIED & RECRUITMENT classified@musicweek.com (8315/classified)

For direct lines, dial (020) 7921 plus extension listed. For emails, type in name as shown followed by @musicweek.com, unless stated.

DIGITAL CONTENT MANAGER Tim Frost (tim.frost@ubm.com) GROUP CIRCULATION & MARKETING MANAGER David Pagendam (8320/david.pagendam@ubm.com) SURSCRIPTIONS MARKETING MANAGER Lina Tabares (8416/lina.tabares@ubm.com) SUBSCRIPTIONS SALES MANAGER Gareth Ospina (8301/gareth@musicweek.com BUSINESS SUPPORT MANAGER Lianne Davey (8401/lianne.davey@ubm.com) PUBLISHING DIRECTOR

Joe Hosken (8336/joe.hosken@ubm.com)

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Charts sales

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

The Official UK Singles Chart



This	last	Wksin	Artist Title Label / Catalogue number (Distributor)		This	last	Wks in	Artist Til
wk 1		chart	(Producer) Publisher (Writer)		wk		chart	(Procucer
	5	2	B.O.B. FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle CATC0160096268 (CIN. (Alex Da kid/Frank t) Universal/WB/Ham Squad/Shady/J Franks/Kinetics and One Love (Simmons/Franks/Grant/Dussolliet/Sommers) YOLANDA BE COOL & DCUP We No Speak Americano Sweat It Out/AATW CATC0163883120 (ARV)			New		(Pearn/E
3	4	4	(Martinez/Beterson) Universal (Peterson/Martinez/Maclennan/Carosone/Stalerno) EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV)	SALES INCREASE				(Rotem)
3 4	_		(Alex Da Kīd) Unīversal (Mathers/Grant/Hafferman)	SALES INCREASE		39		TINIE (Labrint
٠.	2	4	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin VSCDT2013 (E) (Dr. Luke/Martin/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwalc/Martin/Levin/McKee/Broacus/Wilson/Love)			44		MUSE (Vig. Mus
	New		PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green Virgin VSCD12011 (E) (future Cut/Jones) EMI/Universal/Bucks/Flyte TymerMCA/Avant Garde/CC (Manderson/Hughes/Jimmy Jam/Lewis)	HIGHEST A	43			(Green)
6	New	'	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Columbia 88697741961 (ARV) (Ronson) Kobalit/EMI/WonderSound Crew(CC (Warner/Fareed/Hodgson/Ronson/Greenwald/Steinweiss/Keusch)		44	35	S	PIXIE (Jeberg/
7	1	2	JLS The Club Is Alive Epic 88637714762 (ARV) (Mac) EMINWIllianson/linagem/Oh SukilStage Three/Rokstone/Peerinusic (Rocgers/Hammerstein/Kotecha/Framy.ton/Mac)		45	46	33	(Jerkins)
8	12	2	ELIZA DOOLITTLE Pack Up Parlophone R6808 (E) (Prime) EMI/UniversaliScry ATV/Mullet (Dcolittle/Prime/Woodcock/Powell/Asset)	SALES 1NCREASE	46	5C	48	JOURI (Elson/S
9	6	3	ENRIQUE IGLESIAS FEAT. PITBULL Like it interscope 2744795 (ARV) (RedOne) Kobalt/Universal/Scny ADVIETPIInagem (Khayat/Iglesias/RichietPerez)		47	53	57	BLACK (Guetta)
10	7	2	30H!3 FEAT. KE\$HA My First Kiss Asylum/Photo FinishiAtlantic PFoozCD (CIN) (Dr. Luke/BlancolsDH3) EMJIKobalt (Gottweld/Levin/Fore-man/Motte)		48	54	18	JUSTII (Stewart
11	8	10	LADY GAGA Alejandro Interscope 2744123 (ARV) (RedOne/Lady Gage) Sony ATV (Germanotta/Khayet)		49	68	16	MUMI (Dravs) L
12	9	5	KYLIE MINOGUE All The Lovers Parlophone (DRS6817 (E) (Eloc) Sony ATV (Eloc/Scilweil)		50	56	14	PROFI
13	10	5	EXAMPLE Kickstarts Data/Mos DATA230CDX (ARV)		51	64	31	THE T
14	14	8	(Sub Focus) Universal/Pure Groove (Gleavei/Douwma) EMINEM NOT Afraid Interscope 2742789 (ARV)		52	57	12	(Attiss)
15	11	6	(Boi ncaftvans/Burnett/Burinein) Universal/Scny Afv/Resto/Nueve/CC (Mcthers/Resto/Scinuels/ftvans/Burnett) KELLY ROWLAND FEAT. DAVID GUETTA Commander Island (ATC0:62266806 (ARV))		53	43	8	IYAZ S
16	13	8	(tove/Guetta) EMI/What A Publishing/Foray/0i Piu's' à (Guetta/tove/Vee) K'NAAN Wavin' Flag &&M 2733657 (ARV)		54	58	16	(Rotem)
17	24	4	(Ketry Brothers JriMars) BugiSony ATVIEMI (Warsaine/Hernandez/Lawrence) PLAN B Prayfin' 673/Atlantic 679175CD (CIN)	SAIFS 🕥	55	52	30	(Green)
18	12	6	(Epworth) Pure Groove/Universal (Drew) DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Positive Wign CATON	SALES INCREASE		New		(Shux/Ki
19	15	6	(Guettal/SindrevVeeraliesterer) EMITIniversalisc user Rivolli(Cherry Iz nerGlobalict (Guettal/SindrevVMilivaliesterer/Veerferguson/Wilhelm/Act m TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone CDR6814 (E)			New		(MacColl
20			(Labrinth/Da Digglar) Stellar/EMI (Okogwu/McKenzierWilliams) JASON DERULO Ridin' Solo Beluga Heights/Warner Bros (ATC0160781716 (CIN)			59		(Braide)
21			(Rotein) Universalisciny ARV (Desrouleau/Rotein) SHAKIRA FEAT. FRESHIYGROUND Waka Waka (This Time For Africa) Epic (ATC0162305547 (ARV)			Re-e		(RedOne
22			SCISSOR SISTERS Fire With Fire Polydor 2743011 (ARV)	SALES				(Prime)
			(Price/Scissor Sisters) EMI/Elodine/Warner Chappell (Hoffman/Price/Sellards)			New		(tbc) tbc
23			USHER FEAT. WILL.I.AM OMG taface CAT(0159525250 (ARV) (will.t.am) therry tane (Adains)			47		Cage) Se
24			SKEPTA RESCUE ME 3 Beat/AATWIBBK CDGLOBE1415 (ARV) (Agent XIShawfire) EMI/Universal (Skepta/Bonnick/Price/Renshaw)			40		SHOU" (Hec ges/De
25			EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Beat Blue/AATW (XGLOBE1346 (AbsoluteArvato) (Marian) EMI (Maya/fligutina)		63	41	4	BIG B (Storch/Bi
26	New	'	MIA XXXXX XL X(T5:01 (PIAS) (Blagstari/Rusko) Imagemi/J.B Stari/Cherry Byron-Withers (Arulpicagasam/Smith/Byron-Withers)		64	New		I BLAI (Ahlund
27	23	14	AUCIA KEYS Try Sleeping With A Broken Heart J CATCD156.023878 (ARV) (Bhasker) EMI/Sony ATV (Keys/Bhasker/Reynolcs)		65	42	5	ROBYI (Bergeri
28	36	5	DRAKE Find Your Love Cash Money/Island CATC0161957128 (ARV) (West/Bhasker) Sony ATVIEMI/PleaseGinne MyPublishing/CC (GrahamWest/Bhasker) Reynolds)	SALES INCREASE	66	62	20	DAVID (Guetta/
29	22	9	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle AT0352CD (CIN) (The Smeezingtons) Universal/EMI/Bug (Simmons/Mars/Lawrence/Levine)		67	Re-e	ntry	PENDI (Swire/M
30	26	10	SEAN KINGSTON AND JUSTIN BIEBER Eenie Meenie RCA CATCO159529292 (ARV)		68	New		ESME
31	27	13	(Blanco) Sony ATV/Kobait/Universal/CC (Anderson/Bieber/Battey/Battey/Blanco/Palacios/Clark) RIHANNA Te Amo Def Jam USUM70912379 (ARV)				2	(StarGate
32	28	14	(StarGate/Eriksen) EMI/Universal/Fauntleroy/Underdog West/Almo/Annarhi (Fauntleroy/Eriksen/Hermansen/Fenty) TRAIN Hey, Soul Sister Columbia 88697692092 (ARV)				2	(Taylori's
33	29	16	(Terefe & Espionage) Pitimon/EMI/Stellar (Lind/Bjoerklund/Monahan) PLAN B She Said 679/Atlantic 679172CD (CIN)		71	Re-e	ntry	(Epwort
34	30	16	(Drew/McEwan/Appapoulay) Pure Groove/Universal (Drew) ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco 88697686132 (ARV)		72	45	S	(Muse) N
35	31	11	(BlancaniellolWatters/Jonsin/Love) Universal/Sony ATV/EM//Rico/Foray/Jimipub/Breakthrough Creations (Love/SchefferWatter KE\$HA YOUT LOVE IS MY Drug RCA CATCO161840256 (ARV)	s/Biancaniello)		69		(Jost/Gru
36			(Or Luke/Blanco) Sony ATV/Kobati/CC (Sebert/Coleman/Sebert) JUSTIN BIEBER Somebody To Love Def Jam CATCO162266333 (ARV)		_	55		(StarGate
37			(Stereotypes/Harrell) Warner Chappell/Sony ATV/Universe/I/Stage Three/Please Enjoy The Music (Yrp/Reeves/Romules/Bright/E AGGRO SANTOS FEAT. KIMBERLY WYATT (andly Future CATCO160357927 (ARV)	leber)		74		(Guetta)
		* *	(Quizz & Laross) Universal/Frontline/IQ/Lose f Swedund/Pop North (Leross)/Romdhane/Hansen/Santos) KELIS 4th July (FireWorks) Interscope 2745459 (ARV)		,,,	, ¬	- 0	(Forci!: u

This last Wksin wk wk chart	Artist Title Label / Catalogue number (Distributor) (Proc ucer) Publisher (Writer)	
39 38 8	N-DUBZ FEAT. BODYROX We Dance On AATWUM/IV CATCC16:c:6404 (ARV) (Pearn/Bridge:Villow) Nottling Hill/Wertige/Lorry ATV (Contestavlos/Revvion/Contostavlos/Capcc-ci/Bridge:/Pearn/Olow)	
40 New	JASON DERULO What if Belluga Heights/Warner Bros (ATCO164024260 (CIM) (Rotern) IlmiversalkScny ATV (Descaulka uxiRatarni)	
41 39 20	TINIE TEMPAH Pass Out Parlophone R6805 (E)	
42 44 8	(Labrinth/Da Digglar) Stellar/EMI/C((Labrinth/Tinie Tempeh/Williams) MUSE Neutron Star Collision: (Love Is Forever) Hallium 3/Wainer (AT(0)162093145 ((IM))	SALES (
43 49 2	(VigiNuse) Warner Chappell (Bellamy) SCOUTING FOR GIRLS Famious Epix (ATCO:60711991 (ARV)	INCREASE
44 35 9	(Green) EMI (Strice) PIXIE LOTT TUTN IT U.D. Mercury CATCO161815503 (ARV)	SALES INCREASE
	(Jeberg/Cutfather) Sony ATV/Warner Chappellishapiro Bernstein&Co/CC (Lott/Cunningham/Jeberg/Mansen)	
45 46 33	LADY GAGA FEAT. BEYONCE Telephone Interscept 2734706 (ARV) Uerkins) sony ATVIEMI (Germanotta Jierkins/Danielly Franklin/Knowlles)	
46 50 48	JOURNEY Don't Stop Believin' Columbia USSM18100116 (ARV) (Elkon/Stone) IQ/Sorry ATV (Cain/Perry/Schon)	
47 53 57	BLACK EYED PEAS Gotta Feeling Interscope CATC0151960269 (ARV) * (Guetta) Cherry Lane/EMM/Guezie Rivallinister/She pin Bernstein&c (Ademy/Pinec a Goomen/Farguscon/Guetta/Riesteier)	SALES
48 54 18	JUSTIN BIEBER FEAT. LUDACRIS Baby Lef Jam CATCO158297014 (ARV) (Stewart/The-Greem) Universe Witzerer Chappell FEM (Stewart/Those/Bieber/Nesh/Bricges)	SALES
49 68 16	MUMFORD & SONS The Cave Island 2733942 (ARV)	HIGHEST
50 56 14	(Draws) Universal (Naumfore) PROFESSOR GREEN FEAT. ED DREWETT Need You Tonight Virgin VSCDT2010 (E)	CEMPLEK
51 64 31	(The ThundactaziHayes) BucksiPecimusiciso Star (MandersoniFaziksiHutchenceiModielBergemy) THE TEMPER TRAP Sweet Disposition Infectious INFECTIOES (PIAS)	CALEC
52 57 12	(ALLIE) Imagem (Millicimancegi) ROLL DEEP FEAT. JODIE CONNOR GOOD TIMES Relentless/Nirgin RELCC66 (E)	SALES INCREASE
	(Dawcod & Preston) EMI/Universal/CC (Dawcod/Preston/Connor/Kelly/Cowie/Williams/Ali/Ali)	
53 43 8	IYAZ SOLO Repuse CATCO158422554 (CIN) (Rotem) Universal/EMI/Sony ATV/Bug/CC (Rotem/Lewis/lackson/Harris/Eesrculeaux/Rigo/l/ones)	
54 58 16	SCOUTING FOR GIRLS This Ain't A Love Song Epik 886976;285; (ARV) (Green) EMI (Stride)	SALES INCREASE
55 52 30	ALICIA KEYS Empire State Of Mind Part II J CATC0157951829 (ARV) (ShuxiKeys) EMIIGIObal TalenuCCIQ (Keys/ShuxiCatter/Sewell-Utepic/Hunter/Keye/Trachimon)	
5 6 New	BOMBAY BICYCLE CWB IVY & GOId/Flaws (stand 2743974 (ARV) (Maccollisteacunen) linegem (steacunen)	
57 New	DIANA, VICKERS The Boy Who Murdered Love RCA 88697743452 (ARV)	
58 59 38	(Braice) Scny ATVivisible/Universal (Vickers/Braice) LADY GAGA, Bad Romance Interscope 2726752 (ARV)	
59 Re-entry	(RedOne) Sony ATV (Germanotte/Khayet) ELIZA DOOLITTLE Skinny Genes Parlophone CAT(0159578184 (E)	
60 New	Prime) Universal/Sony ATV/Mamiet (Caind/Prime/Wocccock) KATIE PRICE Free To Love Again MRP CATCO164022405 (Ess)	
61 47 8	(tibc) tibc (tibc) DIZZEE RASCAL Dirdee Disco Dutee Stank (ATC0162241506 (PMS)	
	(Cage) Sony ATV/Notting Hill/Spirit Two/Over The Rainbow (Mills/Detnon/Cage/Pearce/Davis/English/Fay)	
62 40 6	SHOUT FOR ENGLAND FEAT. DIZZEE RASCAL & JAMES CORDEN Shout Syco 88697750797 (ARV/ (Hex gerDetnon But e) Notting Hill Envillabla (Kaflay/BudseUnnera lamage m/Royany/ (n/Draba Klanley/Mither/R/Fey/Motl/Hitlewart/Hanni xia/Mia ten/Miller	
63 41 4	BIG BOI Shutterbugg Mercury (ATCO161482827 (ARV) (Storkhillig Boil-EMIWa iner chapped litery ATMScierce Labella Africane (Pattern Storkhillew's Cannouch eMico, en Reineo Wheelack Law Fran	k'Murphyi
64 New	I BLAME COCO Self Machine (siand 274479) (ARV) (Ahluncificat & Bocdy) EMMUniverseliMGB Scancinevia (sunneriAhlund)	
65 42 5	ROBYN Dancing On My Cwn Konkhiwa (ATCO161853139 (ARV) (Bergeri Robyn) Universal (Robyni Berger)	
66 62 20	DAVID GUETTA FEAT. KID CUDI Memories Positiva. Virgin (ATC0159563693 (E)	
67 Re-entry	(GuettarRiesteren) Kobaltit Isie's Baby BoylSoware RivofilPresent Time (CuettarRiesterenMescouch) PENDULUM Witchcraft Earstorm/Warner Bros CATC016709333 (CIN)	
68 New	Iswire:McGrillen) (hryselfs (swire) ESMEE DENTERS FEAT, JUSTIN TIMBERLAKE LOVE Dealer Interscope (AT(0162986002 (ARV)	
69 33 2	(StarGate/Timberlake) EM/Universe#Sony ATV (Denters/Timberlake/Eriksen/Hermansen) LEE RYAN Am Who Am Ceffen 274,3882 (ARV)	
	(Tay oriSmith) Sony ATViPhrased Differently: Reverb (Hartman/Eharacia)	
70 51 2	FLORENCE & THE MACHINE COSMIC LOVE Island 2744152 (ARV) (Epworth) Universal (Welch/Summers)	
71 Re-entry	MUSE Uprising Kelium 3/Warner WEA458(D (CIN) (Muse) Warner Chappell (Bellamyi	
72 45 9	KERI HILSON LIKE Interscape USDV70903383 (ARV) (JostGruber) EMININIVERSA (Next Grubert)	
73 69 26	RIHANNA Rude Boy Del Jam CATC015975 569 (ARV) (StarGate/Swite/Right) (StarGate/Swite/Ridd(Cd) EMMChrysalls/Peermusic(Cl (Ridc)clk/Hermansen/Tean/Swite/Fenty/Eriksen)	
74 55 14	KELIS Acapella Interscope 2740345 (ARV)	
	(Guetta) UniversaliteMulcherry Lanellanice (comba/Yoga (Source Rivollibay & Romo Tunes (Rogersalic cickib) efficiente: FLORENCE & THE MACHINE DOG DAYS Are Over Island 2736773 (ARV)	

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The Official UK Albums Chart



This Last Weslin	Ar.is. Title Label ! Catalogue number (Ostributor) (Producer)			t Wks in	Artist Title Label / Catalogue number (Distributor) (Produce)	
2 4	EMINEM Recovery Interscope 2739452 (ARV)		39 46		ELLIE GOULDING Lights Polyeor 2732799 (ARV)	SALES INCREASE
2 1 2	Ous: BlazelDJ KhalliMr. Porter(Chin-QueelGilbert/EminemHaynie/BolndarEvanyBurnett/Jondin/Shepherd/Dr. Dre/Brongers/Alex Da Kd/Har KYLLE MINOGUE Aphrodite Parlophone 6429032 (E)		40 37	7 38	(FT Smith/Starsmith/FrankMusic) CHERYL COLE 3 Words Fascination 2721459 (ARV) 3★	INCREASE
3 New	(Eliad Price/Curfather/Wallevik/Davic/sen/Sharpe/Secon/Sarsmith/Nervo/Nervo/IT Smith/Chatterley/Peliad/Harr's/Ingrosso/Udehzil/Getr'e/ifjon ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099540 (E)	HIGHEST AND NEW ENTRY	41 64	1 123	(will.i.am/SylenceWilkins/Kipnen/Watters/Sculshock & Karlin/FT Smith/Cruz) PAOLO NUTINI These Streets Atlantic 094634 (CIN) 4★	CALEC A
4 3 14	(Prima:/Dodd:stlanny Stitlauga:rThornallayKarisanthou/Naplar) PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) ★	NEW ENTRY	42 7		(Reison) DIANA VICKERS Songs From The Tainted Cherry Tree RCA 8865765168; (ARV)	SALES INCREASE
5 7 79	(Drawlepwondr/Appapoulay/McEwan) LADY GAGA The Fame Interscope 1791397 (ARV) 4*		43 Ne		(Spencer/ligsworth/Barice/thatter/ley/faclorist is mithillures) YOUNG GUNS All Our Kings Are Dead Inversees LIVE(Doo; (PMS)	HIGHEST CLIMBER
6 9 41	(R:dOn:) MUMFORD & SONS Sigh No More Island 2722538 (ARV) ★				(Weller)	
7 5 31	(Dravs)	SALES INCREASE	44 47		THE XX XX Young Turks YTC3x6D (PMS) (Smith/Mcconatc)	
	ALICIA KEYS The Element Of Freedom J 88697465712 (ARV) (Bhaster/K sys/Brothers/Gad/Świzz Baztz/Shux)		45 38		DRAKE Thank Me Later (ash Moneyilsland 2743307 (ARV) (Boi ida/Crada/Shebib/Francis&TheLights/Kacifiq/West/Ehesker/No Lc/Ewrnett/Swikz Ecatz/Omen/Nacson/Filmballand)	
8 New	BOMBAY BICYCLE CLUB Flaws Island 2741171 (ARV) (Steadman/MacColl)		46 43		BIFFY CIYRO Only Revolutions 14th Floor 50€6561452 (CIN) ★ (GG Garth/Riffy Cyro)	
9 4 3	SCISSOR SISTERS Night Work Polydor 2738110 (ARV) (Price/Scissor Sisters)		47 27	24	STEVIE WONDER The Definitive Collection Motown/Islame e665022 (ARV) * (WalgariMostow/Various)	
10 8 5	OASIS Time Flies: 1994 – 2009 Biz Brother B3697722662 (PIAS) (Dasis/Coyle/Morris/S.en/USardy/Gallaginer)		48 Re	-entry	30 SECONDS TO MARS This is War Vivgin (DVUS299 (E) (Flood/Ullilywhitelgo Seconds to Mars)	
11 6 2	ENRIQUE IGLESIAS Euphoria Interscope 2741991 (ARV) (RadonatiaytariPausarid) Massyvivictor)		49 32	4	MILEY CYRUS (an't Be Tamed Hollywood-Polydor Cocce29600 (ARV) (thanks/Fock Mafia/Karacyphi/Pomper/KI/ΝΤΑ)	
12 35 35	JLS JLS Epic 88697564572 (ARV) 4 * * (Mas/Rote:mithacount is smith/Cruz/Jabeterg&Cutfathar/Matrophonic/Deaday/Soulshock/(Karlin)	+50% SALES INCREASE	50 44	1 12	USHER Raymond Vs Raymond Laface 88697638892 (ARV) (Various)	
13 15 54	FLORENCE + THE MACHINE LUNGS Island 1797940 (ARV) 3★ (Epworth/Ford(Mischiel/Hugall/White)	SALES INCREASE	51 Ne	w	JANELIE MONAE The Archandroió Wondalame Arts Society/Bae Boy/Atlantik 7567898983 (CIN) (GlanArthur/Woncert/lightening/Konas/Barnes)	
14 18 59	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★ (Nutinitionas)	SALES INCREASE	52 56	5 5	KASABIAN The Albumba 88697736672 (ARV) (KasabianAttisales/Racmura/Pizzono/Dan The Automator)	SALES INCREASE
15 14 26	JUSTIN BIEBER My World Der Jam 2725523 (ARV) ★ (8*eb:s/Cornor/Sewar/Harrell/O'MT-Dirty Swift/Waynn-XI swisMuhammad/Mamilton/Shin/Pretti Boi Fresh/DJ Franc E/Malina)	SALES INCREASE	53 52	21	VAMPIRE WEEKEND (ontra X. XICO429 (PIAS)	INCREASE
16 New	THE CORAL Butterfly House Deltasonic/Coop DLTCDo86 (ARV)	INCREASE	54 53	10	(Batmanglij) LADY GAGA The Remix Interscope 2740468 (ARV)	
17 New	(teckie) TIRED PONY The Place We Ran From Fiction/Polydor 2742262 (ARV)		55 57	7 16	(RadOna/Daewaan/Kierszantaum) AMY MACDONALD A Curious Thing Mercury 273%40 (ARV) ■	
18 13 39	(Jacknife Lee) MICHAEL BUBLE (TaZy Love 143/Reprise 9362497077 (CIN) 5★		56 45		(Wilkinson) ALEXANDRA BURKE Overcome syco 88697460233 (ARV) ★	
19 12 29	(Foster/Rock/GaticarChang) DAVID GUETTA One Love Positiva/Virgin 6401220 (€) ■		57 49	40	(ThePhantomBoys/StarGats/Ne-YorRacOne/Blancaniello/Watterstionsin/Tove/Element/Wilkins/Step/Booker/Kennecy/Quiza DIZZEE RASCAL Tongue N Cheek Dutee Stank wsTANKcoz (FIAS) *	&laicssi)
20 10 4	(Guarta) EXAMPLE Won't Go Quietly Data/Mos DATA(Do6 (ARV)		58 16		(Van Meicen/LaCratei/Karris/Cage/Shy FX/Dizzee Rascal/Foctsie/Tiesto) FEEDER Renegades Big Teeth BTMCDccu (ADA CIN)	
21 New	(The Fearless/Harris/Colehttling/Smith/Ishii/Clarkel/enkins/Subfoxus/Chase & Status/More/D abloWlalder/Siewart/Wire/Herver/Bengs; The Wirdeboys/Fi MIA /// / Y // XL XLCD497 (PIAS)	alke/faversham)	59 65		(Michelas) FOO FIGHTERS Greatest Hits RCA 886973692M (ARV)	
22 20 39	(Arulpragasam/Rusko/Blaqstarr/MIA/Switch/Hill/Diplo/Miller) MUSE The Resistance Helium a/warner Bros 2564686547 (CIN) 2★		60 41		On sylvotron/kasper/Reskulineczivig) BILLY JOEL Piano Man – The Very Best Of (clembia 5/90x82 (ARV) ★	SALES 1NCREASE
23 New	KORN Korn III – Remember Who You Are Roadrunner RR77572 (ADA (IN)				(RamonelStewartJoelFlones)	
	(Robinson)		61 66		PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic ee697543557 (ARV) ★ (Byine/Mackichan/Robson/Baiter/Haircom/Love/Torgensen/ Kwistin/MarriNoringe/Welfs/thofsson/Westerlund/Haak/Fixon)	SALES INCREASE
24 17 20	JASON DERULO JASON DETUIO Beluga HeightsWarner Bros 9362496702 (CIN) ■ (Rotem)		62 54		MUSE Black Holes & Revelations Helium 3/warner Brcs 25€4€3509i (CIN) 2★ (Costay/Muse)	
25 28 34	RIHANNA Rated R Def Jam 2725390 (ARV) ★ (Chase & Status/Stargate/Stewart/Riddi2'dHarmony/Ne-Yor/Kennecy/will.i.am/iree School/Eriksen/Timberlake/Knox/Harrison)	SALES INCREASE	63 59	9 9	FAITHLESS The Dance Nate's Tunes NATERICU4CD (RouterStreet Diss)	
26 33 25	GLEE CAST Glee – The Music – Season One – Vol 1 Epic 88697540902 (ARV) ★ (Andders/Astrom/Murphy)	SALES INCREASE	64 Re	-entry	STEREOPHONICS A Decade In The Sun − Best Of v ₂ w ₈₀₆₉₉ (ARV) 2★ (Jonestlowe)	
27 39 14	SCOUTING FOR GIRLS Everybody Wants To Be On Tv Epic 88697634362 (ARV) (Geen)	SALES INCREASE	65 75	41	ROD STEWART Some Guys Have All The Luck Rhine 8022798823 (CIN) ★ (Jorcan/Tyrell/Kentis)	SALES INCREASE
28 26 8	PENDUMM Immersion Warner Brothers 2564680 916 (CIN) ■ (SwitcelMcGrillen)	SALES ON INCREASE	66 61	1 6	STEVE WINWOOD Revolutions? The Very Best Of Steve Winwood blend 5527517 (ARV) (Blackwellphiller/Wilwawcod/fittelmen/Somiliset)	
29 21 19	GORILLAZ Plastic Beach Parlophone 6261662 (E) ■ (Gorillaz)		67 67	7 59	WHITNEY HOUSTON The Ultimate (ollection Arista 88€9717701; (ARV) ★ (National)	
30 11 95	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★ (Panazilia/Kag)		68 74	1 58	(ARV) 2★ (Pizzornot)an the Automator)	SALES INCREASE
31 36 5	B.O.B B.O.B Pres. The Adventures Of Bobby Ray Rebel Rock Ent/Atlantic/Grand Hustle 756789/84,8 (CIN) (B.o. 3/Th: 5 m exingtons/Alex Da Xic/Hank Enkutah/Dr Luke/In: Kaux/I. 1 & till (/Emia/am/R-sto)	SALES INCREASE	69 48	7	JACK JOHNSON To The Sea Brushfire/Island 2738288 (ARV)	INCKEASE
32 New	DANGER MOUSE & SPARKLEHORSE Dark Night Of The Soul Parlophone 6408201 (E)	INCREASE	70 📠	-entry	Unhnson/CerranzerPocTewskitopole(iiii) SCOUTING FOR GIRLS Scouting For Girls (pr. 88697155192 (ARV) 2 ★	
33 23 13	(Danger Mouseltinkous) AC/DC Iron Man 2 OST Columbia 88637609522 (ARV)	-	71 Re	-entry	(Green) PARAMORE Brand New Eyes rueled by Ramen 7567895804 (CIN)	
34 30 74	(lang-NancalYoung/ACOL/failthairn(0'8ri≥n) MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 5★		72 58	8	(CevaliorParamore) KATIE MELUA The House Gramatico DRAM(Cocci (Ada (In) ■	
35 22 58	(Jones/Jackson/Various) BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV) 4★		73 55		(Orbit) GLEE CAST Glee - The Music - Season One - Vol 2 Epik 8869761705; (ARV)	
36 29 44	(Guetta/Harris/Board/Apl.de.apr/01 Replay) PIXIE LOTT TUT⊓ It Up Mercury 2700146 (ARV) ★		74 62		(Ancerstational Maniphy) KE\$HA Animal RCA 88697640467 (ARV)	
37 31 7	(Ff Smith/Hauge/fhornall-y/Kurstin/Gac/Jeberg/Zizzo/RedOne/Laubscher/Cutfather) GLENN MILLER The Very Best Of Sony RCA 88697631622 (ARV)		75 34		GLEE CAST Glee – The Music Journey To Regionals Epic 88697728782 (ARV)	
38 25 8	(Fidman) GLEE CAST Glee – The Music – Vol 3 – Showstoppers Epic 88697720932 (ARV)		/3 34	1 5	CANCERS/ASTORN/MAIPHy)	
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