

**NEWS**  
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Can the Mercurys regenerate heat this time around?



**FEATURES**  
**MASTERCLASS**  
Former Beatles wingman and hit producer Peter Asher tells all



**FEATURES**  
**ACCORDING TO PLAN**  
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

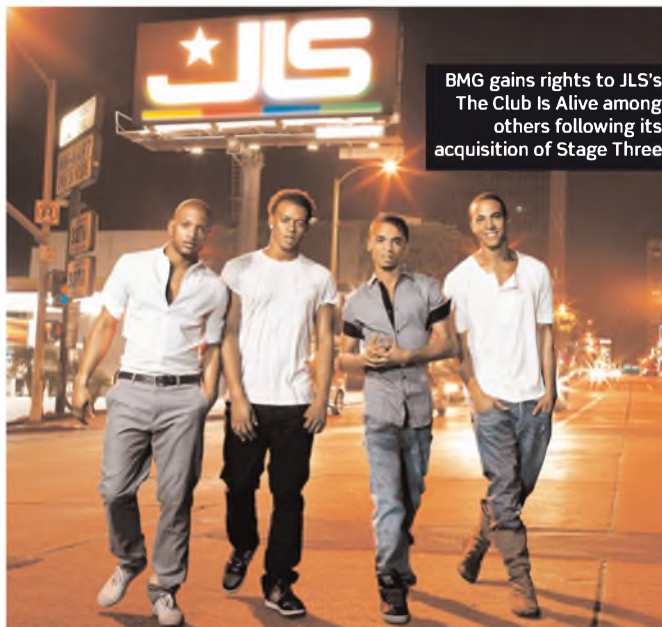
By Charlotte Otter and Paul Williams

**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 Apex 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 Baker 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.

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## 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](http://www.musicweek.com/playlist)

## The Playlist



**THE SCRIPT**  
**For The First Time**

**RCA**  
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)



**RUMER**  
**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**

**Decca**  
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**

**Columbia**  
Boasting early support from Zane Lowe and Annie Mac at Radio 1, the debut single proper is catchy, uplifting dance-pop. (single, August 30)



**INTERPOL**  
**Barricade**

**Coop**  
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 Campesinos!. (single, July 26)



**THE BASEBALLS**  
**Hot N Cold**

**Rhino**  
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)



**CEO**  
**Come With Me**

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



## SIGN HERE

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

## 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 multi-channel 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."

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## FRUKT tie-up bears fruit for Music Week



## GIG OF THE WEEK

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

**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



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

onwards contribute weekly music-related 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, as well as looking at new sponsorship, endorsement and platform deals.

**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



"Possibly the best meeting on the subject I've had with a government minister..." – the MU's John Smith on John Penrose (pictured)

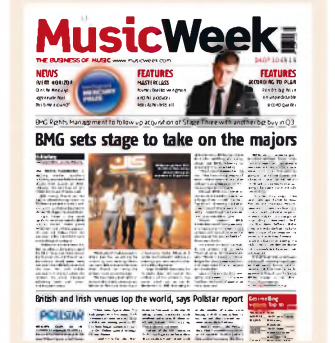
concerns," continues Smith.

"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](mailto:gordon@musicweek.com)

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



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 relationship with FRUKT."

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

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

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.



## Editorial Paul Williams



**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 let-down 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

price 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 fiasco 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 blockbuster 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 concept 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](mailto: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](http://www.musicweek.com)

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

# Will the Mercury gen

## Awards

By Ben Cardew

**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



"Not the easiest record on the list": Speech Debelle with her Barclaycard Mercury Prize in 2009

"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-



## ON THE WEB

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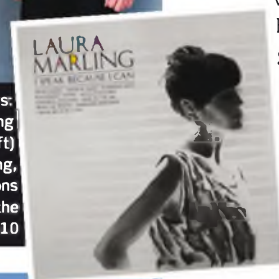
- PRS for Music calls for piracy levy
- EMI Publishing to make European appointments
- Song of the week: The Club Is Alive

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

# Generate more heat this year?



Mercury's rising stars: the industry is tipping (clockwise from left) The xx, Laura Marling, Mumford and Sons and Plan B for the prize in 2010



"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-the-box 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'être*," he concludes.

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

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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

## Mercury effect how nominations changed sales in 2009

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

Source: OCC

## In the hotseat

This year's judges

Simon Frith chair  
 Craig Armstrong composer  
 David Okumu *The Invisible*  
 David Smith *Evening Standard*, Q  
 George Ergatoudis Radio 1  
 James Curran Absolute Radio  
 Janice Long Radio 2  
 John Kennedy XFM  
 Jude 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 12-week 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.

● EMI's new business plan - which 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 book publishing.

● 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.

# 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 Eliza 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 feed-back 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 Universal.

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

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

### Digital

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 our 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."

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## 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.

**Amazing Top 10**

Pos	Artist Title
1	PAPER PLANES Lois Lane
2	HEARHERE Breathing
3	CADETS You Are The Thunder
4	PATCHWORK FEAT. KATIE KERRIDGE Maturity
5	MIKE FANTASTIC Lights Off
6	CARLY Can't Take It Anymore
7	BASKIN'S WISH Messing Around
8	TOM & THE TIDES Spider
9	MANILA CHAPTER A Life Gone Up In Smoke
10	LET'S BUY HAPPINESS Devil Show

**amazingtunes**

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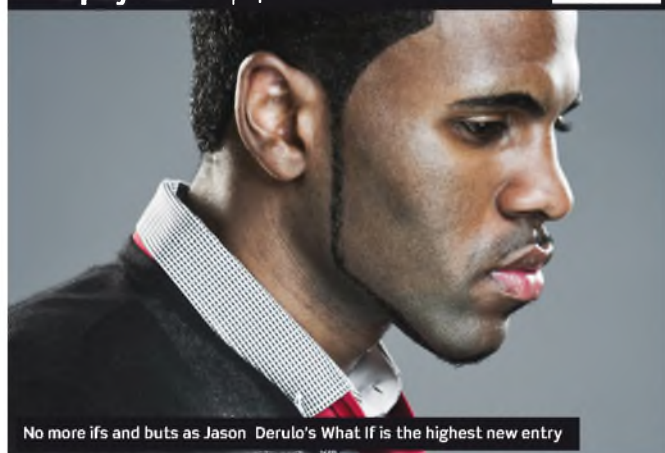
## ON THE WEB

www.musicweek.com

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

## TV Airplay chart Top 40

nielsen



No more ifs and buts as Jason Derulo's What If is the highest new entry

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

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancenationTV, Flava, Kenang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Slaz, The Box, Vault, Viva, VH1

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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 1m 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 acts Dizzee

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 Tinie 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 re-purpose 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."

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T4 on the Beach in 2009

### 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 Earth in 2007.



● **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 on-demand 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.





# 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/lmfvenues](http://www.livemusicforum.co.uk/lmfvenues) 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](mailto:gordon@musicweek.com)

### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
229,736	LCD SOUNDSYSTEM O2 Academy Brixton	9,776	Live Nation
44,055	REEF O2 Shepherd's Bush Empire, London	1,958	Live Nation
29,511	DROPKICK MURPHYS Olympia, Dublin	1,615	MCD
29,925	N DUBZ Olympia, Dublin	1,567	MCD
28,000	REEF Manchester Academy	1,710	Live Nation
	REEF Bristol Academy	1,600	Live Nation
	ANGUS AND JULIA STONE O2 Shepherd's Bush Empire	1,914	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](mailto:gordon@musicweek.com)

### Hitwise Primary ticketing chart

pos	prev	event
1	1	T4 ON THE BEACH
2	NEW	BELSONIC FESTIVAL
3	4	NASS FESTIVAL
4	6	SECRET GARDEN PARTY
5	8	BOARDMASTERS 2010
6	3	MUMFORD & SONS
7	NEW	JLS
8	9	GLOBAL GATHERING
9	5	MICHAEL BUBLE
10	2	MUSE
11	NEW	KASABIAN
12	16	LADY GAGA
13	20	ROD STEWART
14	NEW	GLASTONBURY FESTIVAL
15	NEW	SCOUTING FOR GIRLS
16	NEW	ARCADE FIRE
17	NEW	JOOLS HOLLAND
18	NEW	ANDRE RIEU
19	NEW	LINKIN PARK
20	NEW	SCISSOR SISTERS

### Tixdaq Ticket resale price chart

pos	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 FESTIVAL	112	4
6	4	LADY GAGA	109	2
7	9	LEEDS FESTIVAL	101	4
8	8	LINKIN PARK	99	4
9	NEW	HIGH VOLTAGE FESTIVAL	92	1
10	13	EDINBURGH TATTOO	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 & SONS	61	2
17	NEW	KASABIAN	58	3
18	19	PARAMORE	54	1
19	14	PLAN B	46	3
20	NEW	PAOLO NUTINI	38	1

Experian Hitwise

tixdaq.com

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

## Oxjam 2010 targets million-pound 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



Praise him: Fatboy Slim was one of many stars to participate in Oxjam 2009

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 Fatboy 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-yet-unnamed 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](http://www.oxfam.org.uk/oxjam).

# News digital

ON THE WEB

www.musicweek.com

- 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 iTunes 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



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."

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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?

## 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

hope The Hoosiers will be able to 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."

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### 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 (£64.7m) 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".

### 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.

# 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.

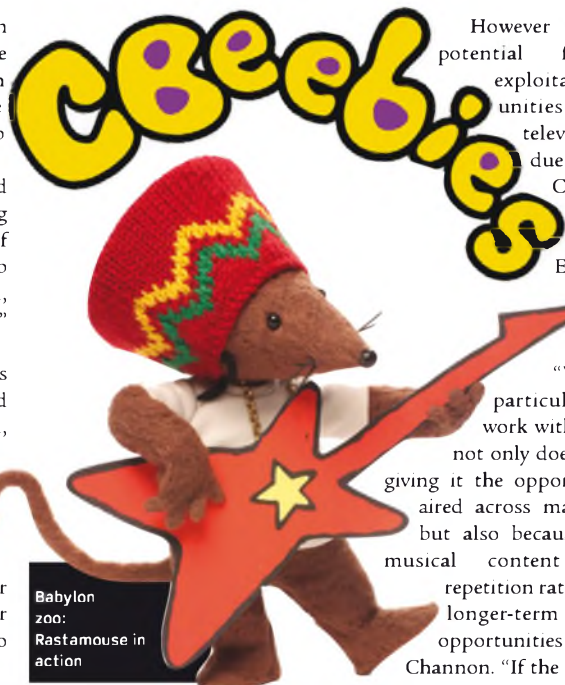
Rastamouse is steeped in musical opportunities as it features a group of reggae-loving mice and will be accompanied by a bespoke soundtrack by EMI-published composer Andrew Kingslow.

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."



Babylon zoo: Rastamouse in action

However it is the potential for musical exploitation opportunities beyond the television series, due to be aired on CBeebies in 2011, which prompted EMI to become involved in the project two years ago. "We were particularly keen to work with animation as not only does it travel well, giving it the opportunities to be aired across many territories, but also because of its high musical content and high repetition rate, which means longer-term revenue opportunities for EMI," says Channon. "If the show proves to

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 Paul to become involved in the show," he notes.

Three Stones Media co-producer 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."

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## 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 PJ 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, Write2Live 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	Rihanna	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



# News diary

## EMI's attractive proposition

### UNEARTHED

**DUBSTEP "SUPERGROUP" MAGNETIC 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 front-line 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

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### MAGNETIC MAN



#### Cast list

**Management**  
Sarah Lockhart,  
Ammunition/  
Amber Davis, EMI.

**Marketing**  
Laura Kirkpatrick,  
Columbia.

**Radio**  
Sam Potts,  
Columbia.

**Press**  
Michael Cleary,  
Columbia.

**TV**  
Sam Sewell.

Columbia.  
**Online Press**  
Naomi Williams,  
Darling Dep.  
**Booking Agent**  
Tom Schroeder,  
Coda.

### 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 BUSINESS'

**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 websites, 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 presented 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 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 (l-r) Kat Garbutt (Wallace Productions), Fahey (Freek N See), 679's Alex Bean (who claims she's always wanted to appear in "doilies" - thanks, we think),

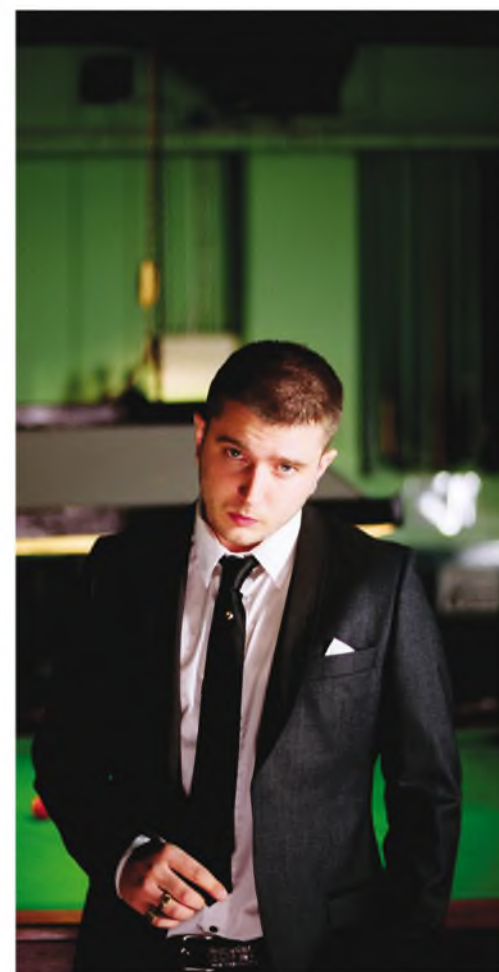
*Music Week's* Ben Cardew and Gourdault-Montagne (Ferrero Rocher slightly out of shot)... As if you needed any more excitement about the news that

**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?

# 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 conquered Q2's 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% year-on-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 year-to-date.

Secondly, digital albums continued to do well, notching a hefty 36.3% increase in sales year-on-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 Bublé'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 folkie London four-piece Mumford & Sons, whose debut album Sigh No More sold 368,300 copies in the first half of 2010 to take sixth position in the chart – rapper-turned-soul singer Plan B (who had the biggest selling

"I think there is every reason to be encouraged. It is not a bad performance but we would still like to see stronger growth..."

**GEOFF TAYLOR, BPI**



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 become 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 Q3.

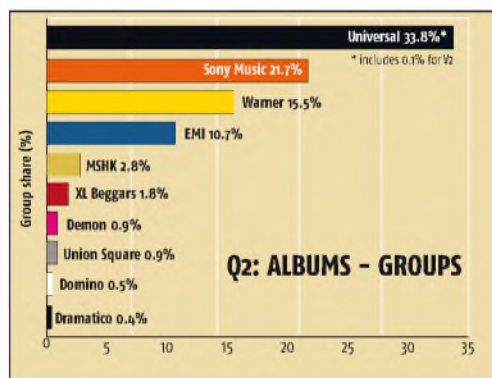
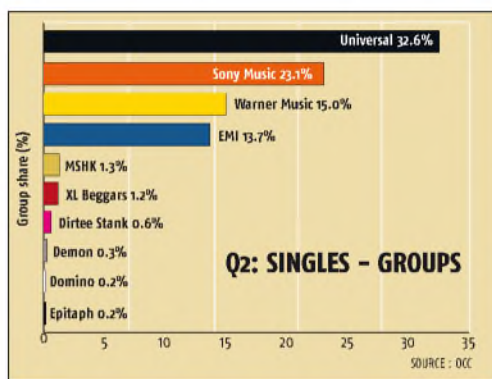
Meanwhile, Atlantic Records UK chairman Max Lousada says Plan B's success is a result of his label's patient approach to artist development. "When an artist takes their music in a new direction that turns out to be both creatively exciting and commercially successful, that's really rewarding for everyone 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 & Sons - 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 at the recent *Musexpo* Europe event to general agreement. The BPI's Taylor says the lack of rock music in the charts may reflect the effect of

## Q2 2010 singles Top 20

Pos	Artist	Title / Label (Distributor)
1	USHER FEAT. WILL.I.AM	OMG / LaFace (ARV)
2	PLAN B	She Said / Atlantic (CIN)
3	JASON DERULO	Ridin' Solo / Warner Bros (CIN)
4	ROLL DEEP	Good Times / Relentless/Virgin (E)
5	K'NAAN	Wavin' Flag / A&M (ARV)
6	B.O.B. FEAT. BRUNO MARS	Nothin' On You / Atlantic (CIN)
7	SHOUT FEAT. DIZZEE/JAMES CORDEN	Shout / Syco (ARV)
8	SCOUTING FOR GIRLS	This Ain't A Love Song / Epic (ARV)
9	EMINEM	Not Afraid / Interscope (ARV)
10	PROFESSOR GREEN/ED DREWETT	I Need You Tonight / Virgin (E)
11	KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin (E)
12	LADY GAGA FEAT. BEYONCE	Telephone / Interscope (ARV)
13	AGGRO SANTOS/KIMBERLY WYATT	Candy / Future (ARV)
14	KELIS	Acapella / Interscope (ARV)
15	DAVID GUETTA/CHRIS WILLIS	Gettin' Over You / Postiva/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 (E)
19	TIMBALAND FEAT. JUSTIN TIMBERLAKE	Carry Out / Interscope (ARV)
20	ALICIA KEYS	Try Sleeping With A Broken Heart / J (ARV) SOURCE : OCC



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."

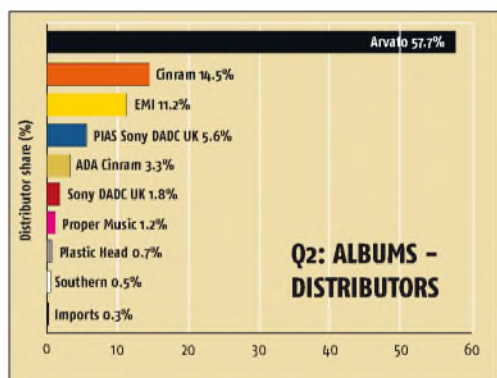
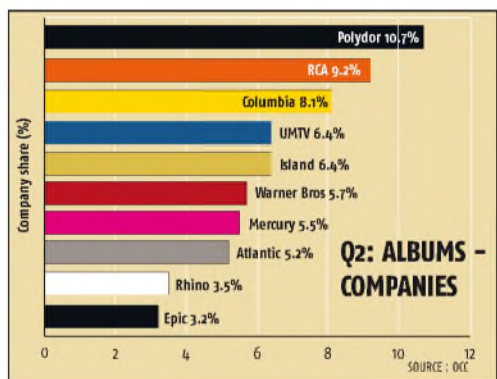
At the same time, urban music - and particularly that from the UK - has continued to perform well in the first half of the year: Tinie Tempah - whose debut album is due later this summer - enjoyed the fifth biggest single of the year to date with his former number one *Pass Out* (and featured twice in 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

Pos	Artist	Title / Label (Distributor)
1	PLAN B	The Defamation Of Strickland Banks / 679/Atlantic (CIN)
2	LADY GAGA	The Fame / Interscope (ARV)
3	AC/DC	Iron Man 2 - OST / Columbia (ARV)
4	EMINEM	Recovery / Interscope (ARV)
5	ALICIA KEYS	The Element Of Freedom / J (ARV)
6	MICHAEL BUBLE	Crazy Love / Reprise (CIN)
7	JUSTIN BIEBER	My World / Def Jam (ARV)
8	FLORENCE + THE MACHINE	Lungs / Island (ARV)
9	OASIS	Time Flies - 1994-2009 / Big Brother (PIAS)
10	PAOLO NUTINI	Sunny Side Up / Atlantic (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) SOURCE : OCC



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 Buble 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."

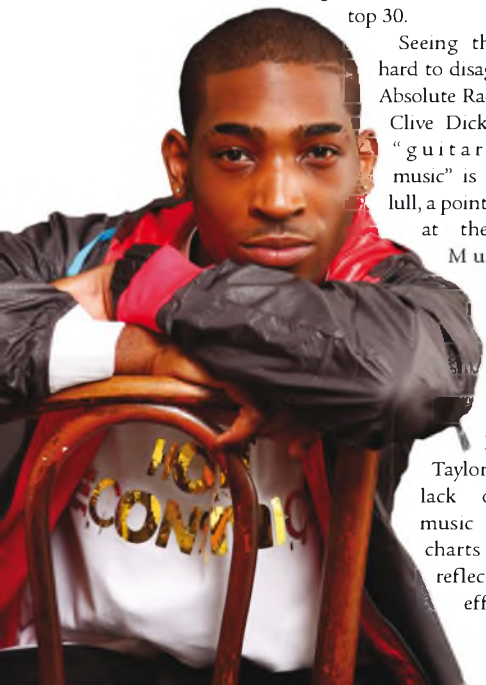
ben@musicweek.com

### LEFT

A little light: Polydor expects Ellie Goulding to continue adding to her album sales of 167,000 into next year

### LEFT

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 masterclass 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 radio and is not getting played that fact cannot be hidden for long.

If the tickets are not selling, sooner 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.

A 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 board 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, radio, 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.



**CLOCKWISE FROM FAR LEFT**

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

**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 big hit because it was an imaginative version of a great song.

Linda Ronstadt was brilliant at bringing in song ideas; she would tell me about writers such as Warren Zevon or the McCarrige 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

when something is wrong you still have to be clear and decisive to get it right!

**BELOW**  
Branching out: Asher with recent management signing Pamela Anderson

# 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

**I AM 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 around 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	Date	Success	SERVICES											
				Sales	Dist'n	Manuf	Marketing	Sync	Brand Part'ship	Press	Radio	TV	Online Promot'ns	Media Buying	Creative Design
<b>I AM KLOOT: Sky At Night</b>	UK & Ireland	Jul 2010	Charted No 24, highest chart position and nearly double their previous highest week one sales	✓	✓	✓	✓	✓	✓	✗	✓	✓	✓	✓	✓
<b>ROBYN: Body Talk Pt1</b>	Sweden	Jun 2010	Charted No 1	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
<b>CENTURY MEDIA/ HEAVEN SHALL BURN: Invictus</b>	Germany	May 2010	First Top 10 chart position for the Century Media Label	✓	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	✗
<b>SLASH: Slash</b>	US	Apr 2010	Charted No 3 debut	✓	✓	✓	✗	✗	✗	✗	✗	✗	✓	✗	✗
<b>VARIOUS: Restos Du Coeur</b>	France, Belgium, Switzerland	Mar 2010	970,000 sales	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗
<b>HADOUKEN!: For The Masses</b>	UK	Jan 2010	Charted No 19	✓	✓	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗
<b>RAEKWON: Only Built4 Cuban Linx 2</b>	US	Sep 2009	Charted No 4 debut	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗
<b>FIVE FINGERED DEATH PUNCH: War Is The Answer</b>	N America	Sep 2009	Charted No 7 debut (has been in the top 200 for 40 weeks)	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗
<b>SAMAHDI SOUND/SWEET BILLY PILGRIM: Twice Born Men</b>	UK, C Europe and US	Jun 2009	2009 Barclaycard Mercury Prize nominated album	✓	✓	✓	✗	✓	✓	✓	✓	✓	✓	✗	✓
<b>ALEXANDER RYBAK: Fairytales</b>	Norway	May 2009	Charted No 1 and 100,000+ sales	✓	✓	✓	✓	✗	✗	✓	✓	✓	✓	✗	✗

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# Key releases

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key releases information can be emailed to [isabelle@musicweek.com](mailto: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)
- Previous single: Hurtful (59)
- **Adam Lambert** Whataya Want From Me (19/RCA)
- Previous single: For Your Entertainment (37)
- **Amy Macdonald** This Pretty Face (Vertigo)
- Previous single: Don't Tell Me That It's Over (48)
- **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 single
- **Swedish House Mafia** One (Virgin)
- Debut single

### Albums

- **3OH3** Streets Of Gold (Asylum/Photo Finish)
- Previous album: (first-week sales/total sales): Want (120/17,533)
- **Sheryl 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 roots 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 banjos, soaring fiddles and lyrics on lost loves offering a commercial pop alternative to the rocky rockiness.”
- [www.musicweek.com/reviews](http://www.musicweek.com/reviews)
- **Alan Pownall** True Love Stories (Mercury)
  - Debut album
  - **Professor Green** Alive Till I'm Dead (Virgin)
  - Debut album
  - **RPA & United Nations Of Sound** The United Nation Of Sound (Parlophone)
  - Debut album
  - **Sting** Symphonics (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** Baptism (Fiction)
- **Stephen Dale Petit** California (333)
- **Delta Maid** Broken Branches EP (Polydor)
- **Chris Difford** Who'd Ever Want To Be (SMM)
- **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 Can Change (DFA/Parlophone)
- **Laura Marling** I Speak Because I Can (Virgin)
- **Matthew P** Gilly (Polydor)
- **Katie Melua** A Happy Place (Dramatic)
- **Mercedes** Shock Absorber (Eye Industries)
- **Mopp** Everything (Euphonics)
- **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)
- **Travis McCoy feat. Bruno Mars** Billionaire (Decaydance/Fueled By Ramen)
- **Wallis Bird** An Idea About Mary (Rubyworks)
- **The Wanted** All Time Low (Geffen)

### Albums

- **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 Blacker (Sub Pop)
- **Tony da Gatorra Vs Gruff Rhys** The Terror Of Cosmic Loneliness (Ovni)
- **Incognito** Transatlantic Rpm (Dome)
- **Jail** 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 (Bronzert)
- **Sky Sailing** An Airplane Carried Me To Bed (Island)
- **Sylvia Striplin** Give Me Your Love (Soul Jazz)
- **Various** Step Up 3D OST (Atlantic)

## August 2

### Singles

- **Arcade Fire** We Used To Wait (Sonovox)
- **Ash** Carnal Love (Atomic Heart)
- **Sarah Blasko** I Never Knew (Dramatic)
- **Toni Braxton** Make My Heart (Atlantic)

- **The Divine Comedy** I Like (Divine Comedy)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown/Island)
- **Melanie Fiona** Monday Morning (Island)
- **Flo-Rida feat. David Guetta** (Iub Can't Handle Me (Atlantic)
- **Holy Ghost!** Static On The Wire (DFA)
- **The Hoosiers** Choices (RCA/24-7)
- **Locville** Sun In My Pocket (Epic)
- **Marina and the Diamonds** Oh No! (679/Atlantic)
- **Jono McCleery** Tomorrow (Ninja Tune)
- **Travis McCoy** The Manual (Decaydance/Fueled By Ramen)
- **Ne-Yo** Beautiful Monster (Mercury)
- **Pearl And The Puppets** Make Me Smile (Island)
- **Port Isaac's Fisherman's Friends** Haul Away Joe (Island)
- **Sky Larkin** Still Windmills (Wichita)
- **Laura Steel** Feedback (Steel These)
- **Sunday Girl** Self Control (Geffen)
- **Tungst** Don't Look Down Or Back (Full Time Hobby)

### Albums

- **Arcade Fire** The Suburbs (Mercury)



- **Best Coast** Crazy 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](http://www.musicweek.com/reviews)

- **David Bowie** David Bowie (Decca Pop)
- **Chicane** Giants (Modena)
- **Herbie Hancock** The Imagine Project (Sony)
- **Travis McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **Grace Potter and the Nocturnals** Grace Potter And The Nocturnals (Island)
- **Violent Soho** Violent Soho (Island)
- **Waves** King Of The Beach (Bella Union)

## August 9

### Singles

- **B.O.B. feat. Hayley Williams** Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cee-Lo Green** No One's Gonna Love You (Warner Brothers)
- **Jason Derulo** What If (Beluga Heights/Warner Bros)
- **Eminem feat. Rihanna** Love The Way You Lie (Interscope)
- **Newton Faulkner** Lets Get Together (Ugly Truth/RCA)
- **Bryan Ferry** You Can 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** I Run To You (Capitol)
- **Magnetic Man feat. Angela Hunte** I Need Air (Columbia)
- **Metric** Eclipse (All Yours) (Atlantic/Summit/Chop Shop)
- **Nas & Damian 'JR 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** Im 103 (Mercury)
- **Monarchy** Monarchy (Mercury)



- **PVT** Church 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 (Polydor)
  - **Macy Gray** The Sell Out (Circus/Island)
  - **Jay-Z feat. J. Cole** A Star Is Born (Roc-A-Fella)
  - **Jack Johnson** At Or With Me (Island)
  - **Kele** Everything You Ever Wanted (Wichita/Polydor)
  - **Klaxons** Echoes (Polydor)
  - **Pete Lawrie** All That We Keep (Mercury)
  - **One Night Only** Say You Don't Want It (Vertigo)
  - **Rihanna feat. Young Jeezy** Hard (Def Jam)
  - **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 hipfunk to Taio Cruz but the track is not without its charms: the synths are intriguingly

## THE PANEL

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 quick-fix 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 a bottle of Jack, à 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 all-pervading brazen attitude.



**LISA-MARIE FERLA (LAST YEARS GIRL)**  
**Mike Doughty: Sad Man Happy Man** (ATO Records)  
 With this fifth album under his own name, the former Soul Coughing frontman has firmly re-established himself as a quirky acoustic songwriting force. Catchy melodies and a wry, cynical turn of phrase add up to an unexpectedly summery listen.



**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 modern-day girls: you're fit, let's do it. It is Sabrina's Boys for 2010; alternatively, multiply GaGa by three, add self-awareness and a sense of fun and you get this. Genuine summer silliness deserving of a place in the charts.

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](http://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 (Syco)
- **Biffy Clyro** God & Satan (4th 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)

## Albums

- **!!!** Strange Weather, Isn't It? (Warp)
- **The Cheek** Lovers' Quarrel (Polydor)
- **Ciara** Basic Instinct (LaFace)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Eels** Tomorrow Morning (E-Works/Coop)
- **Fantasia** Back To Me (I)
- **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 Leaf Label)

## August 30

### Singles

- **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** Cuckoo (Columbia)
- **Monarchy** Love Get Out Of My Way (Mercury)
- **Olly Murs** Please Don't Let Me Go (Syco/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 Cruz** 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 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)
  - **Oriant** 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 (Iive)
- **Ray Lamontagne** Ray Lamontagne & The Pariah Dogs - God Willin' & The Creek Don't Rise (Columbia)
- **N\*E\*R\*D** Nothing (Interscope)
- **Oval O** (Thrill Jockey)
- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Roots Manuva** meets Wrongtom Duppy Writer (Big Cade)

## September 13 & beyond

### Albums

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

- **Tiffany Page** Walk Away Slow (Mercury) (20/9)
- **Linkin Park** A Thousand Suns (Warner Brothers) (13/9)
- **Pixie Lott** Turn It Up (Louder) (Mercury) (13/9)
- **Pacific!** Narcissus (Culture) (13/9)



- **Robert Plant** Band Of Joy (Rounder) (13/9)
- **Primary 1** Other People (Grow Up/Atlantic) (20/9)
- **Lauren Pritchard** Wasted In Jackson (Island) (20/9)
- **Mark Ronson & Business International** Record Collection (Columbia) (27/9)
- **The Script** Science & Faith (RCA) (13/9)
- **Skunk Anansie** Wonderlustre (VJAM/D) (13/9)

Over the course of their career, Skunk Anansie have sold more than 5m albums, toured with Muse, U2 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 16. 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) (20/9)
- Tinie Tempah's debut single *Pass Out* is the biggest-selling single released this year by a UK artist. Having supported Rihanna, Chipmunk, Mr Hudson and Jay-Z, the star has announced his first headline tour, with support from labelmate Chiddy Bang. A new Tinie Tempah single, *Written In The Stars*, is released in early September.
- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin) (20/9)

## SINGLE OF THE WEEK

**Pendulum** Witchcraft (Warner Bros)



Currently on Radio 1's B-list, *Witchcraft* is a definite highlight from Pendulum's 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)



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.



# Charts clubs

## Euro acts experience the Swede taste of success

Upfront club Top 40			
Pos	Last	Wks	ARTIST Title/Label
1	3	6	SWEDISH HOUSE MAFIA One / Virgin
2	10	3	PLAN B Prayin' / 679/Atlantic
3	2	5	WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW In The V.I.P / Locded
4	12	3	MARINA AND THE DIAMONDS Oh No! / 679/Atlantic
5	1	4	FAITHLESS Tweak Your Nipple / Ncte's Tunes
6	13	3	VALERIYA All That I Want / Nox Music Russia
7	20	3	STROMAE Alors On Danse / Island
8	17	2	CHERI MOON FEAT. JD ROX One More Crazy Summer / Neverdie
9	4	7	BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW
10	16	6	JOHAN GIJLEN PRESENTS HOLLIS P MONROE I'm Lonely / McGik Muzik
11	18	2	THE QEMISTS Hurt Less / Ninja Tune
12	NEW		DIGITAL DOG Firing Line / 3 Beat Blue
13	22	2	VICTORIA AITKEN Sunshine / White Label
14	8	6	YOLANDA BE COOL & DCUP We No Speak Americano / Sweet It Out/AATW
15	6	4	FREQUENT PEOPLE Superhero / House Trained/Joint Effort
16	27	2	DANSETTE JUNIOR Paranoid / Columbia
17	36	2	BLIJENKRAFT Fresh Times / Galvanised
18	25	2	MONARCHY Love Get Out Of My Way / Mercury
19	7	6	STEVE SMART/SUNDANCE FEAT. AMANDA WILSON Missing You / 3 Beat Blue
20	9	4	REPUBLICA Ready To Go 2010 / IRL
21	NEW		LEXVAZ Glider (EP): The Wheel/Glider / White Label
22	23	2	THE WANTED All Time Low / Geffen
23	14	6	DJ FRESH Gold Dust / Decca
24	NEW		KATIE MELUA A Happy Place / Dremtico
25	34	2	DON FARDON I'm Alive / Nip n' Tuck
26	15	5	GLOBAL DEEJAY FEAT. IDA CORR My Friend / Superstar
27	NEW		CHRISTINA AGUILERA Not Myself Tonight / RCA
28	NEW		WTF?! & DEAD PREZ It's Bigger Than Hip-Hop Uk / Breckbeat/Koos
29	38	2	GINGER WOZ RED & SASHA SOLETTE Special One / Loony
30	24	4	SHARAM JAY FEAT. ANDREAS HOGBY Hearts Of Stone / King Kong
31	26	2	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin
32	32	5	DARUSO Since You Been Gone / 3 Beat
33	29	10	DENNIS FERRER Hey Hey / Defected
34	Re	2	ALEX GAUDINO I'm In Love / Ministry Of Sound
35	30	8	KYLIE MINOGUE All The Lovers / Parlophone
36	28	7	INNA Amazing / 3 Beat/AATW
37	5	10	KINKY ROLAND FEAT. ALEC SUN DRAE Confide In Me / Loverush Digital
38	31	7	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positive/Virgin
39	33	8	REEL 2 REAL FEAT. MAD STUNTMAN I Like To Move It 2010 / Strictly Rhythm
40	19	5	CHICANE Middledistance runner / Modena

Commercial pop Top 30			
Pos	Last	Wks	ARTIST Title/Label
1	4	3	SWEDISH HOUSE MAFIA One / Virgin
2	5	4	DARUSO Since You Been Gone / 3 Beat
3	12	3	BENNY BENASSI FEAT. KELIS & APL Spaceship / AATW
4	7	3	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin
5	RE	6	McLEAN Finally In Love / Asylum/Atlantic
6	22	2	PREEYA FEAT. MUMZY STRANGER Shimmy / Mercury
7	13	6	NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner
8	1	3	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin
9	8	5	YOLANDA BE COOL & DCUP We No Speak Americano / Sweet It Out/AATW
10	21	2	THE HOOSIERS Choices / RCA/24-7
11	28	2	LASGO Lost / New State
12	25	3	VANESSA AMOROSI This Is Who I Am / Island
13	NEW	1	THE SATURDAYS Missing You / Fesction/Geffen
14	24	2	DJ FRESH Gold Dust / Decca
15	NEW	1	CHERI MOON FEAT. JD ROX One More Crazy Summer / Neverdie
16	2	4	WIDEBOYS & MAJESTIC FEAT. B-LIVE/BOY BETTER KNOW In The V.I.P / Locded
17	16	5	SHENA Look Don't Touch / No Prisoners
18	NEW	1	ALEXANDRA BURKE Start Without You / Syco
19	NEW	1	MIDEGA Moment / Decca
20	3	4	3OH!3 FEAT. KE\$HA My First Kiss / Asylum/Photo Finish/Atlantic
21	14	5	ENRIQUE IGLESIAS FEAT. PITBULL I Like It / Interscope
22	26	3	DANZEL Under Arrest / AATW
23	20	8	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island
24	17	6	JLS The Club Is Alive / Epic
25	NEW	1	DIANA VICKERS The Boy Who Murdered Love / RCA
26	NEW	1	NICOLA STEVENS So Damn Hard / Gelexy
27	23	7	LADY GAGA Alejandro / Interscope
28	27	7	KYLIE MINOGUE All The Lovers / Parlophone
29	NEW	1	BEBE VOX She Got It Bad / Motion Ocean/II
30	NEW	1	TINCHY STRYDER In My System / 4th & Broadway



**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 DJs from Sweden – Axwell, Sebastian Ingrosso and Steve Angello – the collective's single One is 27.46% ahead of nearest challenger Plan B's Prayin'.

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.

Alan Jones

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.



**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 the Urban chart as his rivals are caught slippin'

Urban Top 30			
Pos	Last	Wks	ARTIST Title/Label
1	2	21	NATHAN FEAT. FLO-RIDA Caught Me Slippin' / Vibes Corner
2	1	11	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone
3	3	6	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin
4	4	15	JASON DERULO Ridin' Solo / Peluga 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 / 4th & Broadway
8	6	19	USHER FEAT. WILL.I.AM Omg / LaFace
9	13	5	JLS The Club Is Alive / Epic
10	17	2	ROLL DEEP Green Light / Relentless/Virgin
11	9	6	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I Winner / J
12	NEW	1	PREEYA FEAT. MUMZY STRANGER Shimmy / Mercury
13	10	12	DIZZEE RASCAL Dirty Disco / Dirty Stank
14	20	4	KARDINAL OFFISHALL FEAT. AKON Body Bounce / Kon Live/Geffen
15	15	8	McLEAN Finally In Love / Asylum/Atlantic
16	11	7	SKEPTA Rescue Me / 3 Beat/AATW/EEK
17	12	10	AGGRO SANTOS FEAT. KIMBERLY WYATT Candy / Future
18	18	4	T.I FEAT. KERI HILSON Got Your Back / Atlantic/Grand Hustle
19	NEW	1	SILVER FEAT. KARDINAL OFFISHALL Come True / Gio
20	NEW	1	BEYONCE Why Don't You Love Me? / Columbia
21	14	9	USHER FEAT. NICKI MINAJ Lil Freak / LaFace
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	17	6	WILEY FEAT. J2K/JODIE CONNORS Electric Boogaloo / Back Yerd
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	22	IYAZ Solo / Reprise

Cool Cuts Top 20		
Pos	ARTIST	Title
1	HURTS	Wonderful Life
2	PLAN B	Prayin'
3	TIM BERG	Bromance
4	RIVA STARR FEAT. NOZE	I Was Drunk
5	PENDULUM	Witchcraft
6	GINA STAR	I Want It Now
7	ANALOGUE PEOPLE...	Playmates @ The Supermarket
8	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	I Need Air
12	JAY C & FELIX BAUMGARTNER	Souk
13	FREESTYLERS/BELLE HUMBLE	Cracks
14	JASON PHATS/THE DUKE	Purple Piano
15	OAKENFOLD FEAT. MATT GOSS	Firefly
16	SKY FERREIRA	One
17	AMARI	Tiger
18	DAVE SEAMAN & ANDY CHATTERLEY	K Conundrum
19	RHYTHM MONKS	Primal Beat
20	DOORIIY	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](http://www.ministryofsound.com/radio)

# 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 JLS 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 copies at the same stage.

In a busy week for new releases, two albums debut inside the Top 10, 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).

A year to the week after their first 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.

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).

### Sales statistics

Last week	Singles	Artist albums
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
Sales	77,898,319	43,333,975
vs prev year	72,872,784	44,177,856
% change	+6.9%	-1.9%

Year to date	Compilations	Total albums
Sales	9,847,099	53,181,074
vs prev year	11,540,820	55,718,676
% change	-14.7%	-4.6%

Compiled from sales data by Music Week

Snow Patrol leader Gary Lightbody's side project **Tired Pony** - whose members also include Peter Buck of REM and Richard Collum of Belle & Sebastian - debut at number 17 with The Place We Ran From (9,201 sales).

She broke the US, and London rapper **MIA** has her top chart placing at home, with third album **YAY** 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 **YAY**, 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 self-titled 1995 debut is second, with sales of 182,996 despite peaking at number 161.

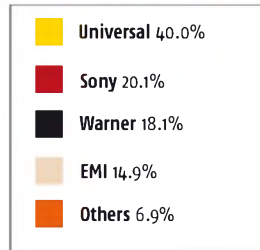
Completing this week's Top 40 intake, Dark Night Of The Soul is a collaboration between **Danger Mouse and Sparklehorse**, which debuts at number 32 (4,918 sales).

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.

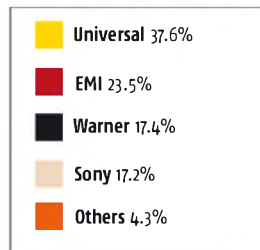
Album sales climb 0.81% week-on-week to 1,889,629 - 0.47% below same-week 2009 sales of 1,898,638.

Airplanes hasn't had a 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



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 on its ninth week in the chart, and has sold 298,061 copies. Both tracks are included on B.o.B.'s 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, on 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 scandalous 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, Lily 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 original 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 joined 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-on-week at 2,818,794 - 7.47% above same-week 2009 sales of 2,622,834.

## International charts coverage Alan Jones

# 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-on-year 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

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 <b>EMINEM</b> Recovery	£8.93	£8.99	£8.95	£8.93
2 <b>KYLIE MINOGUE</b> Aphrodite	£8.95	£8.99	£8.95	£8.95
3 <b>ELIZA DOOLITTLE</b> Eliza Doolittle	£7.93	£8.99	£7.99	£7.93
4 <b>PLAN B</b> The Defamation...	£5.99	£8.99	£5.99	£7.00
5 <b>LADY GAGA</b> The Fame	£3.99	£4.99	£5.49	£5.00











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