

NEWS

IFPI CALLS FOR UNITY

New CEO Frances Moore pushes for artists to join fight against piracy



FEATURES

Q2 SONGWRITERS

MW reveals the quarter's biggest hit makers in the UK

FEATURES

URBAN TAKEOVER

Labrinth and the UK mainstream explosion



Former A&M head takes over reins at 'niche artist' label

Decca shuffle heralds push to the frontline

Labels

By Ben Cardew

UNIVERSAL IS TO TRANSFORM DECCA into a mainstream frontline record company to sit alongside Polydor, Mercury and Island, with Simon Gavin moving over to the label from A&M.

Gavin, formerly head of A&M, today (Monday) becomes managing director of Decca Affiliated Labels, with a brief to sign artists with "global appeal and mainstream, platinum-selling potential" to the Verve, Blue Thumb and Impulse labels.

He will also take responsibility for developing signings to Decca affiliates Rounder and Concord and will continue to A&R Duffy, who he signed to A&M.

Gavin says the idea is to turn Decca into a competitive, frontline label dealing with album artists. "I love great artists and great songs," he adds, explaining that the label will sign artists from a broad genre.

"It is an area of music where people are still buying music and not stealing it and I am very excited about my brief."

"Duffy could be on Decca," adds Gavin, who was director of A&R for Polydor before joining A&M, signing artists including Sophie Ellis-Bextor, Daniel Bedingfield and Ms Dynamite. "Duffy, or Norah Jones, or Corinne Bailey Rae are typical signings for the label. For me it is not about chasing the new hot deal from east London. This is going to be a much more considered approach."

Gavin has already identified the artist who is likely to be his first signing at Decca - a "really amazing female solo artist from New York".

Universal UK chairman and CEO David Joseph says that Gavin's track record "speaks for itself", adding,



All change: (l-r) Decca director Simon Gavin, president Dickon Stainer and managing director Mark Wilkinson

"He is an exceptional record executive whose passion for great artists and vision for the albums market make this a very natural promotion."

At the same time, Decca general manager Mark Wilkinson is stepping up to become managing director of Decca Records, while Dickon Stainer is promoted to president of the Decca Records Group. His promotion brings Decca into line with fellow Universal companies Polydor, Mercury and Island, who are all headed by presidents.

Stainer says the changes at Decca continue the division's recent evolution. "The change over the last few years - and David Joseph has been driving this - we want Decca to be signing international artists that have longevity and will resonate around the world."

"Decca is probably the label with the most diverse history in terms of music," he adds. "What we have been trying to do with artists such as Robert Plant and Alison Krauss, Imelda May and also with very important classical artists like Rolando Villazón, is to make it appear that music can be brought in from niche areas and enter the mainstream. But we are not a straight-ahead rock and pop label

and we have no ambition to be one."

Joseph adds, "I am immensely proud of what Dickon and his team have already achieved at Decca, creating a company which never thinks of itself as niche or specialist but instead demonstrates a breadth of vision and confidence which is unrivalled in the UK business."

"With Dickon, Mark and Simon in their new roles, I am certain Decca will grow further to sit alongside Universal Music UK's other frontline music companies."

Decca is perhaps best known for releasing records from artists such as The Rolling Stones and Tom Jones in the Sixties, later becoming a dedicated classical label within Universal after being acquired by Polygram in 1980. In April 2009 Universal Classics and Jazz was renamed Decca in an attempt to better reflect its widening repertoire.

A&M will continue as an active label, with a further announcement expected in the coming weeks. Gavin says he expects it to "lie dormant" for a while but believes it is too strong a name to be allowed to disappear.

In the second quarter of 2010 Decca had an albums market share of 2.3%.

ben@musicweek.com



Domino spots radio gap with Mercury shortlists

Domino Records founder Laurence Bell is hoping daytime radio will get behind Wild Beasts and Villagers (pictured) after both acts were nominated for the 2010 Barclaycard Mercury Prize.

Wild Beasts' second album *Two Dancers* and Villagers' debut *Becoming A Jackal* were shortlisted for the prize last Tuesday - the first time in the independent label's history it has received two nominations in one year.

Now Bell is looking to profit from the increased exposure that the nominations bring and has set his sights on Radio 1 airplay.

"We have always had fantastic support from stations such as 6 Music, but since the nominations we have had more mainstream stations take an interest in the bands as well, which is fantastic," he says. "It is a brilliant way for both acts to reach far greater audiences than before."

Bell adds the nomination gives Wild Beasts' album campaign, which is now in the later stages, a welcome boost.

"The Villagers album has only been out for two months so the nomination could not be better timed," he says. "However, *Two Dancers* has been out nearly a year so this will really help to give it a new lease of life."

Domino has already triumphed in the Mercury Prize on two occasions, with Franz Ferdinand picking up the award for their eponymous debut album in 2004 and Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not* winning in 2006.

Bell believes recognition from the Mercurys is extremely important to Domino, as it allows the label's acts to be heard by a larger audience.

"Indies are the lifeblood of the music industry - it is where all the original talent and bands come to fruition. It is also where a lot of artist development goes on," he says.

"Trying to bring original artists into the mainstream can be very hard and so acknowledgement from the Mercurys - which is near the centre - means a lot."

● see p4

News

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

The Playlist



CLARE MAGUIRE Strangest Thing

Polydor

It's been a long wait but Maguire's debut is worth it. With a brilliant voice and sense of melody, this is a strong introduction. (free download, available now)



JANELLE MONAÉ Wondaland

Atlantic

Half of the MW office is obsessed with the debut album from this Atlantan singer, with common consensus that Wondaland is the standout. (from album, out now)



STORNOWAY Watching Birds

4AD

A Mercury nomination may have evaded them but this rollicking track should keep the Oxford band on the radio for some time yet. (single, August 23)



ROSANNA Waterfalls

Popjustice HiFi

Waterfalls sits somewhere between the dreamy soundscapes of The Big Pink and Robyn's best pop moments. A great start for this new label. (single, August 23)



LISSIE Cuckoo

Columbia

With a thoughtful lyric, big chorus and cool guitar groove, this live favourite showcases all that is good about the Californian talent. (single, August 30)



ALESHA DIXON Drummer Boy

Asylum

Built around a marching band beat and boasting a strong vocal melody, this is an adventurous start for Dixon's second solo album. (single, September 6)



KT TUNSTALL (Still A) Weirde

Relentless/Virgin

Produced by Jim Abbiss, this taster from Tunstall's Tiger Suit album is underpinned by a melancholy vocal and winding guitar melody. (single, September 27)



KANO Upside

Integral

An energetic return for the multi-MOBO nominee. The slow, female hook provides cool contrast to the frantic beat and Kano's rapid-fire rap. (single, August 23)



BOB GELDOF Silly Pretty Thing

Island

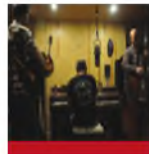
From Geldof's new album How To Compose Popular Songs That Will Sell, this is a promising return that will connect with his existing fanbase. (single, tbc)



MEN Credit Card Babie\$

Trouble

The debut single by this trio featuring former Le Tigre lynchpin JD Samson, Credit Card Babie\$ delivers an attitude-charged punch. (single, September 6)



SIGN HERE

Fiction has signed UK band **The Bees**. A release date for the band's fourth album, *Every Step's A Yes*, is yet to be confirmed.

Live sector holds breath as licensing affairs shift to Home Office

Licensing move raises question

Live

By Gordon Masson

THE GOVERNMENT IS SHIFTING most of its licensing responsibilities from the Department for Culture, Media and Sport to the Home Office, prompting hopes live music could be cut free from the restrictive Licensing Act.

However, for the time being live music, which falls under the official category of "regulated entertainment", will remain under the remit of the DCMS.

Sources tell *Music Week* the move follows a coalition agreement that an overhaul of the Licensing Act 2003 is best tackled by the Home Office. But the Government's decision to exclude entertainment licensing from the departmental move is causing much speculation – and some confusion – among live music campaigners.

In a statement, the Government explains the Home Office switch is designed to give "local authorities and the police much stronger powers to remove licences from, or refuse to grant licences to, any premises that are causing problems".

The focus of the shake-up is on crime and disorder – a clear Home Office lead – and is also being undertaken to allow councils and police to permanently shut down any shop or bar found persistently selling alcohol to children and to double the maximum fine for underage alcohol sales to £20,000.

A DCMS spokesman would not elaborate on Government plans for dealing with music, but confirms his department is retaining responsibility for all entertainment activities that need to be licensed. "The Department will, therefore, continue its work in exploring the scope for deregulating live performance of music and other entertainment," he says, adding that Licensing Minister John Penrose is leading the deregulation brief.

But one leading licensing expert suggests that the Department's hold on live music could be temporary and is warning that splitting licensing responsibilities between

Government departments is not necessarily a good move.

Jeremy Allen, senior partner at Poppleston Allen, says, "It could well be that because

DCMS has done a fair amount of work on music that the new

Licensing Minister wanted to keep that within the department, as he is particularly interested in the music side of things."

"Whether regulated entertainment stays with DCMS long-term is anyone's guess, but personally I don't think it's particularly sensible to split licensing in this way. There is some logic to remove regulated entertainment from other licensing and I understand why music licensing might not be moved to the Home Office at the moment. But knowing the speed the Government moves at, I can see this moving across to Home Office control within two or three years."

Live Music Forum campaigner Phil Little admits he is bemused by the move. "There are four or five



HMV aims to transfer physical d

HMV'S NEW DOWNLOAD STORE hmvdigital launches today (Monday), with a number of consumer-friendly features, including a re-download service and pre-order facility.

The new download service, which has been in beta testing since March, was built by 7digital, in which HMV owns a 50% stake.

It operates from a standalone site at www.hmvdigital.com and can also be accessed via a link from HMV's main transactional website, hmv.com. Most tracks will cost 79p or 99p, with albums around £7.99.

HMV, which has yet to translate its dominance of the physical music market to digital, says the store is now "faster and easier to use", with enhanced search capabilities and increased content of around 10m MP3 tracks.

"It offers a truly intuitive and engaging customer experience that I very much hope will lead to HMV becoming a bigger player in the burgeoning digital market," says HMV's head of online and digital Sarah Hughes.

As revealed last week, the service is compatible across Mac and PC and includes a Download Manager, which automatically

now you can sync all your music with your iPod or any mp3 player

syncs purchases with users' iTunes library or Windows Media Player. Other features include a recommendation function and greater use of sleeve imagery.

The site also offers a pre-order facility – previously only available with physical purchases online – while users can buy a download as a gift for someone else.

More importantly, the new site features a re-download service –

something 7digital has long offered on its own site. HMVdigital will keep a history of its customers' download purchases, so if the user loses the tracks for any reason hmvdigital will replace them at no additional cost.

To mark the launch, HMV is running a number of price promotions. They include an option to download any five tracks for free (via a voucher code when users reg-



GIG OF THE WEEK

Who: Rumer
When: Tuesday, July 27

Where: St. Barnabas Church, Soho

Why: Ahead of her debut single next month, this stunning talent showcases her enchanting material in an intimate London setting.

ice in coalition Government shake-up

Plans over live and DCMS

“Who knows, there could be a pleasant surprise for us around the corner where live music is taken out of the licensing regime completely...”

**PHIL LITTLE,
LIVE MUSIC FORUM**

potential scenarios that this could lead to,” he notes. “The worst case scenario is the DCMS announces yet another consultation, leading to further delays in changes to the licensing laws regarding live music.”

Little adds, “Who knows, there could be a pleasant surprise for us around the corner where live music is taken out of the licensing regime completely.”

Allen agrees there is a possibility that live music could be removed from the Licensing Act, but thinks it unlikely. “If a venue is blasting

out music that upsets the local community, then someone is going to have to deal with that and there is a strong argument that it should be the Home Office as part of overall licensing,” he says.

But Allen adds the coalition Government appears to be more inclined to side with live music than the previous regime. “The new Government seems to be more pro-music than the Labour Government, but we’ll have to wait to see how things pan out.”

Little and fellow live music supporters, including Culture Select Committee chairman John Whittingdale and Liberal peer Tim Clement-Jones, who recently restyled his Live Music Bill to deal with small venues, recently delivered a petition to Downing Street.

This urged the Prime Minister to implement exemptions for live music recommended by the all-party Parliamentary Culture Committee in 2009 following its public inquiry into the Licensing Act. Chief among those recommendations was a proposal to exempt venues of less than 200-capacity from licensing.

gordon@musicweek.com

ominance to digital



ister); top 40 tracks at 40p; chart and classic ‘best of’ albums from £4.99; and an Eminem promotion, with his back catalogue albums selling for £4.99.

Hughes calls the new site “a world-class download store that reflects both HMV’s music retailing heritage and our strategy to be a broad-based entertainment brand”.

Meanwhile, HMV wants to take its new HMVFestival Shop concept

to events around the country, after exceeding sales expectations at the Lovebox Festival earlier this month.

The company debuted the concept at Lovebox in London’s Victoria Park over the July 16-18 weekend. The shop sold music, including signed CDs, technology goods such as headphones, merchandise and “festival essentials” such as umbrellas.

It also hosted live performance and signings.

HMVFestival stores were out in force at last weekend’s High Voltage Festival and will feature at Global Gathering near Stratford-upon-Avon at the end of the month. Both festivals are owned and operated by Mama Group, but HMV says in the long-term it wants to extend HMVFestival to non-Mama events.

“We want to see how it goes at these three festivals of ours,” says HMV live planner Simon Eltringham. “But there is so much potential we have seen already with our partners. [Expanding to other festivals] is definitely the idea for next year, to see where we could go and what we could bring to other festivals.”

Moore calls for artist unity in EU piracy war

Piracy

By Ben Cardew

NEWLY-INSTALLED IFPI CEO FRANCES MOORE is calling for artists to get more involved in the fight against digital piracy, as the organisation pushes for the introduction of an EU-wide framework for combating illegal downloading.

Moore, who has been in the job since succeeding John Kennedy at the start of July, says she will continue to pursue the goals established by the IFPI board – notably consumer education, working on licensing and fighting piracy.

“[Member] companies sell music, or give access to music,” she says. “They see our job as to make sure the environment they are working in works for them,” she explains.

On the subject of piracy Moore, previously executive vice president



Optimistic: IFPI CEO Frances Moore

of the IFPI and regional director of Europe, believes the EU has an important role to play, despite legislation in the UK (the Digital Economy Act) and France (Hadopi).

And she has identified the Directive on the enforcement of intellectual property rights, currently being revised, as the best way to move forward on the issue.

“We want that to be the vehicle for a European approach, because if not we need to get 27 patchwork approaches,” she says. “If the EU adopts legislation, that legislation is usually copied by countries all around the EU as well, so you’re talking about something like 40 countries watching to see what could be done.”

Moore believes this Directive could be the vehicle for an EU-wide framework on piracy, covering areas such as warnings for people who illegally share files online, as recently introduced into UK law by the DEA.

“I don’t think we’ll get – and we’re not looking for – something really prescriptive that has to pass into legislation word for word,” she adds. “What we are looking for is a framework in which national governments can develop the obligation to provide deterrent sanctions and warnings, and the national governments fit within it.”

She explains that current British and French legislation on piracy

would fit within this mooted framework, with other countries then free to develop their own specific piracy laws.

“The framework would be broader principles than something as detailed as the DEA and the Hadopi but still something to make sure that Europe was pretty much harmonised,” she adds.

The IFPI is hopeful such legislation could be tabled in 2011, although this would be just the first step towards its adoption. “We could be talking about four years along the line, or even longer if it is attacked – and it will be attacked by

the Pirate Party MPs,” Moore says.

As a veteran operator in Brussels, Moore explains EU ministers are “fascinated” by the music industry – and by musicians in particular – but the business faces powerful opposition from lobbyists working on behalf of the industries such as telecoms.

“There is an eternal fascination,” she says. “And what can the telecommunications industry show – the latest handset? But there is a huge lobby against the creative industries. And they spend a lot of the time polluting the area.”

The music industry, of course, cannot match the financial power of telecoms companies when it comes to lobbying. And it is for this reason Moore believes artists should play a greater role in lobbying Brussels on industry issues.

“They are beginning to do that,” she says. “For example, for the extension of term, we got 38,000 artists involved. And for the DEA in the UK, artists were speaking out. The days when artists didn’t have to speak out have gone because the situation has become dire.”

IFPI anti-piracy director Jeremy Banks adds, “In Asia there is a very strong artist movement; they will drive demonstrations to promote the value of music. There is a feeling that enough is enough.”

Despite this “dire” situation, Moore declares herself to be optimistic about the future of the industry. “Nothing [in the industry] turns me pessimistic. You don’t stay with it for 16 years if you are pessimistic. What I really love about the music industry is the constant striving. It is never complacent. And it is fascinating to be around that.”

ben@musicweek.com

IN THIS ISSUE



NEWS STATS GIVE DJS POWER 4

Music Summit numbers to aid the dance sector

NEWS ROBERT SANDALL 6

Tributes flow after death of much-loved industry figure

PUBLISHING NEWS EU PROPOSAL THREAT 7

BASCA warns of potential trouble in store for songwriters

MEDIA NEWS IRON MAIDEN IN 3D 8

Metal Hammer gives rock fans a hi-definition treat

DIGITAL NEWS LAST.FM'S US EXPLOSION 10

Streaming service celebrates tripling its user base venues

LIVE NEWS LONDON WELCOMES XOYO 11

Joint-venture 800-capacity club comes to Shoreditch

UNEARTHED AEROPLANE LIFTS OFF 12

Wall Of Sound act comes good after early remix promise

FEATURES PROG: BACK WITH A BANG 14

MW looks at progressive rock's resurgence

PLAYING FOR KEEPS 19

Exploring the symbiotic relationship between bands and musical brands



URBAN INFILTRATION 28

How UK urban has discovered how to win a global audience

News

Editorial Paul Williams



THE ISPs MIGHT HAVE FAR DEEPER POCKETS and more powerful lobbyists, but the music industry has one effective weapon they cannot match: its artists.

So when it comes to the ongoing fight against digital piracy, the IFPI's new CEO, Frances Moore, makes perfect sense when she says the business's artistic talent could get more involved than it currently does.

The representatives of our trade associations and music companies can come up with the greatest arguments in the world in a bid to persuade the legislators, but there is nothing more effective than having some famous faces around to open a few doors and attract the attention of politicians.

However, getting artists to put their names and faces to anti-piracy drives often proves to be a fruitless exercise, even though it is their livelihoods at stake as much as that of the industry they are part of.

Anti-piracy drives need the backing of artists to make a real impact

And those acts willing to spend a day hanging around Brussels and elsewhere are more typically not exactly at the cutting edge; the kind of individuals that can make headlines and push the industry's lobbying efforts more effectively. While we appreciate the dedication of the likes of Jean-Michel Jarre to the cause, how much better would the industry's cause be served if some contemporary superstars threw their lot in?

Still, Moore and her team might have better luck than their predecessors in making this happen: over the last few years the artist community has demonstrated it is more willing than ever to take a stand on business issues if it believes it is in their interest to do so. The Featured Artists Coalition, for example, has demonstrated the desire and effectiveness of artists as a fighting force, giving hope to Moore and the IFPI that it can get them lobbying on their behalf.

In financial terms the music industry will never be able to fight on an equal basis with the telecoms companies and others when it comes to lobbying, but having the support of the artists can at least make the battle a little more balanced.

IN THE LAST FEW DECADES the name Decca has become so synonymous with the worlds of classical music and other specialist areas that it is easy to forget that, in the Sixties, it was one of the leading pop labels, with a roster including The Rolling Stones, Tom Jones and Small Faces.

Now there is every chance it will reconnect with its pop heritage following the decision to move Simon Gavin from A&M to the newly created role of Decca Affiliated Labels managing director as part of a series of changes across the Universal operation.

Given its track record over more than a decade in the crossover market with the likes of Jamie Cullum and Bryn Terfel, Decca has hardly been lacking in success. In fact, under its current name and previous guise as Universal Classics & Jazz, it has not only regularly matched but sometimes outperformed its more high-profile sister Universal divisions.

This could be just the beginning, though. The decision to elevate Dickon Stainer to president puts it on par structurally with Polydor, Island and Mercury for the first time as a mainstream frontline record company. And with Gavin on the team it now has on board a vastly experienced executive who knows all about working with hit-making pop talent, having signed Duffy, one of Universal's most successful UK artists of recent years.

Decca has been one of the real success stories among the major labels this century so far, but if it can become a pop powerhouse again then the best may be yet to come.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 76% NO 24%

THIS WEEK WE ASK:

Should artists get more involved in campaigning on industry issues?

To vote, visit www.musicweek.com

Mercury chair defends choice of Speech DeBelle album

Frith champions awards despite Therapy's failure

Awards

By Ben Cardew

BARCLAYCARD MERCURY PRIZE chair Simon Frith dismisses criticism that the competition is no longer relevant and credible after delivering a winner last year that comprehensively failed to ignite the public's imagination – or tempt them to open their wallets.

Talking to *Music Week* after the announcement of the 2010 Mercury Prize shortlist last week, which saw The xx's eponymous debut album and Dizzee Rascal's *Tongue N' Cheek* immediately installed as the bookies' favourites, Frith claims winning albums cannot be chosen on a commercial basis.

Former rock critic and a sociologist Frith, who chairs the 12-person judging panel, was stung by recent press criticism, including a recent *Music Week* article, that the Prize ultimately failed in 2009 because Speech DeBelle's *Speech Therapy* had not benefited commercially from its win.

"The people who have benefited most are those who have shown they have sold well. But we cannot make that judgement," says Frith. "We seem to be blamed for a problem that is not in our remit. If we knew precisely who would benefit the most, would we change? No."

Asked if he felt the judges had made a mistake in picking *Speech Therapy* as winner last year, he replied, "I wish more people had bought that record. I am not unhappy with the choice of it as a great record. The judgement can't be made on the basis of whether it works commercially or not. We would always be thinking, 'Can it sell or not?' The decision is on the basis of if it is worth listening to."

The Mercury Prize was set up in 1992 by the BPI and Entertainment Retailers Association predecessor BARD to help sell albums in the summer lull. Despite this, it largely operates independently of the music industry, which Frith believes gives it extra credibility.

"You [*Music Week*] live in a music industry bubble and within that bubble you make assumptions about which records are popular," he says. "We have credibility because we are outside that bubble."

The 12 albums on this year's shortlist had cumulatively sold 1.67m copies in the UK before nomination, almost double the 885,000 units the 12 nominees had sold at the same point last year, lending some credence to the view that it is a



"I wish more people had bought that record. I am not unhappy with the choice of it as a great record"
SIMON FRITH

more commercial shortlist this year.

This year's nominees range from Mumford & Sons' *Sigh No More*, which had sold 551,000 before nomination, to Kit Downes Trio's *Golden*, released by indie label Basho, and which had sold slightly more than 300 pre-nomination, according to OCC figures.

Retailers, many of whom were underwhelmed by last year's winner, gave this year's shortlist a warm response.

"Predictable, but a strong list," says Play.com category manager for music Helen Marquis. "It will be interesting to see if they go the predictable route (The xx) or decide to be deliberately obtuse (Kit Downes). The former would really benefit; the latter could all be a bit *Speech DeBelle*."

HMV head of music Melanie Armstrong praised the list, which represents "a pretty balanced snapshot of what's happening musically at the moment".

"With a few more mainstream exceptions I'd say it's quite specialist and indie friendly, which hopefully should suit our sector," she adds. "We're looking

forward to really getting stuck in and supporting the titles across the board."

Meanwhile, Universal UK chairman and CEO David Joseph, who recently said last year's choice was "a disappointing year in terms of what happened to the winning album", is also more optimistic about 2010. He calls the 2010 shortlist "a very good list – incredibly hard to predict".

Warner Music UK CEO Christian Tattersfield adds, "Five albums in, Biffy Clyro are having their biggest-selling record to date. With their second album, Foals are gaining the widespread recognition they deserve. These two bands show what Warner is all about: helping artists achieve their long-term potential. It's great to see both these extraordinary albums on the list."

Frith notes the preponderance of "people making music acoustically" – or "what used to be called folk" – on the shortlist, which includes Laura Marling's *I Speak Because I Can* and Mumford & Sons.

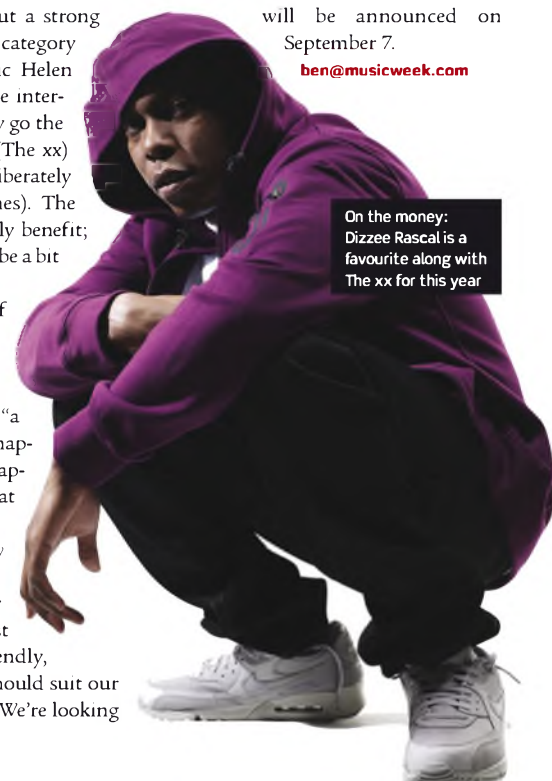
Lacking on the shortlist, however – *Dizzee* aside – are albums from UK urban acts, who have enjoyed a purple patch over the last 12 months, with Plan B's *The Defamation of Strickland Banks*, the best-selling artist album released in 2010.

Frith believes urban acts were overlooked as they tend to concentrate more on singles than albums. "This has always been a problem for the Mercury, which is that it is an album prize," he says.

The winner of the award will be announced on September 7.

ben@musicweek.com

On the money: Dizzee Rascal is a favourite along with The xx for this year



ON THE WEB

www.musicweek.com

- Mercury shortlist – the sales so far
- Kylie Minogue – Aphrodite – sales breakdown
- Ninja Tune signs Eskmo

International Music Summit figures will help labels and DJs promote sector

Statistics allow electronic market to be mapped for the first time

Dance

By Robert Ashton

THE INTERNATIONAL MUSIC Summit is giving the industry solid facts and figures about the dance music sector for the first time, to help labels and DJs in their business negotiations.

The company, known for its annual Ibiza event, has produced The International Music Summit's Electronic Music: A Business Report, which provides up-to-date statistics on the global electronic music sector in an attempt to sell it to potential business and media partners.

For example, it reveals electronic music accounts for 13% of singles sales and 7.5% of total album sales in the UK. In the US it accounts for some 1% of album sales and nearly 3% in France.

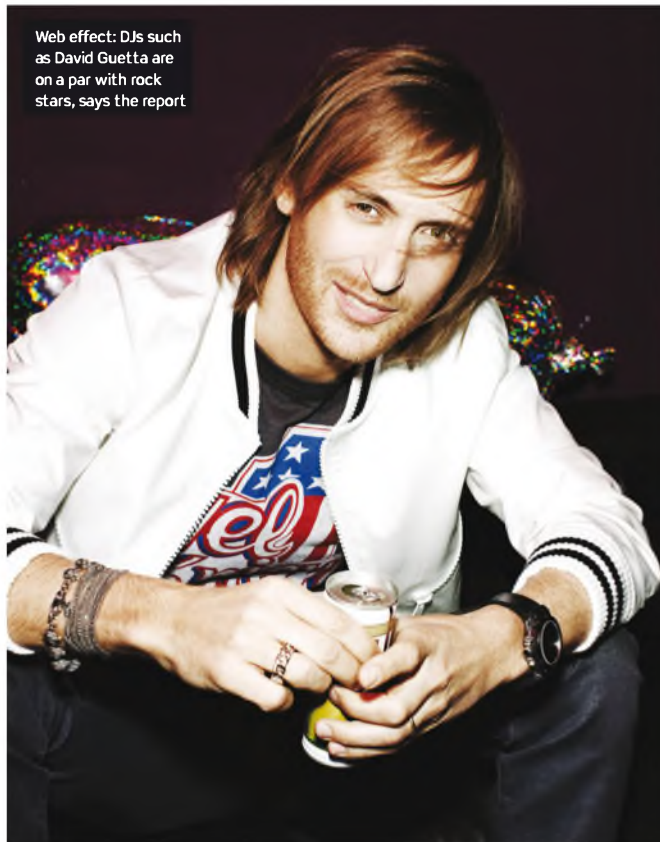
The report also shows there are 1,500 dance clubs in the UK, 2,600 in the States and 600 in France.

It also provides comprehensive data on:

- global audience exposure to the most popular electronic tracks;
- the popularity of DJs compared to rock and pop acts;
- the size and engagement of fans with DJs on social networking sites; and
- electronic music festival capacity by country.

IMS co-founder Ben Turner says there have been "little glimmers" into the dancefloor scene in the BPI handbook but no one has tried to quantify the dance sector before.

He adds, "It is clear with all the conversations people in the electronic world are having with brands,



Web effect: DJs such as David Guetta are on a par with rock stars, says the report

media companies, mainstream labels and investors, that there is a hunger to be associated with this genre. Yet when it comes to facts and figures, our industry tends to under-sell itself."

Consequently, Turner commissioned the study to provide those working in the industry with a stack of data to help them in negotiations and also put DJ and dance culture into context with the rest of the music industry. He explains, "This will help when people are having con-

versations with brands, when they are talking to people about investment and also to the media."

For example, he suggests that those willing to back dance festivals will be more inclined to pump in investment once the size of the market has been established. Similarly, the mainstream media will take the sector more seriously when it sees the size of the numbers involved.

The report also demonstrates DJs are on a par with rock stars when measured by Google searches

Electronic music in the UK

Proportion of single sales	13%
Proportion of album sales	7.5%
Dance festivals licensed capacity	205,000
Number of dance clubs	1,500
Estimated annual spend on club admissions	£850m

Sources: BPI, DJ List, DJ Mag, festival websites, Facebook, Resident Advisor, ONS

or the number of friends and followers they have on sites such as Facebook, Twitter and MySpace. For example, David Guetta has nearly 3m friends on Facebook and Tiesto 2m, compared to The Black Eyed Peas, who have just over 1.5m.

Turner adds, "Guetta and Tiesto are up there with the big pop stars. Electronic music is the first to embrace digital and online, which makes sense because it is music made by computers."

Turner now wants to develop and expand the report, which follows the establishment of a working group to develop an authoritative new DJ-related popularity index.

He adds, "This report is the start of an investment from IMS in providing some real data and whilst it falls short of being in anyway comprehensive, it is a starting point, the first step in finally explaining to the wider industry quite how popular this scene really is."

The report costs €50 (£42) and is available at www.internationalmusicsummit.com/html/businessReport.html

rob@musicweek.com

News in brief

- The **Brit Awards 2011** will take place at the O2 Arena, it is understood, with an adjusted format to suit the new venue. The move ends a 13-year run for the event at Earls Court. There will also be a new producer for the show, following the departure of long-time producer Helen Terry, who declined to renew her contact with the event in June.
- The Government's new do-it-yourself lawmaking programme has attracted multiple requests for the **Digital Economy Act** – or at least legislation relating to filesharers – to be ditched. Since the Government introduced its Your Freedom forum for the public to suggest ways to rid itself of unnecessary laws, nearly 50 ideas relating to copyright have been submitted.
- The first **X Factor** magazine will hit news stands in September to coincide with the start of the seventh season of the hit TV programme. The title, published by Haymarket Network under licence from FremantleMedia Enterprises and Syco Entertainment, will be available exclusively at Tesco for the launch period.
- Mary Anne Hobbs is stepping down from her weekly **Radio 1** show, which is known for championing new dance music, after 14 years. Her last show on Radio1 will be broadcast on Thursday September 9 from 2am to 4am.
- **Atlantic Records UK** has appointed former Darling Department senior press officer Briana Dougherty as its new head of press. She takes up the role on August 9 and will report to Atlantic UK general manager Mark Terry.
- AIM and the BPI have joined forces to commission research by **Julie's Bicycle** into the carbon impact of a switch to digital promo delivery by the independent sector. Both the indie organisation and the BPI have asked their members to complete a survey on how many promos are currently being sent out physically and digitally.

SHOOT MUSIC INDUSTRY
FANTASY LEAGUE 2010-11

SIGN UP NOW!

Calling all publishers, marketing, a&r, managers, agents, pluggers, pr's, promoters, distributors, lawyers, digital, retailers come and play for the Music Industry Big Cup! Sign up now...

WWW.SHOOTMUSIC.CO.UK

Shoot
music promotions



News

News in brief

● The Government's stance on cost sharing in regards to **illegal filesharing** has been delayed and is now not expected until mid-August. The consultation, which was opened in March, has sought to assess how costs relating to notifications to infringing subscribers should be shared between rights holders and internet service providers.

● **EMI Music** has teamed up with Nordic Games to launch a karaoke video game featuring Robbie Williams. We Sing Robbie Williams will feature 25 tracks from the artist and will be accompanied by all his original videos. The Nintendo Wii game will be released alongside Williams' greatest hits album in October.



● **EMI Music Publishing** has extended its 14-year-long deal with Alicia Keys (above), with the company continuing to represent the singer's hit catalogue of songs. Meanwhile, longtime EMI Music Publishing Australia managing director John Anderson is stepping down from his job next month. Anderson will be replaced by EMI Publishing Spain managing director Santiago Menéndez-Pidal.

● The Culture, Media and Sport Committee will be holding three one-off evidence sessions starting later this month. The hearings kick off on this Wednesday when the Committee, chaired by John Whittingdale, will take evidence on the **Channel 4 Annual Report**. Then on September 8 the Committee will take evidence on the BBC Annual Report and Accounts 2009-10 from BBC Trust chairman Sir Michael Lyons and Director-General Mark Thompson. On September 14 the Committee will take evidence on the DCMS Accounts 2009-10 and responsibilities of the Secretary of State for Culture Secretary Jeremy Hunt and the DCMS permanent secretary Jonathan Stephens.

● The Department for Business, Innovation and Skills has wound down the **Strategic Advisory Board for Intellectual Property Policy** (SABIP) as part of its policy to "streamline" partner organisations.

● Suzuki has launched a music competition in conjunction with the brand's pan-European sponsorship of the MTV EMAs 2010. **FANTastic Sounds** is an online battle of the bands-style platform open to aspiring DJs, bands, solo artists or composers. Entrants will be competing to win a VIP trip to the MTV awards show in Madrid.

● **PRS for Music** has signed up as a sponsor for the MITS 2010, where Tom Jones is to be honoured.

Robert Sandall remembered after he loses eight-year battle with cancer

Tributes pour in for writer who blazed trail for music journalism

Obituary

By Paul Williams

ROBERT SANDALL HAS been remembered by friends and former colleagues as a charismatic, brilliant writer who helped to pioneer the broadsheets' popular music coverage, but who could also effortlessly turn his hand to other disciplines.

The 58-year-old, who passed away last Tuesday after an eight-year battle with prostate cancer, was something of a man for all seasons. His talents stretched from supporting experimental artists on his Radio 3 programme *Mixing It*, to being at the forefront of the Spice Girls' global storm as Virgin Records' communications director.

But, while it was his writing for titles such as *Q* and *The Sunday Times* that made his name, what he initially dreamed of was following the path of his heroes The Clash. Joining him on this ride at the height of punk was David Sinclair who, like Sandall, went on to become one of the so-called serious papers' first popular music writers.

"I met Robert in 1977 when I went to audition for a band he was putting together," Sinclair recalls. "He was a guitarist and a singer and a very talented songwriter, although he kept that under wraps when he became successful at journalism."

Sinclair, a drummer, passed the audition and the band in question, whose name eventually changed from Blunt Instrument to London Zoo, managed to get a deal with Simple Minds' label Zoom via Arista and put out a couple of singles. One even topped the Rough Trade chart but that was as good as it got.

Sinclair says he was the first of the two to make the plunge into journalism, writing for *The Times* in



1985 at a time when pop music was not properly covered by broadsheets, and when Oxford-educated Sandall was making a living as a painter and decorator. Sinclair remembers. "He was much cleverer than I was at all of this stuff so I just said to him, 'You should get into this.'"

And he did, working initially for the *Daily Telegraph* before *The Sunday Times* got him on board.

"It's not overstating it to say he was a pioneer in overhauling writing for the broadsheet newspapers," Sinclair suggests. "Robert was at the forefront of a new breed of writers, who existed to write about popular music for broadsheet newspapers and make it entertaining and intelligible to a mainstream readership."

Other media outlets came begging for Sandall's talents, including VH1 and Radio 3, where for 17 years he co-hosted *Mixing It* with Mark Russell, taking the BBC network into previously uncharted areas as a platform showcasing experimental music.

Sandall's endeavours did not stop there. In 1996 he became Virgin Records' communications director not long before the Spice Girls broke. But having to work office hours took its toll, as Virgin's then UK president Paul Conroy recalls. "God bless dear old Robert. It was



Heroes: Robert Sandall (left) idolised The Clash and was a musician in his own right.

almost like the first proper job he had had," he says. "He had never worked within a company and did find working at Virgin odd. When he had his own office he had to take a nap in the afternoon."

However, Conroy says Sandall "fitted into Virgin so wonderfully because he was such a great character", while the exceptional contacts book he had built up as a journalist – a career he continued in parallel with his Virgin job – made him invaluable. "When you were trying to get something in a certain paper you could always say, 'Robert, go and have lunch and deal with it,'" his former boss remembers.

Simon Fuller, who was managing the Spice Girls during this period, says, "Robert was an excellent journalist because he was articulate.

"He had the ability to make sense of the most obvious or obscure music made by anyone"

**MARK ELLEN,
THE WORD**



paul@musicweek.com

thoughtful and authoritative. He had a keen intelligence and wit, and so was always good company."

"He was the consummate professional and a total gentleman in every thing he did," adds seasoned publicist Gary Farrow.

Sandall had a daughter, Grace, with former RCA and Mercury Records press chief Anita Mackie, whom he married. He left Virgin in 2002 around the time he was first diagnosed with prostate cancer.

The Word editor Mark Ellen, who had used Sandall's writing talents from *Q* magazine onwards, recounts the news coming through last Tuesday of his friend's death.

"My phone rang off the hook," says Ellen. "Old pals from *Q* and *Mojo* magazines, new pals from *The Word*, friends of his when he was head of press at Virgin, colleagues from his long stint at VH1 (most of them girls, annoyingly, one calling from New Zealand), Radio 3 listeners – all of them saying the same thing: that he had the ability to light up a room, to add a theoretical top note to any discussion, and to make sense of the biggest, smallest, weirdest, straightest, most obvious or obscure music made by anyone anywhere on the planet."

UK Music singles out executives for leader training

UK MUSIC IS COMMITTING to one of its key training and skills pledges by selecting the 10 senior industry executives who will benefit from its new leadership programme.

The industry body recently received a £40,000 grant from the Cultural Leadership Programme to create the UK Music Leadership Development Network to help develop executives in a wide range of fields – one of the main planks of its groundbreaking document *Liberating Creativity*.

The Network will help established leaders from the live, label, management, publishing and not-for-profit sectors hone their skills and also improve strategic links between different fields. It is also hoped the 10 will develop ideas and strategies that can then be fed into UK Music and other industry groups. The members are:

Matt Booth, co-founder and chair of the Bristol Music Foundation; Jackie Davidson, managing director of Jackie Davidson

Management; Jane Dyball, senior VP international legal and business affairs at Warner/Chappell Music Publishing; Keith Jopling, director of Jopling Associates; Jessica Koravos, managing director at AEG Live; Jim Mawdsley, CEO of North East music development agency Generator; Pamela McCormick, chief executive of Urban Development; Vanessa Reed, executive director at PRS for Music Foundation; Feargal Sharkey, CEO of UK Music; and Mike

Smith, managing director of Columbia Records.

The Network will offer the leaders eight coaching sessions over the next nine months. UK Music CEO Feargal Sharkey says the Network is part of an ongoing process to provide career development.

He adds, "This is a progressive step to ensuring the UK music industry has the ability to sustain and attract a workforce capable of meeting the challenges and demands that lie ahead."

News publishing

ON THE WEB

- Sync of the week: Bacardi
- EMI Publishing man goes from Spain to Oz
- Song of the week: Just Good To Be Green

www.musicweek.com

Abolition of exclusive rights to continental societies could spell danger for UK talent

European proposal 'threatens' songwriters

Rights

By Charlotte Otter

BASCA IS WARNING THAT UK SONGWRITERS could see a drop in their earnings if the exclusive assignment of their rights to European collection societies is abolished later this year.

The move follows a call by major publishers and European music users, including broadcaster RTL, to the European Commission for an end to exclusive assignment, as part of changes to the European licensing laws set to take place in December.

Currently when a writer joins a European collection society they assign the performing right in all of their compositions – whether already written or written during the period of membership – solely to that organisation.

In a briefing paper which will be presented later this year to the European Commission (as part of a larger submission by the European Commission Songwriter Alliance) on the proposed changes to European licensing, BASCA has



"If major publishers started offering 'one-stop shop' licensing it is likely the sums paid to writers would diminish, together with accountability and transparency"

PATRICK RACKOW, BASCA (RIGHT)

outlined the threat posed by the abolition of the clause.

As part of its submission, seen exclusively by *Music Week*, BASCA claims that if the exclusive assignment of rights to a collection society were lost, not only would writers lose out on earnings, but they would lose the control of their performance rights and independent representation as well.

The organisation says the move would also result in a scramble for rights by major publishers, which in turn would see new publishers

begin seeking additional rights from their writers and make new singings hand over all their performing rights to the company.

Once they have control of all their writers' rights, BASCA CEO Patrick Rackow says publishers could then withdraw from collection societies, without permission, and place the rights with another society or even manage them themselves.

Rackow adds, "This would almost certainly happen in the case of online licensing where publishers

will be able to unite the two parts of the available right – the mechanical and the performing right."

He says the worst case scenario for writers would be if major publishers combined their rights with those of their associated record companies to offer "one-stop-shop licensing."

"It is likely in such a scenario that the sums paid to writers would diminish rapidly together with accountability and transparency," he claims.

"Those publishers in favour of removing the exclusive assignment argue that what is good for them must be good for their writers. On a superficial level this argument has its attractions. However, it ignores the fact that, unlike collection societies, music publishers are owned by shareholders and are driven by the need to make and to increase profits. This means that decisions will be taken which will drive that profit."

Instead BASCA argues writers should be able to move between collection societies, choosing the one best suited for their needs. "This gives a writer more power. If a writer had to go with whichever society their publisher has chosen, not only would they lose control of their rights but they are likely to lose the representation that they have on the boards of such societies," explains Rackow.

He adds, "The paper is not intended to praise any particular collection society but rather to highlight a greater danger that confronts writers of music."

Proposals to change the way music licensing is run within Europe were first mooted in January this year as part of the Directive on a Framework for Collective Licensing, which is expected to become law in December this year. Parties have until September to issue their submissions to the EC.

charlotte@musicweek.com



Stage Three brand 'has value' says buyer BMG

BMG RIGHTS MANAGEMENT CEO Hartwig Masuch has revealed plans to integrate some back-office functions at Stage Three, as the German group embarks on the day-to-day running of its third significant publishing acquisition in as many months.

The major says the recent purchase of the UK publisher will inevitably lead to some changes in the way the company operates and has put a question mark over the future of Stage Three CEO Steve Lewis.

Neither Lewis or Masuch have been forthcoming on Lewis's future in the new set-up. Lewis, who prior to setting up Stage Three ran Virgin's music publishing business under Richard Branson and then looked after Chrysalis's music operations, says his position at Stage Three post-takeover is "dependent on a number of factors I need to get some visibility on".

Lewis also declined to elaborate on the future of US head Lionel Conway, saying the company will avoid redundancies where possible.

What appears more certain is

the survival of the Stage Three name, according to Lewis. "They [BMG] seem to appreciate the value of the brand," he says. "They told me they want to keep the brand and believe it has value. We're now going into talks where we'll discuss integration."

But from a practical point, it is unlikely the Stage Three offices in Notting Hill will remain open for much longer.

"The size of BMG's staff in the UK and the size of ours means it would not make sense for them to move in here," says Lewis. "Realistically, I don't see these premises being here much longer; it is not practical in terms of growth, especially if the teams are combined."

Lewis has also talked through the deal with his key writers and says, "They have been fantastic. They understand the situation and I hope they agree that we have put them in very good hands."

Masuch says BMG will seek to make decisions that will "make sense" to both companies and there will be areas in which teams will work together. Copyright and legal are two obvious areas.



However, Masuch stresses the key to BMG's strategy is not about downsizing companies or forcing some parts together.

"In some areas, such as creative, I think it is good to have different teams," he says. "Integration in an area like that doesn't create value, because ideas and creativity can be lost. As a result, I think the Stage Three structure will stay in place."

Masuch adds, "Everyone in Stage Three has been encouraged to come forward with any syncs

they had considered, but put off doing so during the takeover talks. We are encouraging them all to do what they think makes sense, and we will make sure they get the resources and the backing to do this. But, for the most part, it will be business as usual."

Masuch also dismissed speculation that the company could be growing too quickly, after revelations last week that BMG was looking to declare another significant acquisition before the end of the third quarter.

He adds that as long as BMG has the support of its shareholders, the company will continue with its rapid expansion.

"Here at BMG, we always try and stay ahead of our competitors. Part of this involves ensuring that, as we grow, we have an extremely strong and reliable team of people working in our Berlin headquarters who are really good at integrating companies. They are a professional team who drive a useful acquisition strategy that helps us to avoid running into disasters as we continue to grow."

Launched in 2003 with backing from Apax Partners and Ingenious Ventures, Stage Three has grown in business with a diverse range of interests including a catalogue of songs such as Aerosmith's *Walk This Way*, Gerry Rafferty's *Baker Street* and Mike Oldfield's *Tubular Bells*, a roster of contemporary songwriters including Andrew Frampton – co-writer of JLS's number one *The Club Is Alive* – and Bernard Butler, and a successful US business in LA and Nashville.

News media

ON THE WEB

www.musicweek.com

- Radio 3 on Womad mission
- Rumer's at Radio 2
- Box TV playlists

TV Airplay chart Top 40

nielsen



This Wk	Last	Artist	Title	Label	Plays
1	1	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	604
2	11	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW	459
3	4	JLS	The Club Is Alive	epic	455
4	12	PROFESSOR GREEN FEAT. LIUY ALLEN	Just Be Good To Green	Virgin	442
5	2	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island	434
6	3	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin	431
7	NEW	ROLL DEEP	Green Light	Relentless/Virgin	420
8	5	EMINEM	Not Afraid	Interscope	405
9	8	KYLIE MINOGUE	All The Lovers	Parlophone	377
10	15	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia	370
11	9	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope	365
12	13	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic	361
13	7	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Positiva/Virgin	361
14	5	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone	356
15	16	TINCHY STRYDER	In My System	4th & Broadway	344
16	18	TRAVIE MCCOY	Billionaire	Atlantic	327
17	14	LADY GAGA	Alejandro	Interscope	314
18	22	JASON DERULO	What If	Beluga Heights/Warner Bros	304
19	20	THE SATURDAYS	Missing You	Fascination/Getfen	290
20	10	EXAMPLE	Kickstarts	DataMoS	288
21	NEW	TAIO CRUZ	Dynamite	4th & Broadway	275
22	NEW	AGGRO SANTOS	Saint Or Sinner	Future	271
23	32	ELIZA DOOLITTLE	Pack Up	Parlophone	263
24	13	PLAN B	Prayin'	679/Atlantic	262
25	17	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros	262
26	NEW	NE-YO	Beautiful Monster	Def Jam	246
27	30	PENDULUM	Witchcraft	Earstorm/Warner Bros	234
28	28	DJ FRESH	Gold Dust	DataMoS	223
29	26	ALICIA KEYS	Try Sleeping With A Broken Heart	J	221
30	31	BASSHUNTER	Saturday	Dance Nation	215
31	NEW	DEVLIN	Brainwashed	Island	215
32	36	DRAKE	Find Your Love	Cash Money/Island	211
33	35	BENNY BENASSI FEAT. KELIS & APL	Spaceship	AATW	201
34	24	SKEPTA	Rescue Me	3 Beat/AATW/BBK	196
35	23	USHER FEAT. WILL.I.AM	Omg	LaFace	187
36	27	RIHANNA	Te Amo	Def Jam	183
37	NEW	N*E*R*D	Hot 'N' Fun	Interscope	183
38	25	JUSTIN BIEBER	Somebody To Love	Def Jam	177
39	NEW	SWEDISH HOUSE MAFIA	One	Virgin	175
40	34	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle	175

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

...always listening

nielsen
Music Control

Global
airplay
tracking

For information contact Helena Kosinski
t: +44 (0)20 7420 9296
e: h.kosinski@nielsenmusiccontrol.com
w: www.nielsenmusiccontrol.com

Hammer promo art part of move to boost take-up

Iron Maiden HD3D cover gives Future more reach

Magazines

By Ben Cardew

METAL HAMMER IS CONTINUING

Future Publishing's record of innovative covers, with a high-definition 3D image celebrating the return of Iron Maiden.

The image features on the cover of September's *Metal Hammer*, out this Wednesday. It recreates the artwork of the band's forthcoming album *The Final Frontier* in 3D, with the band's mascot Eddie splattered in blood, and is the result of a three-way collaboration between *Metal Hammer*, HD3D originators HIVE Associates and Iron Maiden.

Metal Hammer and *Classic Rock* publisher Chris Ingham explains that while lenticular 3D has around 10 to 12 layers, HD3D offers greater depth and precision, with around 100 layers. "It looks like you can reach into the cover," he adds.

The issue includes an eight-page feature going behind the scenes of the band's recent US tour and comes with a special "666% official" commemorative Iron Maiden mousemat. It retails at the standard *Metal Hammer* price of £4.25.

This is the third HD3D cover released by Future, following a *Classic Rock* cover celebrating the 30th anniversary of the release of Pink Floyd's *The Wall* and a Dr Who cover for *SFX*. However, Ingham says this was all in preparation for the Iron Maiden cover, which the magazine has been working on for a year.



"Iron Maiden are iconic," he adds. "Their identity is second to none, the most underground metal band in the world. For *Metal Hammer* they are the quintessential front cover."

Editor Alexander Milas says, "If you've got a drop of metal in your veins, then you'll know that Iron Maiden are nothing short of messianic, so what better way to herald their return to the scene?"

The cover follows recent "event covers" at Future, including a "Blood Pack" *Metal Hammer*, commemorating the 20th anniversary of Slayer's landmark *Reign in Blood* album, and the first magazine cover struck from a metal sheet for the launch of Metallica's *Death Magnetic*.

Ingham explains that magazine publishers are competing in a very crowded market, against all forms of entertainment. "We are always

"Iron Maiden are iconic... for Metal Hammer they are the quintessential front cover"

CHRIS INGHAM, FUTURE PUBLISHING

trying to compete for people's attention, for their entertainment hours," he explains.

"It is not just people looking at the stands and thinking, 'I am in the mood for a music magazine.' We are competing against all entertainment and have to come up with very strong propositions."

The Maiden cover comes at a busy time for Future's music titles: last week the company announced it was producing a special one-off issue of *Metal Hammer* celebrating the return of Ozzfest to the UK and Ingham says the company is very close to announcing another album exclusive, following the success of its *Classic Rock* Slash release.

In addition, last weekend it held the inaugural High Voltage festival in London's Victoria Park in partnership with the Mama Group.

Ingham says ticket sales for the event, featuring legendary bands such as Emerson, Lake & Palmer and ZZ Top, have been "OK", adding, "We always want a bit more but it could have been worse."

The *Final Frontier* is released by EMI on August 16.

ben@musicweek.com

Media news in brief

- BBC Electric Proms director **Lorna Clarke** has been appointed network manager for Radio 2 and 6 Music with immediate effect. Reporting to Radio 2 and 6 Music controller Bob Shennan, she will cover strategy, finance, commercial and creative development for both networks. The Electric Proms will be led by Radio 2 and 6 Music head of music Jeff Smith and his live music team.
- **Chris Moyles** has signed on to host the Radio 1 breakfast show for another year. Moyles is already the station's longest-serving breakfast host.
- **Melvyn Bragg** is taking his South Bank Show to Sky Arts. The programme, which aired on ITV from 1978 to 2010 and has profiled the

uk music video awards 10



careers of acts including Coldplay and The Streets, will be re-launched on Sky Arts in January with the return of the South Bank Show Awards.

- The **UK Music Video Awards** returns on October 12 for a third year. The event will include awards honouring the best promo videos from various musical genres, as well

as best director, best new director and other individual achievements. In addition, one of the heroes of British music videos will be honoured for his or her outstanding achievements via the MVA Icon Award.

- **IPC Media** has agreed a new licensing arrangement with Town & Country Broadcasting for NME Radio. The deal will see the station, which has been operating on automated payout since June when DX Media terminated its deal with IPC, return as a full, presenter-led service in September. The station is currently on Sky and online at NME.com after coming off several digital platforms last month, but IPC says it will return to a local DAB service soon, with a new iPhone app on the way.

News digital

ON THE WEB

www.musicweek.com

- Juniper Research projects 25bn mobile apps will be downloaded annually by 2015
- Pirate Party in Sweden launches an ISP that conceals filesharers' identities
- Radio 3 opens world music archives online

Digital news in brief

- Google's appointment of Elizabeth Moody, a lawyer specialising in digital music rights, has further fuelled speculation that the launch of its music service could be mere months away.
- MP3tunes now lets users stream music and video content from the cloud to their TVs via a deal with hardware company Roku.
- US streaming and discovery service Pandora now has 60m active users. Of the 90,000 different artists on the service, 80% are played at least once a month.
- The three founders of the Pirate Bay are being fined €50,000 (£42,000) a day for each day the torrent tracking site remains open in Holland. Peter Sunde, Frederik Neij and Gottfrid Warg claim they no longer have a financial stake in the service.
- Digital sales rose 29.5% in the first half of the year in Spain according to label body Promusic. They now make up just over a quarter (25.8%) of all recorded music sales in the country, with a value of €19.8m (£16.6m).
- With more than 254m views, Justin Bieber's Baby is now the most watched music video on YouTube, having surpassed Lady GaGa's Bad Romance.
- French band The Glimps are crowd-sourcing the A&R on their next album by posting different recordings of tracks on Facebook and having fans vote for the versions that will make the official release.
- The Higher Regional Court of Düsseldorf has overturned a preliminary injunction against RapidShare that forced it to use a word filter to block unlicensed exchanging of files online.
- Nielsen reports that more than 1.0bn videos were streamed in the US in May. Predictably YouTube dominated but Vevo was not listed.

New services

- BigChampagne's Ultimate Chart is, as the name suggests, the ultimate chart, basing popularity on sales, airplay, online streams, video play and social networking impact to better understand musical popularity.

Apps round-up

- MOG All Access (iPhone and Android - free) The US-only streaming service's app allow subscribers paying \$9.99 (£6.53) a month to cache from a catalogue of 8m tracks and create custom streaming radio stations.
- LoKast (Android - free) NearVerse's proximity-based content-sharing app comes to Android having already caused waves in the music industry on iPhone.

Site triples uptake in the US and puts growth rate down to open API strategy

Last.fm up front with user base

Services

By Eamonn Forde

LAST.FM HAS ALMOST TRIPLED its user base to 8m in the US in the past 18 months and is looking for even more international growth.

Key to uptake in the US, which it sees as its priority market, was closer integration of Last.fm with parent company CBS's radio stations. CBS acquired Last.fm in May 2007 for \$280m (£185m), giving the UK-based music streaming and discovery service an important foothold in the world's biggest music market.

CBS Interactive Music Group VP of product Fred McIntyre says, "We've seen really good organic growth in the US. In January 2009, we had 3m uniques. In January 2010, we had 6m uniques. And in April 2010 we had 8m uniques."

Earlier this year, the service axed its on-demand streaming option, partnering instead with we7, Spotify and The Hype Machine in the UK for on-demand fulfillment. (In the US its partners are The Hype Machine, VEVO and MOG). The company denies the decision was made to reduce royalty payments and argues it focused on the core functions of scrobbling user data



Fred McIntyre

and fuelling discovery.

"The focus is as much about doing what we do better as it is about a cost-saving framework. It's not about us spending less money on Last.fm," says McIntyre.

CBS IMG president David Goodman, adds that it is processing more than 1,000 user scrobbles a second - "the same number of tweets a second on Twitter" - and receives 40m pieces of data a day about its users' listening habits.

This data is available to labels, artists and others in the music business, although the company charges for customised data analysis.

"Last.fm's growth has been down to an open API strategy," explains Goodman. "Openness, transparency



David Goodman

and interoperability have always been core to Last.fm. They were smart decisions made really early on that led us to work with the likes of Spotify and MOG - companies that the outside world might view as competitors. But these partnerships help us to grab so much more data about how people engage with music."

Goodman adds that Last.fm provides critical information, particularly for the recording and live music industries, to help CBS plot trends, focus marketing efforts and structure touring schedules.

"A few years ago, we knew that the xx were going to be hot just because of the way they were surfacing through Last.fm charts," he says.

"We see this all the time. We can provide information on what is trending and also create information about what's hot in various cities around the world."

Last year the service introduced a monthly subscription fee for users outside of the US, Germany and the UK. Was this a sign of the service struggling to get traction - and advertising revenue - in secondary markets?

"In a perfect world we would have big enough ad markets in every country we operate in, to be able to provide a lot of what we do for free. The reality is that a number of the ad markets aren't mature enough to support that," says McIntyre.

Goodman adds, "In order to have a successful ad business, you need reach coupled with the ability to create engagement and results for advertisers."

So where next for Last.fm, given its strong growth curve in the US over the past 18 months?

"Just make it easier to use and easier for people to understand," says McIntyre.

"Make it bigger," concludes Goodman. "Make it bigger in the US. Make it bigger in Europe. Make it bigger around the world."

eamonn.forde@me.com

Apple reveals its core of strength against Nokia

THE PUBLICATION OF FIGURES from Apple and Nokia stands as a telling snapshot of the current state of the digital entertainment and connected devices industry.

In the same week that Steve Jobs topped the *MediaGuardian* 100 list as the most influential figure in today's media, Apple reported its strongest quarter on record.

It posted revenues of \$15.7bn (£10.2bn) in the last quarter, with earnings of \$3.25bn (£2.11bn). The company claims it will top revenues of \$18bn (£11.7bn) in this quarter.

The figures from Apple do not factor in the iPhone 4 sale, as the phone only went on sale at the end of the period. In the media event on July 16 to address the growing criticism of the device's antenna, Jobs revealed 3m iPhone 4 handsets had been sold in the first three weeks since its release.

The industry will have to wait until the next quarter's figures are published to see if the iPhone 4 will have the same positive upswing for the company as the iPad.

Nokia, meanwhile, reported a 40% slump in net profits to €660m (£555m) in the last quarter and there is speculation that the company is seeking to replace chief executive Olli-Pekka Kallalassuo.

The Finnish mobile company's net profits for the three months ending in June were €227m (£191m). It remains, however, the biggest mobile company in the world, controlling one-third of all handset sales globally and 41% of the smartphone market.

Mobile device sales in the last quarter rose by 8% but the average retail price dropped by 21% from the same period last year. No specific numbers were given on music sales or the performance of its all-you-can-eat Comes With Music service.



YouTube revamps music page to aid discovery

YouTube has relaunched its music page to place a sharper focus on discovery and recommendations for both music videos and live events.

The youtube.com/music page redesign follows similar relaunches for the site's dedicated TV shows and movies pages.

In a blog posting the company said, "Our revamped music page showcases the most-viewed music videos, special promotions, curated playlists, unsigned talent and gives you the ability to create on-the-fly mixes."

This is effectively a much more advanced version of the youtube.com/disco service, which launched last year and randomly generates playlists for users based on an initial search.

The new music site is a mix of what songs are popular overall on YouTube, featured in the Today's Hits section, as well as what is popular within particular genres. It has more than a dozen genre categories.

The new music page will also eventually link through to concert recommendations. The company

says the Events Near You section, which makes individual concert suggestions based on a user's IP address and their play history, will be available soon.

YouTube already links through on videos to buy tracks from iTunes and takes an affiliate share. The launch of Events Near You suggests the company is looking to do something similar in live ticketing.

This comes mere weeks after YouTube emerged victorious in its long-running copyright dispute with Viacom. MTV's parent company filed a \$1bn (£0.6bn) lawsuit against the site in 2007, accusing it of facilitating mass infringement of its copyright.

The judge in the case held that YouTube could not be held liable for the copyright infringing actions of its users under the 'safe harbor' exemptions in the Digital Millennium Copyright Act in the US.

Google reported that it spent more than \$100m (£65m) in legal fees defending YouTube even before the case went to court. Viacom has said it plans to appeal.

News live

ON THE WEB

- PRS for Music extends live music consultation
- UK and Irish venues top the world, says Pollstar report
- Festival focus: Brecon Jazz

www.musicweek.com

Investment leads to September launch of 'jaw-dropping' 800-capacity Shoreditch venue

Boy's Own tale continues with XOYO

Venues

By Gordon Masson

LONDON'S LIVE SCENE is set for a boost later this year with four leading music entrepreneurs opening a major new venue in Shoreditch.

The 900-capacity XOYO will provide a mix of live music and club nights when the former printing works and furniture showroom opens in September.

XOYO brings together four London music entrepreneurs – Boy's Own co-founder Cymon Eckel, festival organiser Marcus Weedon, Eat Your Own Ears promoter Tom Baker and Bugged Out founder John Burgess – and has been partly funded through an

£800,000 investment by Ingenious Entertainment.

"Cymon is the main man behind the club," says Burgess. "He first saw the building about 10 years ago and has had it in mind all this time. The jaws drop on every agent and promoter I show XOYO to; it's an amazing space."

Burgess is especially keen on the club because of the struggle he has endured to find suitable venues following the closures of the likes of AKA, Turnmills and Matter.

"Finding somewhere to put on Bugged Out has been really difficult ever since our residency at The End stopped when it closed down," he says. "It's great that we now have somewhere to call home as it allows us and other promoters



Go ahead London: (top-bottom) Cymon Eckel, Tom Baker, Marcus Weedon and Johnno Burgess

"People say it has the look and feel of a small Hacienda, which isn't a bad comparison..."

CYMON ECKEL, XOYO

to break new talent."

Eckel says the group encountered some difficulties in winning approval for the venue. "It's a hard job getting licensing and planning permission in the central London area and we've had to jump through lots of hoops, such as committing to certain delivery times because we have a school as a neighbour," he explains

However, with a 300-plus capacity ground floor and a 500-plus basement, Eckel and his partners are confident XOYO will make a big impact on the city's nightlife.

"The building is a Victorian warehouse. But we have 14ft ceilings in the basement and people say it has the look and feel of a small Hacienda, which isn't a bad comparison," says Eckel

A state-of-the-art D&B sound system is being fitted on each floor to cater for both live and DJ sets, while the venue will also have a monitor desk and a dressing room with direct access to the stage

Eckel adds bookings are "way ahead of where we thought they'd be at this stage"

gordon@musicweek.com

Box Score Live events chart

	ARTIST/EVENT	Venue	ATTENDANCE	PROMOTER
2,142,000	KISS	Sheffield Arena	5,990	Live Nation
2,142,000	KISS	Metro Radio Arena, Newcastle	5,782	Live Nation
67,028	SCOUTING FOR GIRLS	O2 Academy Birmingham	2,979	Live Nation
42,394	N DUBZ	St George's Market, Belfast	2,068	MCD
34,185	LCD SOUNDSYSTEM	Bristol Academy	1,590	Live Nation
27,060	LA ROUX	Cambridge Corn Exchange	1,804	Live Nation
26,130	LA ROUX	Brighton Dome	1,742	Live Nation
25,950	LA ROUX	O2 Academy Bournemouth	1,730	Live Nation
24,206	THE TEMPER TRAP	O2 Academy Bournemouth	1,793	Live Nation
20,250	THE TEMPER TRAP	Cardiff University	1,500	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period April 25 – May 2, 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

Hitwise Secondary ticketing chart

pos	prev	event
1	12	ROD STEWART
2	4	LATITUDE FESTIVAL
3	2	JLS
4	NEW	ROXY MUSIC
5	3	MICHAEL BUBLE
6	6	V FESTIVAL
7	1	T IN THE PARK
8	7	MUMFORD & SONS
9	8	SCISSOR SISTERS
10	NEW	TAKE THAT
11	17	READING FESTIVAL
12	9	LADY GAGA
13	16	PAOLO NUTINI
14	NEW	BESTIVAL
15	5	MUSE
16	NEW	EMINEM
17	20	PRODIGY
18	NEW	ANDREA BOCELLI
19	13	GLOBAL GATHERING
20	NEW	AVENGED SEVENFOLD

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	2	READING & LEEDS FESTIVALS	4
2	19	PARAMORE	8
3	8	V FESTIVAL	6
4	5	LADY GAGA	3
5	4	MICHAEL BUBLE	8
6	13	LINKIN PARK	5
7	6	ROD STEWART	6
8	NEW	SCISSOR SISTERS	5
9	14	JLS	14
10	19	PLAN B	12
11	NEW	MUMFORD & SONS	7
12	1	ROGER WATERS	9
13	NEW	BARRY MANILOW	4
14	3	STING	5
15	NEW	PAOLO NUTINI	1
16	NEW	SHAKIRA	3
17	11	SIMPLY RED	7
18	NEW	PET SHOP BOYS	4
19	NEW	MGMT	4
20	NEW	KASABIAN	1

See more Tixdaq and Hitwise charts at musicweek.com

Shambala pushes its green credentials to the next level

THE SHAMBALA FESTIVAL, which claims to be the greenest live music event in the UK, is aiming to be carbon neutral by 2012 and will this year be powered entirely by renewable energy sources including wind, sun and waste vegetable oil.

Now in its 11th year, the 10,000-capacity event, which takes place in Northamptonshire over three days from August 27, has already won a number of awards for its environmental efforts. But organisers are continuing to strive towards a zero carbon footprint.

Shambala co-founder Chris Johnson says he is confident that the festival's environmental impact can be reduced substantially without any compromise in production values, thanks to advances in renewable energy technology.

"We tried to make a transition between fossil fuel and 100% renewable fuel sources three years ago but the industry wasn't ready to provide biodiesel generators to a festival of our scale," he explains.

The festival's plan to become carbon neutral by 2012 follows the event being carbon audited, in conjunction with The Centre of Alternative Technology, for the past three years.

"The greatest challenge is making the right decisions and the way you can do that is by having genuinely thorough and detailed information about your own carbon emissions," says Johnson.



Pointing the way: wind, sun and waste vegetable oil will power this year's festival

"We have had incredibly thorough auditing and are working with Julie's Bicycle to help make sure its industry-wide tools are calibrated," says Johnson.

"Shambala is an early and exemplary adopter of our Industry Green certification, breaking new ground and providing inspiration and knowledge that we can all benefit from," says Julie's Bicycle director Alison Tickell.

A founder member of the AIF, Shambala is run by Kambe Events, a sustainable events consultancy which specialises in sustainable and cultural events.

Johnson's team is also collaborating with the World Land Trust to offset unavoidable emissions such as audience travel.

Key to all the activity, Johnson says, is creating a dialogue with the

festival's audience via initiatives and communication onsite

"There will be posters and we are doing quirky things to raise awareness, including planting an orchard and using the compost from people's waste to grow cider," he says.

And while many of the UK's hundreds of summer music festivals are making pledges to reduce their emission, with some, including Latitude and Lovebox, tying into the 10:10 campaign to reduce emissions by 10%, Johnson believes a more ambitious approach is necessary and widely achievable

He adds, "To get the mainstream industry to make incremental changes is very valuable. But for a festival to say it is going to reduce its carbon by 10% – it's so easy, it feels like a media exercise rather than a genuine attempt."

News diary

ON THE WEB THIS WEEK



ROBERT SANDALL DIES

Anita Strymowicz: "The world will be a less interesting place without Robert's written and spoken word."

Jonathan Maitland: "I knew Robert professionally, through interviewing him for BBC radio and TV news shows. I was always rather dazzled by his talent, articulacy, knowledge and general handsomeness."

Anita Sandall: "We had many wonderful occasions together, and the last few months, weeks and days will remain with us forever. Our thanks for all the wonderful messages, cards, flowers, emails, calls etc, from the plethora of lovely friends of ours out there."

Sharon Hanley: "I remember his lateness to a Spice Girls meeting at Virgin Records because he had become so engrossed by the poetry he was reading as he walked along the canal, he'd lost track of time. What a character."

Aeroplane: he has lift off

UNEARTHED

AFTER HE ESTABLISHED CAREER FOUNDATIONS with remix work for the likes of Grace Jones, Friendly Fires, Lindström and MGMT and a series of Soundcloud mixes, Aeroplane's debut album, *We Can't Fly*, has finally hit the release schedules.

Hailing from Belgium, the act were born from a collaboration between producer/songwriters Stephen Fasano and Vito Deluca. Fasano left the group earlier this year, leaving Deluca to carry the mantle, but his amicable departure has done little to slow Aeroplane's ascent.

In April, Aeroplane curated the 500th Essential Mix for Radio 1, where he previewed the title track and lead single from forthcoming album *We Can't Fly*.

The track has since been added to the Radio 1 playlist with support coming from Fearnie Cotton, Zane Lowe, Greg James, Pete Tong, Nick Grimshaw and Annie Mac.

The radio support coincided with a busy festival season, which has seen Deluca performing at

Cast list

Label

Wall Of Sound

Label Manager

Toby Peacock

National press

Dan Miller and

Sinead Mills,

Anorak London

National radio

Hannah Parkin

Wall Of Sound

Online press

Lucius Yeo

Wall Of Sound

Management

Michiel

Groeneveld

Club Promotion

Alvin Collis, Wall

Of Sound

Glastonbury, Sonar, Oxegen and Ibiza. Deluca is also part of the Bestival line-up, taking place in September.

Meanwhile, press features are set to appear in *Wonderland*, *i-DJ*, *The Guardian*, *Notion* and *Clash* among others.

Wall Of Sound managing director Mark Jones says the extensive groundwork Aeroplane put in over the past year, with a barrage of big-name remixes, has delivered a firm

foundation on which to launch the debut.

"There is an awareness that already exists for the Aeroplane brand so we will approach the debut album with something of a moving start. With the first single, *We Can't Fly*, I think we've proved there is a place for Aeroplane at commercial radio, so now it is a case of maintaining the momentum," he says.

The album will be released on

Wall Of Sound on September 27 and features a roll-call of collaborations including Merry Clayton - who backed Mick Jagger on the original Rolling Stones recording of Gimme Shelter - Au Revoir Simone and rising LA teen and Parlophone signing Sky Ferreira.

Aeroplane are managed by the team at 3D Artist Management, home to Coldplay, Interpol and Scissor Sisters among others

stuart@musicweek.com

AEROPLANE



Dooley's Diary



The lengths some folk go to to avoid record company execs...

WE'VE HAD SINGING FISHERMEN,

singing priests and singing, erm, Guy Richie's pub band. Now prepare yourself for the singing nuns - or *Nun Idol* - as Decca so helpfully put it. Yes, Decca has gone and signed the Nuns of the Abbaye de Notre-Dame de l'Annonciation, an enclosed Benedictine order from a remote region of France. This, of course, is all well and good, singing being one of those things that nuns are renowned for, but Jamie Cullum's new label-mates lead a **life behind closed doors**: any visitors must communicate with the sisters through a grill and once vows have been taken to live in the Convent, the sisters remain there until their death. So, although one

must assume the album will come with God's blessing, please **don't expect any tours**. To avoid intrusion into their daily lives, the Nuns will film their own TV advert and photograph their own album cover and have already (quite rightly) **banned Decca's bosses from entering their cloister**. Decca MD Dickon Stainer (pictured here) explains, "I passed the contract through the grill, they signed it and passed it back. Although the nuns do not leave the Convent, the whole world will now

hear the true beauty of their singing"... Having met up with **new IFPI CEO Frances Moore**, Dooley is really looking forward to an open and fruitful ongoing dialogue with the 16-year veteran of the organisation. While she describes herself as being "very frank and transparent", it appears that others address her as "FM Radio" due to **her inability to keep secrets**. This is a good thing, by the way... While the music industry is certainly not short of colourful characters, it was none the less surprising to hear about the past exploits of

Green Man Festival director Fiona Stewart.

As if living in a squat with Boy George and managing drag queens wasn't enough, during her time in the political band

Toasted Teacakes, which saw each member dress as a cake representing a social class, Stewart was apparently key to the whole organisation as **the middle-class scone**... Speaking of sugary treats, Dooley was thrilled to hear **Katy Perry's** revelations this week that the CD artwork for her second album *Teenage Dream* will **smell of candy floss**. Speaking about the album, Perry gleefully exclaimed, "it actually stinks!"... If you try to call **Sony Music** this week and don't get a response, don't feel offended: the

staff there are probably still recovering from the all-out sonic assault that was the **Magnetic Man album launch/Rinse FM licence celebration** last Wednesday night. Indeed, so loud was the event, which took place at London's Fabric, that **Dooley was still unable to hear properly** some three days later... Dooley also found himself last week at Rough Trade East for the launch of **Oil City Confidential DVD**, the Dr Feelgood film. It was a most enjoyable night, what with Wilko Johnson serenading guests with the help of Norman Watt-Roy and Dylan Howe. Pictured (l-r) is TGNC and *Music*



Weeks Matthew Tyrrell, Wilko Johnson, Dr Feelgood manager Chris Fenwick, Oil City producer Richard England and Rough Trade's Marc Smith... **Our interview last week with Mercurys judge chair Simon Frith** proved a lively one, with Frith's opening gambit being, "Oh you wrote that ridiculous article last week" - thanks for that - before going on to explain that in his other life, as a sociologist, he would love to put **Susan Boyle's album on the Mercury list** to see if it made any difference to sales. He doesn't think it would, incidentally... And finally, it has been decades in the making but a reunion of **the**

punk-era band featuring Robert Sandall came just a few days too late for the great writer and broadcaster. Former London Zoo drummer David Sinclair says wheels had been set in motion for the planned get-together yesterday (Sunday) before Sandall's death last Tuesday. No mean feat considering the original guitarist now lives in Tokyo, while another bandmate resides in Austria. **"Everyone is coming into town and unfortunately**

Robert isn't going to be there," Sinclair said sadly last week. "He jumped the gun again"... Meanwhile, **Mark Ellen**, who had Sandall writing for

him in *Q*, *McJo* and *The Word*, recalls his own efforts in trying to cheer his friend up during his lengthy cancer battle. He reflects, "I sat on his hospital bed after the first operation and tried to think of upbeat things to say. 'It killed Frank Zappa,' he reminded me, the gloom of this projection overshadowed by his joy at clearly being one-ahead in a game of verbal table tennis. It did, indeed, kill Frank Zappa. And it was a great testament to his verve, optimism and sheer strength of character that it took eight long years to play the same cruel trick on him"... Robert, we are all going to miss you and our thoughts are with Anita and Grace.

Features

THE BIG I.A.M

Ubiquitous in 2009's charts, the Black Eyed Peas frontman returns in style to head Music Week's exclusive Q2 songwriter rundown, while Plan B continues to wave the UK flag

Songwriting

By Paul Williams

LEADING US INDIE PUBLISHER CHERRY LANE came under new ownership during quarter two, but for its star signing will.i.am it was very much business as usual as he finished as the period's most successful hit songwriter.

The Black Eyed Peas' leading man had headed, alongside his bandmates, *Music Week's* exclusive chart of 2009's top hit writers, but his place at the top of the chart during 2010's Q2 was down to him alone.

As writer of the quarter's top-selling single, Usher's *OMG*, which also featured him as a guest vocalist, he generated 483,099 sales, enough to secure the top spot on Q2's songwriter chart. This is based on writing shares of the OCC's Top 100 singles of the quarter.

But his status at the top of the chart was further strengthened by his own shares of sales of two Black Eyed Peas singles, *I Gotta Feeling* and *Rock That Body*, which respectively finished as the 57th and 61st top sellers of the quarter.

Having will.i.am as the quarter's top songwriter delivered something of an early gift to BMG Rights Management, which during the three months officially took charge of Cherry Lane after the takeover deal had been unveiled at the end of the previous quarter. Another buyout is also likely to pay dividends during the next quarter for BMG with its latest purchase: Stage Three Music's Andrew Frampton is the co-writer of JLS's recent chart-topper *The Club Is Alive*.

Finishing immediately behind will.i.am in second and third places are Brits Plan B and Roy Stride, instantly transforming the fortunes of homegrown songwriters on the chart, whose Top 10 in the previous quarter was made up entirely of overseas writers.

Universal-signed Plan B was the main writer of his own hit *She Said*, which was the period's second top single with 344,885 sales, while its predecessor *Stay Too Long* sold a further 43,526 units in the quarter to rank in 84th place.

EMI's third-placed Stride enjoyed his first-ever number one as a writer in the quarter as his band *Scouting For Girls* topped the chart with *This Ain't A Love Song*, selling 258,306 units and ranking in eighth place overall across the three months.

Two other UK writers also occupy Top 10 positions on the songwriters chart, having figured a few places further down during the previous quarter. Finishing 14th in Q1, *Tinie Tempah* moves up to seventh place this time and his co-writer and fellow EMI signing *Labrinth* climbs from 17th to 10th spot after they claimed two of the quarter's 20 biggest singles. *Frisky* was the 17th most popular single, one place above its predecessor *Pass Out*.

Two Sony/ATV signings finish in the songwriting Top 10 for successive quarters, led by Jonathan Rotem, who is fourth again after enjoying more success with Jason Derulo as well as having two co-authored *Iyaz* hits in the quarter's Top 100. Derulo's *Ridin' Solo* and *In My Head* were respectively the third and 45th top singles of the quarter, helping Universal-signed Derulo himself to eighth place on the songwriters chart, while *Iyaz's* *Solo* and *Replay* were in 39th and 87th positions.

Q2's top hit songwriters

pos	prev	songwriter(s), publisher(s)
1	10	Will Adams aka will.i.am (Cherry Lane)
2	12	Benjamin Balance-Drew aka Plan B (Universal)
3	-	Roy Stride (EMI)
4	4	Jonathan Rotem (Sony/ATV)
5	6	Stefani Germanotta aka Lady GaGa (Sony/ATV)
6	-	Keinan Warsame aka K'naan (Sony/ATV)
7	14	Patrick Okogwu aka Tinie Tempah (EMI)
8	18	Jason Desrouleaux aka Jason Derulo (Universal)
9	-	Billy Joel (EMI)
10	17	Timothy McKenzie aka Labrinth (EMI)
11	-	David Guetta (Present Time)
12	-	Marshall Mathers aka Eminem (Universal)
13	7	Nadir Khayat aka RedOne (Sony/ATV)
14	-	Jeffrey Bhasker (Sony/ATV)
15	-	Michael Hutchence/Andrew Farriss (Bucks)
16	-	Fraser T Smith (Chrysalis)
17	-	Roll Deep (EMI, Universal)
18	2	Journey (IQ, Sony/ATV)
19	-	Edward Maya (EMI)
20	-	Pete Hernandez (Bug)
21	-	Philip Lawrence (EMI)
22	-	Jean Frederic Riesterer (Present Time)
23	-	Terius Nash/Christopher "Tricky" Stewart (Warner/Chappell, Universal)
24	-	David Dawood and Ben Preston (CC)
25	-	Tor Erik Hermansen/Mikkel Erikseen aka Stargate (EMI)
26	22	Rodney Jerkins (EMI)
27	-	Christopher Willis (Universal)
28=	-	Cathy Dennis (EMI)
28=	-	Eg White (Sony/ATV)
30	-	Elliot Gleave aka Example (Universal)

The above shows Q2's top songwriters based on shares of the quarter's top 100 biggest-selling singles.

Source: OCC data/Music Week research

A place below Rotem is fellow Sony/ATV signing Lady GaGa, climbing from sixth to fifth position after four of her hits were among the period's 100 top sellers: *Telephone* (ranked 12th), *Alejandro* (27th), *Bad Romance* (52nd) and *Poker Face* (99th).

Three of these GaGa hits were co-penned by Sony/ATV colleague RedOne, who also had a hand in the Enrique Iglesias/Pitbull single *I Like It*, the quarter's 69th biggest-seller.

In all, Sony/ATV claims six of the quarter's top 20 songwriters, more than any other publisher. This tally also takes in K'naan, who finished in sixth position after his *Wavin' Flag* hit was number five for the quarter.

Two songs in the quarter's Top 100 appear twice, both written by Americans and both, though big hits in the US, did not bother the UK Top 40 singles chart when released first time round.

She's Always A Woman originally appeared on Billy Joel's 1977 album *The Stranger* and the track individually reached number 17 in the US that year, but it was not a UK hit single until nine years later. In Q2 the song made another return, with Joel's EMI-published original becoming the period's 100th top seller. But even more popular was the new reading by Fyfe Dangerfield, whose version finished 28th overall thanks to its exposure in a John Lewis TV campaign. Combined, the two singles



sold more than 175,000 units in the quarter, placing Joel in ninth place on the songwriters chart.

Making a double appearance in a quarterly Top 100 for a second successive time was *Don't Stop Believin'*, only a minor UK hit first time round for Journey, but managing another 135,807 sales in quarter two via the band's original and *Glee* Cast's cover. Finishing second on the songwriters chart in quarter one, Journey make it to 18th position three months later. A notable drop, but still a far better showing than Q1's top songwriters REM, who disappear from the rankings completely following the swift drying up of sales of *Helping Haiti's* cover of *Everybody Helps*. Universal's *Owl City*, third place last time, is just shy of the Top 30 on this occasion.

The quarter's fourth-biggest single, Roll Deep's *Good Times* is responsible for two of the new arrivals to the songwriting Top 30, with the collective themselves in 17th place and David Dawood and Ben Preston, who also produced the track, at 24.

A place above Universal's Eminem, David Guetta makes a return in 11th position after co-writing an unrivalled six of the quarter's Top 100, led by Kelis's *Acapella*. The period's 14th top-seller, it is joined in the 100 by fellow Guetta hits *Gettin' Over You*, *Memories* and *Commander*, as well as his Black Eyed Peas co-writes *I Gotta Feeling* and *Rock That Body*.

Part of Guetta's *Gettin' Over You*, Universal-signed Chris Willis shows up himself at 27 on the songwriters chart, just ahead of EMI's Cathy Dennis and Sony/ATV's Eg White who share 28th place after co-penned Diana Vickers' chart-topping debut *Once*, while 30th place belongs to Example. The Universal-signed rapper had the quarter's 31st favourite single with *Kickstarters*, while *Won't Go Quietly* crept in at 97th place.

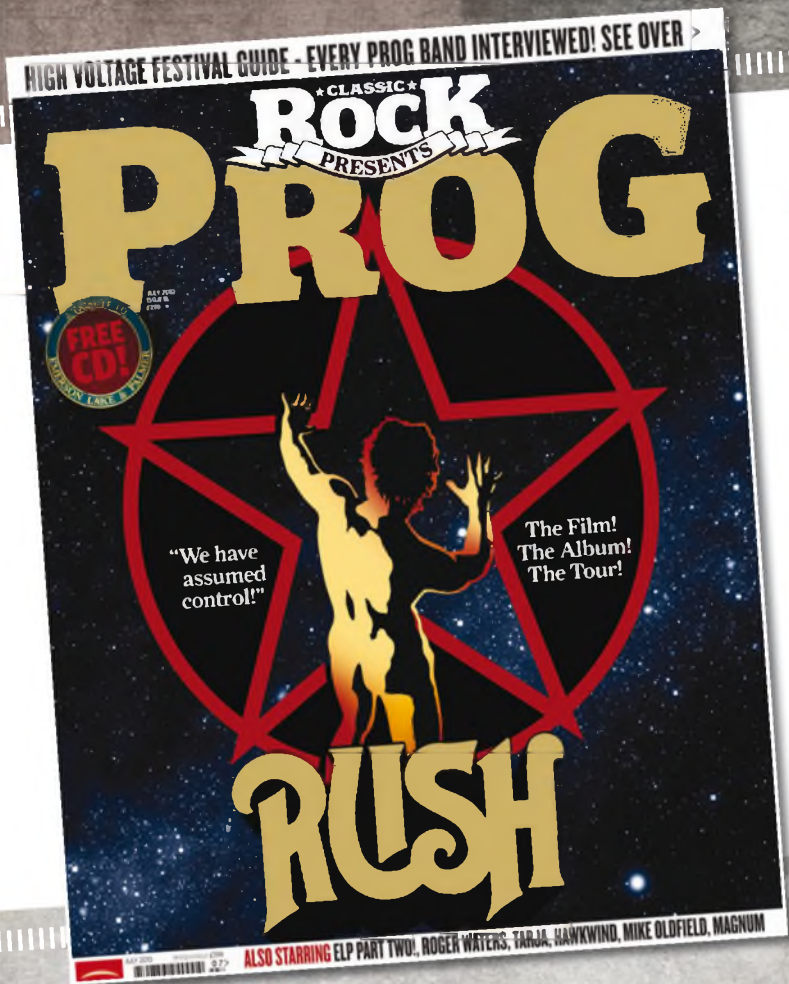
paul@musicweek.com

ABOVE
Where there's a Will... (clockwise from top): will.i.am, Roy Stride and Jonathan Rotem



ABOVE
Lady's not first: GaGa climbs to five

LEFT
B-listed: Plan B takes the number two position



From Genesis to Revelation...

IT'S AN AMAZING PROG ROCK WORLD!

Classic Rock Presents Prog - the most successful prog mag the world has ever seen.

NOW ON SALE EVERY 6 WEEKS!



Features

PROG: BACK WITH A BANG

More than 30 years after punk snuffed out a generation of fans and bands, progressive rock is drawing crowds like never before, with Muse's recent Glastonbury headline slot considered a victory for a scene often seen as a historical laughing stock. Music Week looks at the genre's rude health

Prog rock

By Stephen Jones

FOR YEARS PROG ROCK was a genre which even its fans dared not speak by name. But all that changed with the arrival of a new wave of young prog exponents, while goliaths such as Muse and Radiohead have given the form a shot of desperately needed credibility.

Both acts have been recent cover stars of *Prog* magazine, which launched last year and has been so successful, selling 22-24,000 copies at £7.99 an issue, that Future Publishing is doubling its frequency to every six weeks.

Fellow Future title *Classic Rock*'s new festival High Voltage made its debut last weekend in east London's Victoria Park and was expecting thousands to enjoy Emerson, Lake & Palmer headlining its dedicated *Prog* stage.

Meanwhile, a number of other veteran progressive rock acts are emerging for live performances. Supertramp are celebrating their 40th anniversary with a tour, while Pink Floyd's Roger Waters is currently taking his classic album *The Wall* on the road again.

Even hip-hop artists are getting in on the act, with Power, the first single from Kanye West's forthcoming album, unashamedly sampling King Crimson's prog rock classic *21st Century Schizoid Man*.

Frost frontman John Mitchell – a veteran for 20 years performing in bands such as Arena, Kino and It Bites – is in no doubt the prog scene is in rude health.

"Yes there is a resurgence," he says. "Certainly more

than there was in the mid-Nineties when nobody wanted to touch it with a barge pole. Nobody was interested in playing the guitar at the start of the Nineties and now it has come full circle and this is the zenith of it. *Prog* magazine sells out every time. When you consider it's a genre that everyone thought was dead, the fact that it sells out is quite a thing. Sales-wise it's a hell of an achievement for a genre which is incredibly un-hip."

And with the revival a new breed of prog rock fan has also evolved.

Mitchell adds, "The scene has got a bit of a reputation for being a bit beards and pullovers but it appeals to people who are quite affluent. People of the generation that grew up with Marillion, or bands before that, and have a collector mentality. They still buy CDs and boxed sets; there is definitely an anti-download vibe about the prog rock scene."

Marillion bassist Pete Trewavas, also a member of prog supergroups Kino and Transatlantic, says that now it is no longer a dirty word, the definition of prog is being keenly re-evaluated in certain circles.

"It's hard to know if it is a revival. A lot of the bands being written about, such as Dream Theater, have been going for a long time, but there are a lot of bands around like Muse that have prog rock influences and seem less straightforward in their ideas of composing music, which is great," says Trewavas.

"I've always found the 'progressive' flag a little bit of a strange one; it was the kiss of death really," continues Trewavas, who points out that despite the stigma surrounding the prog tag, acts including Radiohead and

even Coldplay have been influenced by its sound and kept the genre alive.

Marillion, who released a new album *Less Is More* last year, helped pioneer a decade ago the fan-funded business model now adopted by the likes of Slice The Pie and Pledge Music, something that has enabled them to deliver new albums and tour internationally to a passionate fanbase.

"We have all sorts of people coming, it's not just old guys in black T-shirts which is what people assume, the stereotypes, it's all sorts of people of all ages. I have two teenage sons and all their mates want to come to the shows," says Trewavas.

Future Publishing group publisher Chris Ingham has seen *Prog*'s sales double his initial estimate and continues to research and reevaluate the genre's fanbase.

"I assume people underestimated the size of the market – I know I did," says Ingham. "I am very happy I got that wrong. Who they are is a good question. I would like to know more about them as well. The vast majority have been occasional purchasers of *Classic Rock* magazine. The research we have done so far tells me they are quite affluent and they are very, very super-engaged. They have been catered for over the last 15 years by online fansites and have been doing their own social networking.

"They are clearly a very intelligent, super-informed readership," enthuses Ingham. "From the research we have done so far they are affluent, they love boxed sets and big product, that's what they want. They will go out of their way to search it out."

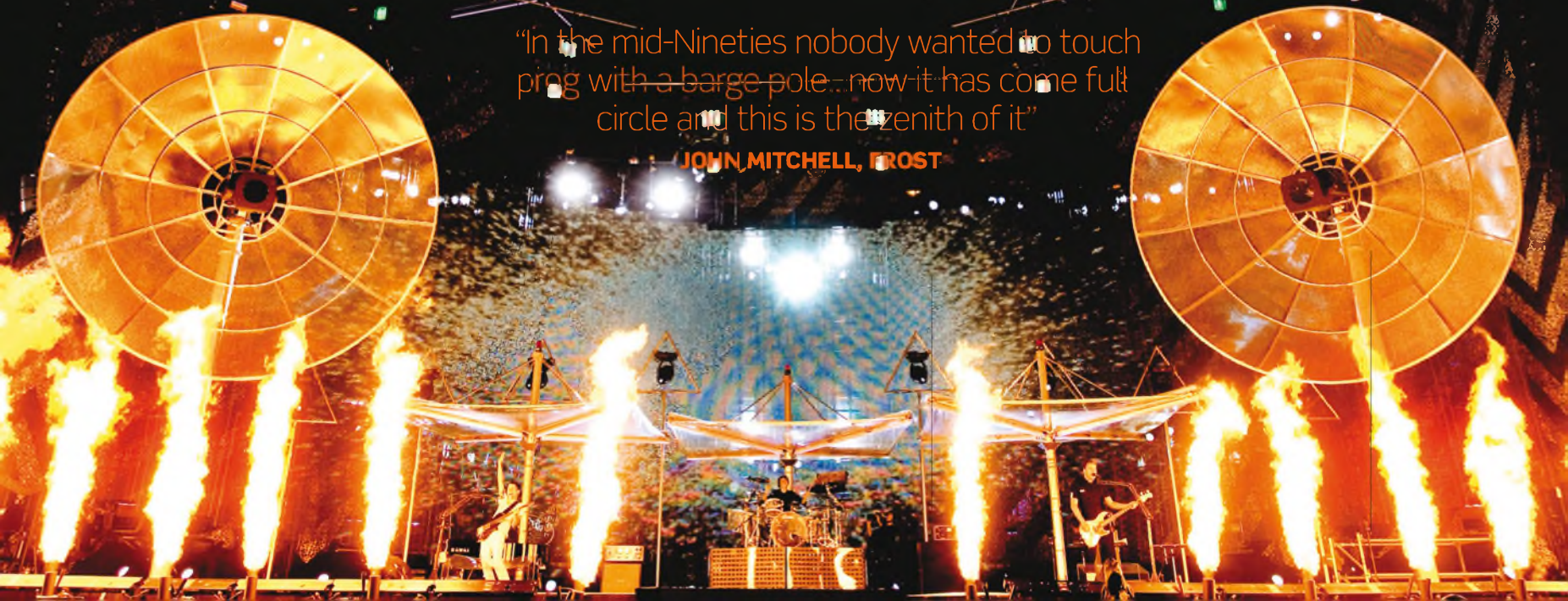


MAIN PICTURE
Despite its hefty price tag, the success of *Classic Rock*'s *Prog* has surprised many

MAIN PICTURE
Making great progress: Muse onstage

"In the mid-Nineties nobody wanted to touch prog with a barge pole... now it has come full circle and this is the zenith of it"

JOHN MITCHELL, FROST



OCEANSIZE



NEW ALBUM

"SELF PRESERVED WHILE
THE BODIES FLOAT UP"

6TH SEPTEMBER 2010

FORMATS : LTD ED CD DIGIBOOK /
JEWEL CASE CD / LP + BONUS CD /
DIGITAL DOWNLOAD

ON TOUR IN THE UK DURING
SEPTEMBER & OCTOBER 2010

FOR FURTHER INFORMATION CONTACT YOUR EMI REP



SUPERBALL MUSIC



Only MusicWeek
guarantees you reach
the right audience

MusicWeek



www.musicweek.com

Features



“It all started with Radiohead (above) really: OK Computer embraced Pink Floyd and prog and made it OK again, then Muse followed suit and have been completely shameless about it”

JOHN HIRST, HMV

Ingham says that while *Prog* magazine's £7.99 price tag would normally present something of a deterrent to a consumer, when it comes to fans of prog it is nothing of the sort.

“The cover price of the magazine while conventionally a barrier is not – they like the fact it is a barrier to the casual music fan. It defines them as being super-engaged and different and they like it,” says Ingham.

HMV ran a dedicated pop-up shop at the High Voltage festival stocking catalogue from all the prog rock artists performing and heavily profiling ELP's *Pictures At An Exhibition* album, which the band performed in its entirety.

HMV music new release and chart manager John Hirst believes that while reformed heritage bands performing their classic albums helps to drive sales, the newfound popularity of the genre is mainly thanks to contemporary acts.

“Muse are essentially a prog rock band,” says Hirst, who points to the band's recent Glastonbury set as evidence. “But it all started with Radiohead really. OK Computer embraced Floyd and prog and made it OK again, and then Muse followed suit and have always been completely shameless about [it].”

“A lot of the indie rock acts these days have got a hint of prog to them, Biffy Clyro and people like that.



It's kind of acceptable now,” continues Hirst. “No one is ashamed to wear their prog rock influences on their sleeve any more, but it is still very much the older male buying the catalogue.”

Roadrunner Records managing director Mark Palmer is seeing the effect of the genre's revival firsthand, with a changing demographic of fans at his bands' live shows.

“The stereotypical image is someone who is in their forties or fifties who grew up listening to the prog rock greats and haven't changed their listening habits since then. They are still going out paying to see Pink Floyd or Yes, the times they reform or tour, and buy all the reissues,” says Palmer.

“But the thing is if you go to see our bands like Porcupine Tree or Dream Theater, it is a very varied audience – it's really young kids, it's the grey-haired old guard and everything in between. Also when progressive rock first broke it was a completely male-dominated domain but now we do tend to see a lot of young girls at our shows. It's become cool to appreciate musicianship and to have a deeper passion for music than most young kids do.”

One thing that makes the average prog rock fan distinct is their buying habits.

“This is the thing,” Palmer adds. “Everyone is talking about the rise of the digital market and digital sales increasing year-on-year but this is one area which is totally resisting that. Our digital sales on Dream Theater or Porcupine Tree are pretty minimal compared to most of our other bands. This kind of audience still want the physical product. They still want the artwork in their hand and to be able to read all the lyrics.

“There's more of a tangible connection to the music than there is with the other bands. The packages come from the artist – it's just an extension of the way they feel about their art. They want to put together a great package. They want to give value for money. They want to make it feel as if it is something that's really substantial as well as it actually being substantial.”

Plastic Head Distribution head of press and marketing Darren Toms says it has picked up several prog rock

bands of late who put a lot of effort into the detail. Toms adds. “Generally because it's becoming more appealing to younger people and the older people still spend good money and want good product, the packaging is a lot nicer. There are a lot more special-edition bonus Blu-Rays, DVDs and coloured vinyl – a lot of these smaller labels who deal with prog bands generally make more of an effort. People are trying to make an effort to give you value for money and with progressive product people tend to take more time over it.”

Mark Powell, label manager for the Cherry Red-owned label Esoteric Records, has been Universal Music's prog consultant for more than a decade, where he is employed to trawl the archives for material. He liaises with numerous artists from Caravan to Mike Oldfield in order to issue new packages that are up to the high standards that fans have come to expect.

Forthcoming Universal product includes a deluxe edition of Traffic's John Barleycorn Must Die album including unreleased studio and live material and a Camel four-CD boxed set. Esoteric, which licenses a lot of material from major labels, is currently enjoying success reissuing albums from the likes of prog rock pioneers Soft Machine and Italian prog rock band PFM, plus various special editions of recent Mojo Award winners Hawkwind, including the forthcoming reissue of their *Space Bandits* album.

There are also several new prog boxed sets planned including *Space Hymns*, *An Introduction To Prog Rock* on Spectrum/Universal and *Wondrous Stories*, a four-disc set, also released via Universal.

“I don't think [prog] has ever been away,” insists Powell. “The thing that has happened is that new bands are coming along and playing music in their new take on this genre and prog is no longer a dirty word.”

“Prog was a dirty word. People just wouldn't admit liking it,” says Roadrunner's Mark Palmer. “I have never had a problem admitting it but a lot of bands for a while just thought it was very uncool to even mention it. Being a prog act is almost fashionable to admit now.”

yes_stephen@yahoo.co.uk

LEFT
Living the dream: Prog stalwarts Dream Theater continue to attract a wide variety of fans

LEFT
The sharp end of prog: scene favourites Porcupine Tree



Taking the scene forward Prog's new breed



HAKEN

This London metal act are widely regarded as one of the most promising bands of the modern progressive movement, with their album *Aquarius*, released on specialist label Laser's Edge/Sensory Records, attracting much acclaim. Formed in 2007, the musicians – a collection of school friends and fellow

enthusiasts they met through online forums – first gained attention through a 35-minute demo consisting of just three songs, *Snow*, *Souls* and *Manifolds*. They then steadily built a live fanbase through performing at venues including The Peel in Kingston and Camden's Underworld. Despite various line-up changes throughout 2008, they survived to see their demo of another song, *Seed*, feature on the cover CD for the second issue of *Prog* magazine in June 2009. They were then picked up by Sensory – a label set up in 1997 focusing on metal acts

with a prog leaning. Their 80-minute concept album was released in spring and received glowing reviews.



BLUENECK

Currently holed up in a Bristol studio working on new songs to premiere on next month's European tour, Blueneck gained critical acclaim for their *Fallen Host*

album, released by Perfect Storm/EMI in the UK and Denovali Records for the rest of the world. It built on the increased profile they achieved with their 2006 debut *Scars Of The Midwest*. Their profile is building particularly well in Germany, Greece and Poland as well as in the UK. Of the new sessions Blueneck frontman Duncan Attwood says, “We were going to do an EP but the way it's turned out we thought it would be a bit of a waste so there's going to be a new album at the end of this year or the beginning of next.”



NORTH ATLANTIC OSCILLATION

The Scottish outfit's debut album *Grappling Hooks* has garnered strong press reviews, including 8/10 praise from *NME* and four-star praise from the likes of

Uncut and *Artrocker*. The band have been described as “an astonishing amalgam of The Flaming Lips and Granddaddy's indie-pop sensibilities with a bewildering vista of sound sweeping ahead of the listener”.

Their sound is perhaps best illustrated on last October's debut EP *Callsigns* on Kscope Records, which contained everything you would want from a prog record: soaring harmonies, loud guitars, swirling synths and heavy drums.

The band are particularly noted for their live performances and are touring the UK and building a fanbase on the continent in France and Spain.

You Know You Can Impress



evolution wireless is now in its third generation! The range offers up-and-coming bands, established performers and musicians outstanding quality at attractive prices. With more than 50 years of experience in the development of RF wireless systems, Sennheiser offers a range which guarantees fast and uncomplicated set-up and ensures that users can go on stage without a hitch.

www.sennheiser.co.uk

In ear: ew 300 IEM G3



Vocals: ew 500-945 G3



Guitar Radio: ew 572 G3



Features

PLAYING FOR KEEPS

The freebie instrument is becoming a thing of the past. These days, top-end musical equipment manufacturers are increasing their profile by aligning themselves with emerging talent. Music Week looks at the brands and the bands to benefit from this unique symbiotic relationship

Equipment

By Stephen Jones

IT IS A COMMON CONCEPTION that music instrument sponsorship is the preserve of established artists who enjoy the ability to blag free gear.

But brands such as Peavey and Trace Elliot are building loyalty and enjoying success by involving themselves with new artists – in some cases before they have even signed label deals – with the objective of helping the artists develop their sound.

Peavey and Trace Elliot artist relations consultant Ian Bennett is charged with catching emerging talent at ground zero, which he explains means trawling round the dark dingy venues of Camden or going to the more industry-focused events such as Camden Crawl or In The City.

Bennett signed Mumford & Sons when they were doing their seven-inch releases on Chess Club Records, ahead of their Island Records deal where they are now enjoying critical and sales success. He says, “I was dragged along to see them kicking and screaming a few years ago and fell in love with them. I spent a few months talking with the guys, getting an idea of what they needed – they have quite a unique set-up, it’s not like a three-piece punk band – and it took a while to find exactly what they needed to develop their sound and support them sonically. We fitted them out completely and for a long time have used Peavey and Trace Elliot. This was a band we believed were amazing musicians and had a bright future.”

The then-unsigned band were furnished with an estimated £10,000 worth of equipment from the Peavey showroom. “We make everything from guitar pick-ups to the Wembley arena PA, and do everything in between,” says Brooks.

Similarly, Bennett saw The xx play in Camden 18 months ago to around 30 people and fell in love with them. “They didn’t have their own bass rig then, so we gave them a little Trace Elliot combo that served them well while they were doing the ‘toilet tours’ and building up their profile. When they started doing the big shows, we gave them a Trace Elliot stack. They then asked if we could help with their on-stage amplification, so they now have two Trace Elliot stacks. They build their sound around Trace Elliot amplification,” he says. “They’ll be using their gear for a long time.”

Bennett, a former V2 product manager, says a full understanding of how gear can be used unconventionally is a distinct advantage in his job. For instance, he signed Late Of The Pier, who use Trace Elliot bass amps

for synth amplification, after hearing their demos. He has also brought in heritage acts such as Roots Manuva and Super Furry Animals, who use their amps to fatten up their sound for live performance and in the studio.

Bennett also points out that, given Peavey’s global reputation and activities, the relationship between artist and brand can extend well beyond the UK.

“The important thing is that because Peavey is such a global company, when we bring artists on board we can support them wherever they are in the world. It’s not a case of giving artists equipment for free, it’s about supporting their touring activities on a global scale.”

“It is about solving problems. A lot of bands take vintage gear out on the road and I can take a call at three in the morning from a tour manager saying, ‘Our Fender guitar has gone down, any chance you can get a Peavey classic tomorrow?’ So we’ll start that

process moving at four in the morning, to anywhere in the world,” he says.

Bennett’s latest venture involves working with studios such as Sub Bubble in Wembley, ensuring his equipment is on hand during recording and rehearsals, so that bands go out on the road they are keen to take the sound they have mastered with them.

While Fender obviously benefits from its iconic brand and heritage, it is taking nothing for granted and has employed former EMI global marketing and Warner/Rhino product manager Helen Varley to actively search out new bands that have just signed or are about to sign record deals and provide worldwide backline support. Recent signings include Tiger Please (Walnut Tree Records), Futures (Mercury Records), The Young Guns (independent with PIAS distribution) and The Xcerts (Xtra Mile Recordings).

“When we hear of someone, we check them out on MySpace or go to a lot of gigs,” says Varley. “We have a

“It’s not a case of giving artists equipment for free, it’s about supporting their touring activities on a global scale”

IAN BENNETT, PEAVEY AND TRACE ELLIOT

great relationship with our artists and go to see them in studios or at gigs. Quite often we get call-cuts to go and fix something and they tell us about people they’ve toured with or heard about. It’s quite a small community. We do get approached for endorsements, but quite often we find out it’s people we have gone looking for.”

Varley stresses that they

don’t “do free gear”, contrary to expectations.

“People who approach us tend to assume we are going to give them 15 guitars a year. We don’t, but we offer a competitive price. With Tiger Please they played their biggest-ever show at Download Festival and we gave them everything we had lent them as a ‘well done’. This was a couple of guitars and a bass, but that was at our discretion. We like to build a relationship.”

Varley adds that Fender has a number of brands. “We don’t just sign up kids to play Fender Telecasters. We work with them to make sure they have the right guitar for their sound. Sometimes it’s a Fender, sometimes it’s a Gretsch. A big focus for us this year has been Jackson guitars, because a lot of the festivals have been rock orientated, so we went to Download as a team-scouting exercise and to offer assistance.

“We do a ‘rig tour’, where we take a cameraman who films people nerding out about their set-up – guitars, pedals and amps – across all our brands. Then we were at the Metal Hammer Awards, building brand awareness, to let people know Jackson is a serious player. We brought Phil Demmel (Machine Head guitarist) over to be part of our Jackson family. We want people to think Jackson guitars when they think metal.”

Sennheiser artist relations manager Mark Saunders explains that, because in the microphone market vocalists “don’t have the technical closeness to their instruments”, all of their relationships are built with sound engineers. “It’s his job to make the singer sound good and his job to pick the microphone. If you speak to a singer and a guitarist, the guitarist will be able to tell you down to the minutest detail what they are using, whereas the singer – without dissing them – is unlikely to be au fait with what is put in front of them.”

Their equipment is used from artists “from Madonna and Kylie downwards”, but Saunders also runs their endorsement programme. in

LEFT
With its unrivalled heritage and brand recognition, Fender remains at the top of most musician’s wish lists

BELOW
DJPR Communications ensures artists such as Jamie Cullum use Yamaha’s equipment



Features

PICTURED
Tiger Please (right) and Young Guns (far right) are two examples of emerging talent that Fender is working with



which they pick three or four new artists a year to support. This year, they include Ellie Goulding, Bombay Bicycle Club, Chipmunk and Timie Tempah. Much of their work generates additional sales through professional hire companies supplying their equipment to order on tech riders, which are supplied by the artists and engineers keen to retain their established sound at events such as festivals.

Sarah Salter, marketing communications manager at Casio, which this year celebrates the 30th anniversary of its music division, prefers to approach artists already using their equipment directly. These include clients such as The Hoosiers and Scouting For Girls.

"A lot of people learnt on a Casio keyboard, so we come across many who are loyal to Casio. Therefore, I

tend to stumble across people rather than looking for them," says Salter. "I see artists using our equipment, then go and talk to them; I don't search them out, because I don't think that works. If we are working backstage at a festival, they normally come and talk to us anyway.

"With The Hoosiers, I bumped into Irwin [Sparkes, frontman] at Wakestock and he said he loved our stage piano. Then he gave me a call at the office and I got him one of our lovely pianos. With Scouting For Girls, I got in touch with their management afterwards as it was quite a busy gig."

One of Casio's current initiatives includes a scheme to get pianos back into schools by donating them. "More people are playing digital pianos;

"My mum said, 'This fella in the village is a rock star, why don't you knock on his door and see if you can get some work?' He turned out to be John Paul Jones"

HUGH MANSON, MANSON GUITARS

keyboards are dying out and playing on proper pianos is on the decline," says Salter, before adding that Casio's reputation for reliability via the 70m pianos it has sold is seen as a strength during the recession.

Meanwhile, a dedicated Casio research and design team in Tokyo is working to ensure the company is consistently developing new technology. "It works very hard to ensure every note on the digital piano has been tested to sound as good as that on a grand piano and feels as good with the hammer action," she adds.

Similarly, Yamaha has benefited for years from such schemes and education programmes. Its annual songwriting competition, The Make It, Break It Awards for 14- to 19-year-old musicians, began life as The National Youth Rock and Pop Awards, which saw Coldplay frontman Chris Martin as one of its early winners. His use of the GT10 has become as synonymous as Jimi Hendrix's low-slung Fender Stratocaster, and Martin has described the win as a key moment in his career. He is now one of its patrons.

Yamaha, one of the world's largest music brands, employs DJPR Communications to ensure that its equipment is used by leading names, ranging from Jamie Cullum to Jools Holland, and has launched the Yamaha Download website in order to promote musicianship.

DJPR associate partner Peter Ross says its focus is on assisting fledgling artists, rather than simply persuading them to use the company's equipment.

"You can't force an artist. They might want them free, but that's not what we do - we want them to play the best instruments. It's not about generating sales, it's about creating new musicians and then creating customers."

yes_stephen@yahoo.co.uk

Going it alone Independent spirit

Guitar builder, tech and music shop owner Hugh Manson is in no doubt that the music instrument manufacturers are keen to see that successful musicians are spotted using their products.

"It's all about endorsement, whatever they say," says Manson. "If Björn Borg used a Slazenger, everyone else would, too; it's the same in music. If 'artist x' uses a Fender Strat, it sells. I remember when Oasis used Gibsons, sales of them shot through the roof."

Manson, whose shop is based in Exeter, has made guitars for the likes of Muse's Matt Bellamy and multi-instrumentalist John Paul Jones.

He built his first instrument at 15, inspired by his brother Andy, also a guitar maker. They grew up in Sussex and got their lucky break when "my mum said, 'This fella in the village is a rock star, why don't you knock on his door and see if you can get some work?' The fella turned out to be John Paul Jones."

Andy went on to make the triple-neck acoustic guitar, after spotting Jones awkwardly switch between three instruments at a live gig. The guitar made its debut on a late Seventies Led Zeppelin tour. But where Andy's passion was in acoustic

guitars, Hugh preferred the louder electric ones. He made several for Jones throughout the Eighties before being invited to road tech for him. This started in the Nineties and continues today, most recently with Them Crooked Vultures,



(pictured), which led to him building a guitar for Queens of the Stone Age frontman Josh Homme.

"I saw what I thought he wanted, made it and gave it to him. He plays a lot in C with Queens, so I thought he'd need a baritone guitar. He didn't ask for it, but I

think or hope he might use it when they play the Reading Festival next month," he adds.

The relationship with Bellamy began when he frequented Manson's shop as an Exeter College student, so when he got his first record label advance he went straight to Hugh to ask him to build a guitar - an aluminium covered industrial-looking model, which they designed together and Bellamy termed "The DeLorean", after the car synonymous with the film Back To The Future. Manson has since built him 17 different guitars.

But despite approaching several manufacturers at trade shows in recent years to licence the designs, all turned down his offer. "I spoke to Matt as we were getting enquiries for guitars I can't make, so I approached a few manufacturers. But I got turned down by every single one of them on the basis that he was not well known enough, which is hysterical!"

But Manson is continuing to build an ever-broader customer base selling his creations via his website www.mansons.co.uk, retailing at £3,600. The second run of 25 guitars, currently in production, sold out within 18 hours of being advertised.



Beat this!

Musical insurance from just £30

ClassicPlay

Allianz Musical Insurance provides specialist policies for all types of musical instruments.

- Cover starts from just £30 a year
- Policies are tailored to suit your individual needs
- Call now or visit us online for a quote

0800 048 0065 www.allianzmusic.co.uk

Allianz Musical Insurance



Terms, conditions and excess apply. Allianz Musical Insurance is a trading name of British Reserve Insurance Company Limited (BRIC), a wholly owned subsidiary of Allianz Insurance plc. BRIC is authorised and regulated by the Financial Services Authority. Registered office: 57 Ladymead, Guildford, Surrey GU1 1DB. Registered in England No. 307622.

It all adds up to your perfect radio studio...



IP consoles



playout



phone-in



BROADCAST BIONICS

Integrated solutions for creative people

T: +44 (0) 1444 473999 E: sales@bionics.co.uk

www.bionics.co.uk

Call us now, or visit www.bionics.co.uk for more info



the box set co.

container contents complete

Specialists in the design and manufacture of box sets for the music industry.



Creative packaging solutions are helping to sustain physical sales. Our track record in delivering high quality box sets and special packaging is second to none. CDs and DVDs are manufactured in house whilst additional contents are sourced from approved suppliers globally. Finally, every project is packed and finished at our UK site.

container contents complete

PROJECT MANAGEMENT | PRODUCT DESIGN | BESPOKE PACKAGING | BOARD ENGINEERING | PLASTICS | WOODS | METALS
PRE-PRODUCTION 3D VISUALS | CAD MOCK UPS | IN-HOUSE CD & DVD REPLICATION FACILITY | AUDIOPHILE VINYL PRESSING
MERCHANDISE | CASE BOUND BOOKS | T-SHIRTS | PACKING & FULFILMENT | WAREHOUSE STORAGE | PRODUCT PHOTOGRAPHY

To discuss a potential project, or if you would like to know more about the services we offer, please get in touch. We look forward to hearing from you.

www.boxsetco.com

+44 (0)20 8469 4401 | info@boxsetco.com

Features



Packaging

By Paul Sullivan

RATHER THAN REDUCING PHYSICAL PRODUCT to a nostalgic footnote in the history of recorded music, as some pundits predicted, the digital download era has paradoxically stimulated new demand for tangible, attractive, premium packaged goods.

While consumers continue to be lured by the convenience of a download, many are not quite ready to forego the tactile experience of a product's liner notes and lyric sheets – to the relief of labels, manufacturers and retailers alike.

The demand for premium packaged products has, in fact, added pressure on labels and manufacturers to come up with ever-more alluring ideas. Albums and DVDs must be genuinely exciting things, all-singing, all-dancing productions that feature innovative format structures, environmentally friendly materials, eye-popping design and 'added-value' elements.

As HMV music new release and chart manager John Hirst points out, in 2010 the standard jewel case release just does not cut the mustard. "Sadly, and for a whole bunch of reasons, CD as a standard format has become devalued over time," he says. "There is far less aspiration among consumers to purchase and own one compared to a few years ago."

"Music fans are looking for more added value in the form of bonus content or enhanced presentation and packaging that makes the item more desirable to own and collect or to pass on as a gift. Given how easy it is to access content these days – and how affordable it's become – you have to give customers that bit more of a reason to make a physical purchase."

Labels and retailers have been responding to the challenge by creating a range of limited or special edition packages for all kinds of releases, from mainstream acts including Amy Winehouse and Lady GaGa to independent artists such as Bella Union's Midlake: their *The Courage Of Others* boxed set, created by Brighton design company Modo, comes with a rigid-board lift-off-lid box covered in book cloth with gold foil blocking, double gatefold heavyweight vinyl, a 36-page lyric and art book, CD and bonus disc pack plus a live DVD.

"We have seen an increase in demand for deluxe boxed sets designed to hold many different contents including the CD, plus other collector's items such as art books, bonus discs, live DVDs, merchandise items and often 12-inch vinyl," says Modo sales manager Mike Hicks. "These are the ultimate fan editions and hold items unavailable elsewhere."

LUXURY GOODS

Seen as the mark of a true music fan, the premium-packaged CD has established itself as a much-valued alternative to the MP3 or mass-produced jewel case. And with environmental concerns running as high as the fans' appetite for product, the industry is coming up with ever-more innovative ways to create top-end items



Modo managed the Midlake project from the initial ideas stage through to the manufacture of the box and its contents, including the discs. It also handled packing and delivery.

Packaging manufacturers and designers are increasingly discovering their clients are looking for solutions with a retro feel. ThinkTank Media founder Niki Deighton says her company has noticed an increase in demand for screen printing, letterpress and more traditional printing methods.

"There is a definite trend in more keepsake collectable products which hold formats such as vinyl, CDs and other items such as postcards," says Deighton. "We have also produced cassettes for clients and a lot of collectable

vinyl. There definitely seems to be a trend for more retro products. We even had a client wanting to print from repro films rather than CTP [computer to plate]. We knew of a repro company still using films – a very dying breed – but the client decided against it in the end."

Another popular current format is hardcover CD bookpacks, which take up the same space on shelves as plastic jewel cases but lay at the other end of the quality spectrum. An example can be found in *The Dance* by Faithless, which came with pop-up figures inside, courtesy of Modo.

"With a hardback cover and bound-in booklet pages they feel like a regular book but then there's the CD inside in a wallet either fixed to the back cover or floating

ABOVE
Top of the range: Modo's special edition package of Midlake's *The Courage Of Others* includes vinyl, a book, two CDs and a live DVD, enclosed in a gold-foil stamped box

ABOVE LEFT
ThinkTank artwork for Ninja Tune's *XX* boxed set

think TANK

your creative production partner

MAKE YOUR RELEASE WORTH
MORE THAN A DOWNLOAD...

GOD SAVE THE SCENE

THINKTANK HAVE BEEN PROJECT MANAGING
SPECIAL PACKAGING PRODUCTS FOR THE
MUSIC INDUSTRY FOR THE LAST 10 YEARS.

WWW.THINKTANKMEDIA.CO.UK

FOLLOW US ON 
[TWITTER.COM/GODSAVETHESCENE](https://twitter.com/GODSAVETHESCENE)

20 YEARS IN ROCK!



Previous clients have included:

BRUCE DICKINSON	BLACK DAHLIA MURDER
ROB HALFORD	GOOD CHARLOTTE
THUNDER	THE STARTING LINE
JET LAG GEMINI	APOLLYON SUN
ONEIDA	FINCH
BRAINIAC	DR JOHN
THE WRENS	FALLOUT BOY
BRAND NEW	ESCAPE ACT
UNEARTH	BAILTERSPACE
AS I LAY DYING	THE MOVIELIFE
SLOW BURN	METAL BLADE RECORDS
LET OUR ENEMIES BEWARE	SMALLTOWN AMERICA
DRIVE THRU RECORDS	TURNBUCKLE RECORDS

STEPHEN ANDERSON PUBLICITY

Tel: 028 9031 0949

Email: stephen@stephenandersonpublicity.com

Website: www.stephenandersonpublicity.com

"As a street newspaper and social initiative, we are used to thinking in bigger and ethical contexts. It is clear to us that whoever respects the environment also serves mankind as a whole – for a love of the environment implies a sensitisation to contexts. On our third 'MEGAPHON in Ton' CD 'TanzLokalGlobal' (Dance, Local, Global), we have set our philosophy to music."

Annelies Pichler, Head of MEGAPHON

Bend-it Green
The Eco-Packaging Line by Sony DADC

- low carbon packaging
- savings of 26% of final Product Carbon Footprint**
- 100% recycled or FSC/PEFC certified material**
- easy to use (bend out disc holder)
- no use of plastic
- cost efficient
- short leadtime

Bend-it Green®

available for
CD and DVD
in one disc and
multi disc
versions



www.sonydadc.com

Features

itself like a page," says Hicks. "Often these releases have a bonus disc to increase the desirability. They are not as expensive as you might think and look fantastic."

The choice of materials used is becoming increasingly appealing to consumers, with the trend for eco-packaging remaining particularly strong. Sony DADC director of purchasing Albert Gamper says the manufacturing company has witnessed demand for plastic cases with lower weight, printwork made of PCW (recycled) paper, and cardboard/paper products instead of plastics. "The focus seems to be more on creating packaging that is cost-efficient and reduces the carbon footprint but still stands out on the shelf," he says.

Similarly, Pozzoli has seen an increase in demand for

FSC (Forest Stewardship Council) paper and clients looking to enhance their standard packaging with creative finishes such as holographic foils and the relatively new process of cold foiling, where four-colour CMYK artwork is printed 'over' the foil to create interesting print effects, to further enhance the end product.

Pozzoli's Ecolbooks, which feature a rigid cover booklet with a patented CD wallet, often contained within a Slipcase, Box or O-Ring, as used for Michael Jackson's *This Is It*, have been a big hit.

"[Ecolbooks] are a very appropriate format for those clients who have a significant amount of written content to include with the CD," says Pozzoli's UK sales director Tony



"We would like to see plastic being phased out and replaced with card wallets and digipaks whenever possible, for creative reasons as well as environmental"

**NIGEL PEARCE,
DESIGN CORPORATION**

LEFT
Hardcover book-pack formats such as Mojo's pop-up sleeve for Faithless's *The Dance* have become popular with fans



Case study Ninja Tune 20th anniversary collectable boxed set

Packaging/Manufacture ThinkTank Design Strictly Kev

The packaging for Ninja Tune's 20th Anniversary collectable boxed set was orchestrated by ThinkTank's Dean Rose and Niki Deighton, Ninja Tune managing director Peter Quicke and Strictly Kev, one of the many artists featured on the compilation (as one half of DJ Food), who led the design throughout.

The project began with ThinkTank offering Ninja Tune three budget options for the UK, Europe and Far East. The choice of materials and packaging was a collaboration between all parties.

"Peter asked me back in the autumn of last year to start thinking about the project," says Strictly Kev. "We were also underway with a Ninja Tune book written by Stevie Chick and published by Black Dog, which was originally going to be separate from the package. Now it's included in hardback form as it is more of a retrospective look at the last 20 years whereas the actual compilation is more forward looking."

Kev's main challenge with the design was how to encapsulate 20 years of a label that has been so willfully eclectic. "You use one of its strongest signifiers, the Ninja logo, and go from there," he says. "Starting by substituting the record [on the logo] for XX, which obviously represents 20. Aside from this I was left to my own devices concerning the actual artwork but the content and construction of the elements of the set were made by myself, Peter [Quicke] and Simon Skevington, A&R at the label."

Once the six CDs, six vinyl singles, book, booklet, posters and stickers were decided on, a way of formulating them had to be devised.

"Peter was adamant the book size was the starting point of it all and everything else had to fit around that," says Kev, "which meant designing CD and vinyl 'books' to accommodate the contents we and ThinkTank slaved over to get right. Ninja has never attempted anything on this scale before, it was new



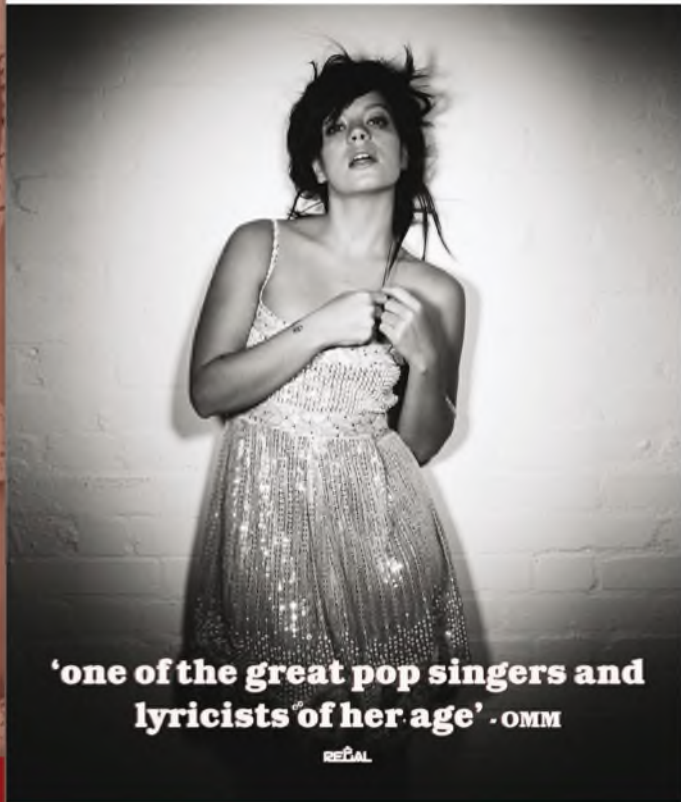
ground for us. In fact, the last time anything similar was done by us was for the 10th anniversary and this is, aptly, twice the size in terms of content.

"Peter also felt strongly that there should be a minimum of plastic included so the whole construction is paper and card based except the plastic studs that hold the CDs in place. Budget-wise, I'm used to always keeping costs to a minimum, which is one of the reasons the label has kept afloat all these years, but this time I was given free reign to make it as gorgeous as possible. When people get the set they will notice spot varnishes, interior prints on the sleeves and foil blocking."

Deighton says she thoroughly enjoyed working on the project. "It's really great working with independents such as Ninja because they are open to suggestions and advice."

"It's imperative on a project like this to have the experience of packaging like we have at ThinkTank to ensure its smooth running. We tried to predict problems before they happen, thinking about how a product is packed and worked backwards from there. It is all in the prep work, getting the artwork and sampling correct and then making sure there is quality control at the other end to ensure everything is to standard."

MusicWeek
THE BUSINESS OF MUSIC www.musicweek.com 12.12.09 £4.85



MusicWeek
THE BUSINESS OF MUSIC www.musicweek.com 17.07.10 £5.15

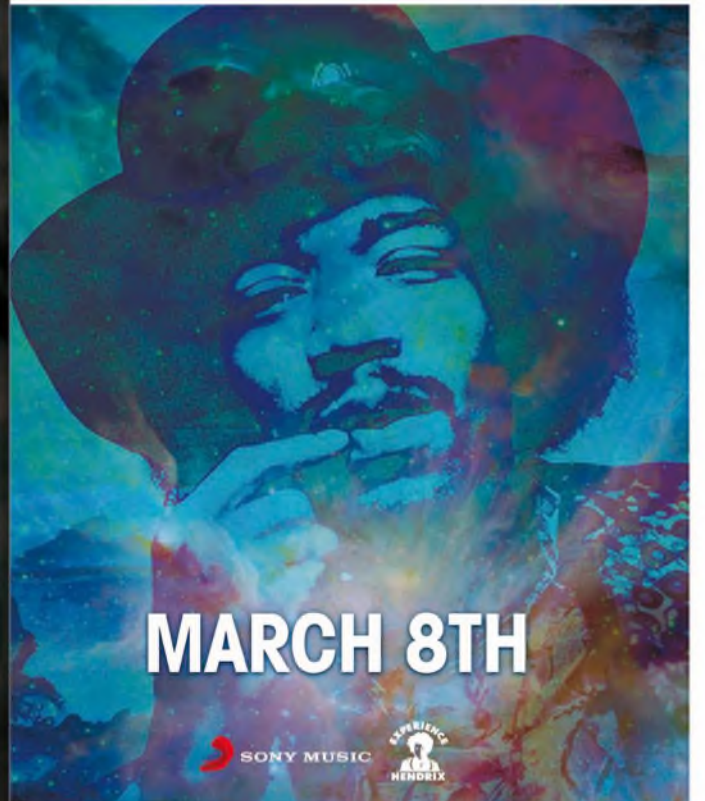


The best artists deserve to be covered
Call 020 7921 8323 to reserve this exclusive position

MusicWeek
THE BUSINESS OF MUSIC www.musicweek.com 24.04.10 £5.15



MusicWeek
THE BUSINESS OF MUSIC www.musicweek.com 23.01.10 £5.15



Features



Brooks. "We have also seen an increase in interest in plasticless solutions such as our patented Ekoline product range using our card Slot Trays and Ekotrays. There have also been a number of special collection rigid boxed sets for those artists with significant back-catalogue work."

"I think the main issue for us is to limit the use of plastic," says Design Corporation managing director and art director Nigel Pearce. "We would like to see plastic being phased out and replaced with card wallets and digipaks whenever possible; for creative reasons as well as environmental. Due to lead times we are normally only allowed to use standard packaging but have recently been asking to use card digipaks rather than plastic jewel cases. Card feels most eco-friendly as it is biodegradable."

But the environment is not the number one concern

for everyone, according to Italian company Dueci, which produces the plastic holding tray for digipaks. "People are changing their attitude toward consumption and most of our costumers now prefer cheap packaging such as paper," says Dueci export manager Benedetta Pignini.

"Last year we began to study digitrays that are recycled or made by biodegradable material. But, unfortunately, the cost for the finished product was too high and almost no-one is using these kind of trays."

Eco or not, the ongoing demand for packaged music bodes well for today's designers, who at one point were also looking potentially superfluous in the face of the download revolution.

Peter Saville, who designed landmark album artwork for Factory Records artists including Joy Division and

"For any new artist there is a prerequisite of positioning through image... it is the universal language that provides the defining identity for music"

PETER SAVILLE, GRAPHIC DESIGNER



New Order, believes that, despite digital downloads, imagery is as important as ever.

"We now have a more common visual literacy than ever before, which is significantly brokered by pop itself. So for any new artist there is a prerequisite of positioning through image," says Saville. "This image provides the relative context for the music. Imagery is the universal language that provides the defining identity for music"

"The market is more design-led than ever," agrees Hicks. "The challenge is to create a desirable pack that consumers will want to own and cherish. This is where a specialist creative packaging agency such as Modc comes in, as we have the experience and creativity to present what's possible to the designer; for them and the artist, record label or management company to then make the final decision on what we will manufacture for the release."

"It would be a sad music world if designers were left out in the cold," says Niki Deighton. "Music and artwork have always been synonymous. I am sure some designers have felt the squeeze with the emergence of the digital format, but music will always need to express itself visually as well as auditorily."

yes_stephen@yahoo.co.uk

LEFT

Reheated rocks: Polydor's reissue of the Rolling Stones' Exile On Main Street came with a heavyweight edition, both in content and price

A new dimension in downloads 3DiCD

A group of industry experts have launched a virtual tool to help present and market music which they claim bridges the gap between the physical and digital world.

3DiCD has been designed as an alternative to the sterile experience of purchasing MP3s online and to engage music buyers with the experience of "handling" a CD.

It offers consumers on the web the option of sampling audio, looking at the artwork of a CD, reading lyrics in high-resolution detail and reading producer and other credits.

Acting as a genuine try-before-you-buy model, a 3DiCD can be embedded on music blogs, music review sites, online stores, social networking sites and artist websites.

With full social networking functions, fans can also enthuse about a new album and spread the word about 3DiCDs virally.

David Stopps, managing director at artist management group FML and director of copyright and related rights at the IMMF and MMF, is one of the men behind the new tool. He says he and his team (they include music industry graphic designer Andy Carne and digital and promotion consultants Nathan Taylor and Joseph Stopps) will build a 3DiCD package around an album from scratch.

It gives consumers – who click through on their computers to open the CD case and view its sleeve and booklet notes – a real taste of handling an album.

Crucially, for marketing departments a 3DiCD also comes with a full analytics package which allows a record company, artist or manager to receive up-to-the-minute data on buyers and their habits.

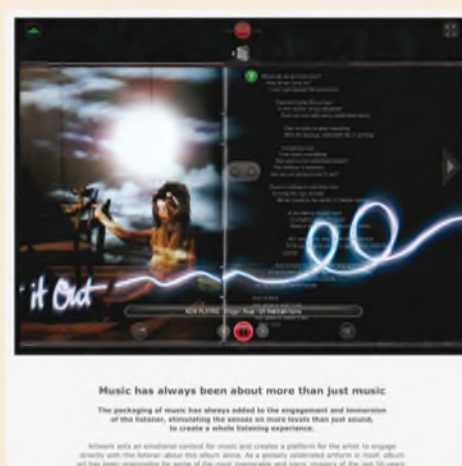
Stopps believes this means 3DiCD is far superior to systems such as iTunes LP, the format for interactive



album artwork available in the Apple online store.

"It's really a 3D version of a CD, which bridges the gap between the physical and digital world and brings record buying alive again. It's almost like buying in a store again," explains Stopps, who believes the application will be valuable for back catalogue and to give albums another marketing boost.

When 3DiCD was built for Imogen Heap's Ellipse album, released last year, Stopps claims it created a 50% uplift in sales on the previous week and caused a 100% increase in traffic to an online retailer in one day.



Similarly, figures show people spend an average of 18 minutes engaging with 3DiCD formats.

Stopps says he and his partners are in negotiations with the majors and is already building a few more titles alongside a virtual shelf, which means users can stack their 3DiCDs on their computer like they would in the real world. "You can have the whole library of Pink Floyd CDs on a shelf and basically get rid of your CD collection," adds Stopps.

3DiCD has been designed to be placed anywhere on the web where a packshot or advert would normally be found. There are also auto-detect iPhone and iPad specific versions for consumers on the move, who will then click through to both physical and digital stores such as iTunes and Amazon.

Stopps he is already talking to Amazon about hosting forthcoming 3DiCDs.

Robert Ashton

Features

URBAN INFILTRATION

Tinchy, Taio, Plan B, Chipmunk... in just 18 months these acts and more have become household names and helped spearhead a UK urban explosion that is resonating worldwide and shows no sign of abating

Urban

By Chantelle Fiddy

BACK IN THE SUMMER OF 2009, *Music Week* celebrated the flourishing UK urban market. Referred to by *The Sun* as 'The Brrrap Pack', artists such as Chipmunk, Ironik, Tinie Tempah, N Dubz and Tinchy Stryder had officially been embraced by mainstream culture.

While many insiders predicted that 2010 would see the urban bubble burst, the roster of homegrown urban artists gaining a stronghold on the charts has continued to grow. Professor Green, Example, Plan B, Giggs, Skepta, Aggro Santos and Roll Deep are among those who have enjoyed success, in varying degrees, throughout 2010.

The biggest concern has been album sales that have not matched healthy single sales; for example Tinchy Stryder amassed 1.2m singles sales in 2009 while his album *Catch 22* shifted 144,000 units.

"For me, it's not as if the albums aren't selling well, because they are. Dizzee is platinum, N Dubz are platinum, Tinch and Chip have both sold well," says Island Records A&R manager Ben Scarrs. "It's that singles are selling at a crazy rate and I guess that's the culture of the



FAR RIGHT
Syco's new signing Labrinth

RIGHT
Tinie Tempah is one of 2010's biggest breakthrough artists

kids today. Personally, I feel as though you're going to see album sales grow in volume as the artists from our scene consistently put out good music."

But it is the rise of the 360-degree deal and the growing opportunity to establish ventures outside of traditional revenue streams that have led to the urban community firming the foundations for a sustainable future outside of a major label machine.

BBC 1Xtra's DJ Semtex is not alone in thinking that urban music stalwart Dizzee Rascal has been a key inspiration for budding entrepreneurs.

"If you thought artists from this scene were hungry before, the level of passion and enthusiasm now is through the roof. For the first time we are seeing true entrepreneurs emerge. Artists have learnt that it is not just about trying to get on the radio, you have to come with the full package and invest in other areas outside of the studio," says Semtex.

Perhaps the biggest indicator of how far the business has flourished is the recent announcement regarding Takeover Roc Nation, which sees Jay-Z move into Europe by setting up an entertainment company with Tinchy Stryder and his management team, Takeover Entertainment. Partnering with Live Nation and distributed and marketed by Sony, the company will soon announce the first spate of new signings. For Tinchy, who has sold-out tours under his belt and the *Star In The Hood* clothing range, a November album release, fragrance and headphone range are in the pipeline.

Archie Lamb, who set up Takeover Entertainment with partner Jack Foster, believes it is just the start.

"Even if you'd said to us a year ago that we'd be working with one of our heroes, Jay-Z, we wouldn't have believed it. Key figures have seen

that there are a lot of people in the UK willing to take risks. Jack and I had no experience - we've gone from booking MCs for raves to this deal with Roc Nation in just over five years. What's really important is that with Takeover Roc Nation we'll be putting money back into the grass-roots of the UK scene to ensure it can continue to flourish. It's opening up business opportunities Stateside, but we need to remember how big the European market is, too."

"There has been a lot of focus on American artists such as P Diddy reaching out to acts over here, but the fantastic thing is we don't need the approval of the US; if anything, they need ours," says Hattie Collins, editor of urban lifestyle magazine *RWD*. "When you have Tinchy and Takeover doing the Roc Nation deal and Labrinth signing to Simon Cowell's Syco, it's evident that higher powers have recognised the financial potential in the UK urban scene; not just musically, but with branding, touring, merchandise and so on."

Kano, formerly signed to 679 but now on his own label, BPM, is another artist leading the pack when it comes to third-party deals. He is now the face of the latest Boxfresh campaign. His manager of six years, Richard Thomas, explains the move.

"Kano's peers these days include Gorillaz and Chase & Status; that's not to say he's not a part of UK black music, it's just where his music has taken him. Brands want mature, credible artists, and Kano is just that," says Thomas, who reveals that he is currently negotiating possible links with two further established brands.

Grime pioneer Wiley, who has been signed to no fewer than five labels in the past decade, has also taken matters into his own hands, as he believes that



Young blood Urban acts to look out for in 2010

LABRINTH Syco

Having won the affections of Simon Cowell, Labrinth is the first signing to Syco outside of a TV platform in six years. Labrinth produced Master Shortie's first album and has co-written and produced Tinie Tempah's *Pass Out* and *Frisky*, while his debut single *Let The Sunshine* is out this summer. He will also be signing artists to his own Syco imprint, *Odd Child*.

P MONEY unsigned

Popular with the BBC introducing crowd at Glastonbury, south London-based MC P Money is straddling the dub-step and grime scenes. His bass-heavy official debut, *Slang Like This*, which is currently subject to a bidding war, was Edith Bowman's record of the week on Radio 1.

ROXXXAN tbc

Making the move from Birmingham to London, 21-year-old Roxxxan spent nine months working at EMI as part of the Music4Good scheme, while grafting on the open mic circuit. Working with Bless Beats and Jakwob. Expect a warm-up single and mixtape this summer.



G FRSH Stay Frsh

G Frsh is among the new wave of rappers bringing life to the UK hip-hop scene. Signed to his own label, his most recent mixtape, *Legoman: Where's My Brick*, is available for free download at gfrsh.com.

SCORCHER Geffen

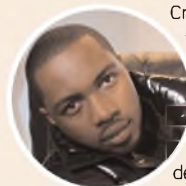
Scorcher's production company Staple House is responsible for videos including Skepta's *Bad Boy* and JME's *Sidetracked*. He has also launched a clothing line and produced six mixtapes, while his debut single, *It's My Time*, is out August 29.

MAVERICK SABRE Mercury

Mentored by Plan B, the east Londoner moved to Ireland and has been a regular on the acoustic circuit with his brand of gritty soul. Featuring on Professor Green's next single *Jungle*, he has a debut EP out on Chase & Status's label in October.

DEVLIN Island Universal

Blogged by Kanye West two years ago, Devlin rose through the underground ranks as a teenager with his OT



Crew. The track *Brainwashed* is released in August, with the album *Bud, Sweat & Beers* out next year.

YASMIN Levels Music

Having manned the decks as a DJ for Eve, N.E.R.D, The Cool Kid and Taio Cruz, Yasmin is now working on her debut album, due out in 2011, with Labrinth, *Future Cut* and *Shy FX*. Due to join Example on his September tour, she also features on Devlin's new single *Brainwashed*.

TENNY TEN ZY Records

The Wolverhampton native is off to the US to record his debut album *2010Shott* with Tommy Gunz and Laurence 'Woo' Allen (Death Row), while back in the UK Tenny has been in the studio with *Crazy Cousins* and on tour with Chipmunk and Mr Hudson.



MAXSTA unsigned

Following the hype around his debut single, East London *Is Back*, 18-year-old Maxsta is on Kano's *Method* tour and is said to be joining the Roc Nation roster. Currently working with Toddla T, Bless Beats and Danny Weed, a single follows this summer.



Tenny Ten/Chipmunk/Skepta/Tinie Tempah tour UK for Sun Newspaper's 'Brapp Pack'/'Bizarre' Tour Feb/March 2010

Tinie Tempah & Tenny Ten support Mr Hudson on the 'Straight No Chaser' UK Tour May/June 2010

Tenny writes with Atlanta's Tommy Gunz & LA's Felli Fel June 2010

Collaboration with UK's Crazy Cousinz June 2010

Supported by 1Xtra/Choice FM/Galaxy FM/Kiss FM/MTV Base-France-Baltic/The Box/Flava TV/Kiss TV/Channel AKA

4 week school tour commences September 2010 to promote:

New single
LOVE
10/10/10

Taken from
stunning
debut album

2000
+
TENNY TEN

Ready
for
release

WWW.
TENNYTEN
.COM



Supported by Radio 1Xtra/MTV Base/Channel AKA/Flava TV/Kiss TV

Contagious debut single **SUMO** out 17/10/10

Remixes for **SUMO** include Crazy Cousinz & Electric Allstars

Album **THIS IS TWISSMAN** produced by award winning Laurence 'Mr Woo' Allen

Album features collaborations with Sway/G-Fresh/Tenny Ten



Pocket Lips support Dub Pistols on European 'Rum & Coke' tour 2009

Headline 'Living Room Stage' at 'Secret Garden Festival' 2009 & 2010

Receive multiple plays from BBC Radio 6 and feature in 'Best of 2009' play list

Pocket Lips track 'Facebook' features on 'Jay Leno' show January 2010

Debut 'soft release' **EASY TIGER** enters Music Week club charts at No. 27 July 2010

"Look out U2 and Jay Z - here come Pocket Lips. Destined for the nation's stadiums"
Tom Robinson, BBC 6 Music



www.zyrecords.com

ZY Records are proud to be working in association with:



Features

PICTURED
Urban takeover
(l-r): up-and-com-
ing acts Tenny
Ten, Yasmin,
P Money



major labels are still not ready to champion authentic urban music.

"I'm fed up of labels not investing in the music I know my fans want," said Wiley on the eve of leaking more than 200 tracks via Twitter, including his album, *The Elusive*, which had previously been slated for a September release.

"People might think I'm mad, but I've seen the response and this is probably the best marketing move I could have made. Everyone's talking about Wiley and within a month I'll have another album ready," he says.

Like Wiley, Semtex is also a believer in the power of Twitter. "Everyone in our scene is working together – artists, DJs, journalists, bloggers and fans," he says. "We push the same iTunes link for an artist on the day of release. Everyone wants to see each other succeed. Even artists who don't like each other are encouraging their following to buy their 'rivals' music."

Urban media operations have also received a notable boost from the changing marketplace. After 16 years on the airwaves, former pirate radio station Rinse, which



provided a generation of street stars with a platform, was recently awarded a community licence, allowing it to broadcast legally across parts of London.

UK Music CEO Feargal Sharkey believes the move is an essential way of "engaging with a young, dynamic audience and nurturing the next generation of inner-city talent on which our industry and nation is dependent".

Outside of its broadcasting duties, Rinse has also successfully released a series of compilations under its record label and is soon to launch an online shop.

As a digital station, BBC 1Xtra continues to play an integral role in promoting black music on to the Radio 1 playlist. 1Xtra music manager Austin Daboh says, "In the past month alone, Roll Deep, Skepta, Tinchy Stryder and Donaeo have all been added to the Radio 1 playlist – every record and artist was championed by Radio 1 Xtra first."

Daboh puts the growing success of urban music down to cultural shifts. "I call it 'generation Footlocker' – the stereotype of having to be into black culture to enjoy urban music has gone. We live in a multi-cultural society



and the success of acts show a UK-wide demand for urban music that won't be slowing down anytime soon."

RWD Magazine has seen a shift in advertisers, too, with an increase in fashion brands. But its editor Collins believes the UK's major media outlets are resistant to the level of urban coverage we should be getting. "Gossip columns aside, we see coverage of endless indie bands or singer-songwriters, but once you've done one UK urban act, editors feed you the 'Oh, well we just covered Tinie or whoever' line."

Regardless of the obstacles, we have not seen the last of the new urban talent being released in 2010, artists including Wretch32, Princess Nyah, Bluey Robinson, Louick Essien, Magnetic Man, Smurfie Syco, Smiler, Scru Fizzer and Jammer are busy building up their ammunition.

"Artists need to make music they want to make," concludes Wiley. "Love of music is worth more than any money a label can give you. Once you have true power as an individual, as a brand, there's nothing you can't have."

missc@clara.co.uk

MusicWeek4Jobs



Access to over...

17,880 readers

21,000 unique

users per month.

To discuss the best way to attract the right contacts
call Martin Bojtos, Music Week, +44 (0) 20 7921 8315 or email martin@musicweek.com

www.musicweek4jobs.com

MW JOBS

ARTIST MANAGERS

Successful International artist management company, based in London and New York, is looking for ambitious and energetic artist managers with an existing roster, artist management assistants, and interns. Please send details of your current position and career background to: lstoliarski@atulloch.com or PO Box 111, Music Week, 3rd floor, Ludgate House, 245 Blackfriars Road, London SE1 9UY. All communications will be treated in the strictest confidence.

DIGITAL CLASSIFIED PAGES ONLINE



MusicWeek.com

MusicWeek

Services Section

1 Weeks Advertising

for **FREE***

This summer, gain access to over 5,000 key decision makers in the Music Industry.

Music Week Services provides a platform for you to effectively communicate your service to music industry professionals

To find out more about how you can receive 1 advertising week free and how Music Week can benefit your business, please contact **Yonas Blay 0207 921 8341**
yonas@musicweek.com

* When you book a four series – pay for three

✓ An unrivalled readership of 17,886 industry executives

✓ 70% senior management & above

✓ 76% have either joint or sole purchasing responsibility

Contact: **Martin Bojtos, Music Week United Business Media**,
8th Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UY
T: 020 7921 8315
F: 020 7921 8339
E: martin@musicweek.com

Rates per single column cm
Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

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

Out this week

Singles

- **Diane Birch** Valentino (Virgin)
- Debut single
- **Gorillaz** On Melancholy Hill (Parlophone)
- Previous single: Superfast Jellyfish (did not chart)
- **Tom Jones** Did Trouble Me/Don't Knock (Island)
- Previous single (chart peak): Islands In The Stream (1) (DFA/Parlophone)
- Previous single: Drunk Girls (did not chart)
- **Travie McCoy feat. Bruno Mars** Billionaire (Decaydance/Fueled By Ramen)
- Debut single
- **Laura Marling** I Speak Because I Can (Virgin)
- Previous single: Devil's Spoke (did not chart)
- **Katie Melua** A Happy Place (Dramatico)
- Previous single: The Flood (35)
- **Plan B** Prayin' (679/Atlantic)
- Previous single: She Said (3)
- **Diana Vickers** The Boy Who Murdered Love (RCA)
- Previous single: Once (1)

Albums

- **Vanessa Amorosi** Hazardous (Island)
- Previous album (first-week sales/total sales): The Power (987/3,603)
- **Avenged Sevenfold** Nightmare (Warner Brothers)
- Previous album: Avenged Sevenfold (9,507/98,831)
- **Circa Survive** Blue Sky Noise (Atlantic)
- Previous album: On Letting Go (127/2,034)
- **Jedward** Planet Jedward (Absolute)
- Debut album
- **Tom Jones** Praise And Blame (Island)
- Previous album: 24 Hours (14,786/91,321)



- **Justin Nozuka** You I Wind Land And Sea (Virgin)
- Previous album: Holly (1,330/9,184)
- **Sky Sailing** An Airplane Carried Me To Bed (Island)
- Debut album

Out next week

Singles

- **Arcade Fire** We Used To Wait (Mercury)
- **Ash** Carnal Love (Atomic Heart)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown/Island)
- **Sarah Blasko** I Never Knew (Dramatico)
- **Toni Braxton** Make My Heart (Atlantic)
- **Cibelle** The Gun And The Knife (Crammed Discs)
- **Chris Difford** Passion Killer (Smmc)
- **The Divine Comedy** I Like (Divine Comedy)
- **Melanie Fiona** Monday Morning (Island)
- **Flo-Rida feat. David Guetta** Club Can't Handle Me (Atlantic)
- **Holy Ghost!** Static On The Wire (DFA)

- **The Hoosiers** Choices (RCA/24-7)
- **Locnville** Sun In My Pocket (Epic)
- **Lucky Soul** Up In Flames (Ruffa Lane)
- **Marina and the Diamonds** Oh No! (679/Atlantic)
- **Jono McCleery** Tomorrow (Ninja Tune)
- **Travie McCoy** The Manual (Decaydance/Fueled By Ramen)
- **Ne-Yo** Beautiful Monster (Def Jam)
- **Port Isaac's Fisherman's Friends** Haul Away Joe (Island)
- **Retro/Grade** Modal/Pulsar (Deconstruction/Columbia)
- **Sky Larkin** Still Windmills (Wichita)
- **Laura Steel** Feedback (Steel These)
- **Stone Sour** Say You'll Haunt Me (Roadrunner)
- **Sunday Girl** Self Control (Geffen)
- **Tuning** Don't Look Down Or Back (Full Time Hobby)
- **Frank Turner** Try This At Home (Xtra Mile)
- **Alex Winston** Choice Notes (Heavyrod)
- **Young Money** Every Girl In The World (Island)

Albums

- **Arcade Fire** The Suburbs (Mercury)
- **Best Coast** Crazy For You (Wichita)
- **The Black Crowes** roweology (Silver Arrow)
- **Buckcherry** All Night Long (Eleven Seven)
- **Chicane** Giants (Modena)
- **Herbie Hancock** The Imagine Project (Sony)
- **Ali Love** Love Harder (Backyard)
- **John McKeown** When You're Real (Beatroute)
- **Violent Soho** Violent Soho (Island)
- **Wavves** King Of The Beach (Bella Union)

August 9

Singles

- **B.o.B feat. Hayley Williams** Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cee-Lo Green** No One's Gonna Love You (Warner Brothers)
- **Jason Derulo** What If (Beluga Heights/Warner Bros)
- **Edei** In My Bed (Alma)
- **Eminem feat. Rihanna** Love The Way You Lie (Interscope)
- **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)
- **Pearl and the Puppets** Make Me Smile (Island)
- **Lauren Pritchard** Painkillers EP (Island)
- **Tinchy Stryder** In My System (4th & Broadway)
- **T.I. feat. Keri Hilson** Got Your Back (Atlantic/Grand Hustle)

Albums

- **Cathal Coughlan and The Grand Necropolitan Quartet** Rancho Tetrahedron (Kitchenware)
- **Jeezy** TM 103 (Mercury)
- **Travie McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **Monarchy** Monarchy (Mercury)
- **PVT** Church With No Magic (Warp)
- **Sky Larkin** Kaleide (Wichita)

August 16

Singles

- **Best Coast** Boyfriend (Wichita)
- **Caribou** Sun (cooperative Music)
- **Chase & Status** Let You Go (Vertigo)
- **The Cheek** Do Nothing (Polydor)
- **Fyfe Dangerfield** Barracades (Geffen)
- **The Drums** Let's Go Surfing (Island/Moshi Moshi)
- **Alice Gold** Orbiter (Polydor)
- **Erik Hassle** EP (Island)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc Nation)
- **Jack Johnson** At Or With Me (Island)
- **Kele** Everything You Ever Wanted (Wichita/Polydor)
- **Klaxons** Echoes (Polydor)
- **Pete Lawrie** All That We Keep (Island)
- **Metric** Eclipse (All Yours) (Atlantic/Summit/Chop Shop)
- **One Night Only** Say You Don't Want It (Vertigo)
- **Grace Potter and the Nocturnals** Paris (Ooh La La) (Island)
- **Rihanna feat. Young Jeezy** Hard (Def Jam)
- **Roll Deep** Green Light (Relentless/Virgin)
- **Stromae** Alors On Danse (Island)
- **Tinashé** Saved (Island)
- **Zarif feat. Mz Bratt** Box Of Secrets (Bright Pink)

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)
- **Grace Potter and the Nocturnals** Grace Potter And The Nocturnals (Island)
- **Punch Brothers** Antifogmatic (Nonesuch)
- **The Qemists** Spirit In The System (Ninja Tune)
- **The Saturdays** Headlines (Fascination/Geffen)
- **Someone Still Loves You Boris Yeltsin** Let It Sway (Polyvinyl)
- **Taking Back Sunday** Love From Orensanz (Warner Brothers)

August 23

Singles

- **Biffy Clyro** God & Satan (14th Floor)
 - **Alexandra Burke** Start Without You (Syco)
 - **Taio Cruz** Dynamite (4th & Broadway)
 - **Devlin** Brainwashed (Island)
 - **Brandon Flowers** Crossfire (Mercury)
 - **Four Year Strong** It Must Really Suck To Be Four Year Strong Right Now (Defacto/Island)
 - **Gabriella Cilmi** Defender/Magic Carpet Ride (Island)
 - **Everything Everything** My Kz, Yr Bf (Geffen)
 - **Fan Death** Veronica's Veil (Mercury)
 - **Sky Ferreira** One (Parlophone)
 - **Goo Goo Dolls** Home (Warner Brothers)
 - **Hurts** Wonderful Life (RCA)
 - **Kano** Upside (Bigger Picture)
 - **The Pretty Reckless** Miss Nothing (Interscope)
 - **Rosanna Waterfall** (Popjustice Hi-Fi)
- “Rosanna has the honour of launching Popjustice's new label, Hi-Fi, and the Swedish singer certainly doesn't let the much-loved pop website down. Much like her compatriot Robyn, Rosanna deals in classy, electronic pop music that is accessible but innovative. Waterfall is a case in point, featuring gigantic, dub-friendly hip-hop drums that explode out the speakers, rousing synths and a brilliant tune that is quite exceptionally Swedish in its Sunday morning gloom. Popjustice modestly

claims the labels specialises in 'above average pop tuneage' – a boast that Waterfall more than fulfils. It also says Rosanna is '3x amazing', which we can pretty much live with.”

www.musicweek.com/reviews

- **Rumer** Slow (Atlantic)
- **Aggro Santos** Saint Or Sinner (Future)
- **Shontelle** Impossible (Island)
- **Stornoway** Watching Birds (4AD)

Albums

- **!!!** Strange Weather, Isn't It? (Warp)
- **Black Label Society** Order Of The Black (Roadrunner)
- **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 (1)
- **Bryan Ferry** Olympia (Virgin)
- **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)
- **T.I.** King Uncaged (Atlantic/Grand Hustle)

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



FRANCESCA RONAI (BEARDED)
Sunbirds: River Run (Smoky Carrot)
Sun-worshipping pop songs never get tiring in the summer and Sunbirds have nailed this one on the head. A new band with a worldly line-up, they've created the perfect mix of feelgood vocals and psychedelic haze that sits neatly on both sides of the Atlantic.



KIERON TYLER (MOJO)
Hjaltalín: Sweet Impressions (self-released)
Hjaltalín's second album Terminal audaciously married Philly soul and Seventies NY disco to a showtune sensibility. Topping the mix are Högni Egilsson's gruff but fitting vocals. The subtle Sweet Impressions will seduce those bored with the Scissor Sisters comeback. Egilsson scats. Strings swirl.



RUSSELL MYRIE (ECHOES)
River Nelson: Beautiful Life (The World Of Dusty Vinyl Records)
Longtime UK favourite Lewis Parker has been living across the water for a few years now. But if that allows him the opportunity to provide us with gems such as A Beautiful Life, the lead single from his full-length collaboration with Brooklyn's River Nelson, it can only be a good thing.



MATTHEW PARKER (TOTAL GUITAR)
The Hundred Days: Miniluv EP (Popantipop)
This kind of catchy guitar pop should have disappeared with the last Kooks album, but there is something uniquely airy and vital about lead track Out Of Nowhere that took me by surprise. They're not reinventing the wheel, but are definitely giving it a wash and service.

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

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)
- **Macy Gray** The Sell Out (Concord/Island)
- **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)
- **Nas & Damian 'Jr Gong' Marley** My Generation (Universal Republic/Island)
- **Scorcher** It's My Time (Polydor)
- **Tinie Tempah** Written In The Stars (Parlophone)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Gold/Island)
- **Usher feat. Pitbull** DJ Got Us Fallin' In Love (LaFace)
- **Kanye West** Power (Def Jam)
- **Yeasayer** Madder Red (Mute)
- **You Me At Six** Stay With Me (Virgin)

Albums

- **Disturbed** Asylum (Reprise)
 - **Everything Everything** Man Alive (Geffen)
 - **Fan Death** Womb Of Dreams (Pharmacy/Mercury)
 - **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
 - **Kano** Method To The Maadness (PIAS)
- This new album follows a wealth of recent Kano collaborations including Gorillaz, Hot Chip, Chase & Status, Wiley and Diplo. Method To The Maadness follows Home Sweet Home, London Town and 140 Grime Street and arrives as Kano secures a new sponsorship deal to be the UK face of Boxfresh clothing. The campaign is led by the single, Upside, and a UK tour will follow its

- release, starting at London's Bush Hall on September 1.
- **Murderdolls** Women And Children Last (Roadrunner)
 - **Papa Roach** Time For Annihilation (Eleven Seven)
 - **Katy Perry** Teenage Dream (Virgin)
 - **The Pretty Reckless** Light Me Up (Interscope)
 - **Philip Selway** Familial (Bella Union)
 - **Zariff** Box Of Secrets (Bright Pink)

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)
- **McFly** Party Girl (Island)
- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **James** Look Away (Mercury)
- **Linkin Park** The Catalyst (Warner Brothers)
- **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 (Times Are Hard) (RCA)

Albums

- **Aggro Santos** Aggro Santos (Mercury)
- **Mark Chadwick** All The Pieces (Stay By)
- **Brandon Flowers** Flamingo (Mercury)
- **Goldhawks** Trick Of Light (Mercury)
- **Hurts** Happiness (RCA)
- **James** The Morning After (Mercury)
- **R Kelly** Epic (live)
- **The Like** Release Me (Downtown/Polydor)
- **N*E*R*D** Nothing (Interscope)
- **Oval O** (Thrill Jockey)
- **Ray Lamontagne and the Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)

- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Roots Manuva** meets Wrongtom Duppy Writer (Big Dada)
- **Stromae** Cheese (Island)

September 13

Singles

- **Big Boi** Follow Us (Def Jam)
- **Crowded House** Either Side Of The World (Mercury)
- **Detroit Social Club** Northern Man (Fiction)
- **Gypsy & The Cat** Jona Vark (RCA)
- **Howls** Hammock (Parlophone)
- **Marit Larsen** If Song Could Get Me You (RCA)
- **Maroon 5** Misery (A&M/Octone)
- **Men** Credit Card Babies (Trouble)
- **Methods Of Mayhem** Time Bomb (Roadrunner)
- **Debi Nova** Drummer Boy (Island)
- **Seal** Secret (Warner Brothers)
- **Skunk Anansie** Wonderlustre (One Little Indian)
- **Tired Pony** Get On The Road (Fiction/Polydor)
- **KT Tunstall** Glamour Puss (Relentless/Virgin)

Albums

- **Rhys Chatham** A Crimson Grail (Nonesuch)
- **Chiddy Bang** Swelly Life (Regal)
- **Phil Collins** Going Back (Atlantic)



- **Crocodiles** Sleep Forever (Fat Possum)
- The follow-up to last year's debut album Summer Of Hate, Sleep Forever has been

preceded by the title track single. Produced by Simian Mobile Disco mainman James Ford (Arctic Monkeys, Klaxons and Florence + The Machine), the album was recorded at the Joshua Tree in early 2010. The band take Sleep Forever on the road this autumn, where they will play UK dates starting in Nottingham.

- **Taio Cruz** The Rokstarr Collection (4th & Broadway)
 - **Lesley Garrett** You'll Never Walk Alone (Spectrum)
 - **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
 - **Gidon Kremer** De Profundis (Warner)
 - **Les Savy Fav** Root For Ruin (Wichita)
 - **Linkin Park** A Thousand Suns (Warner Brothers)
 - **Pixie Lott** Turn It Up (Louder) (Mercury)
 - **Of Montreal** False Priest (Polyvinyl)
 - **Oriant** Believe Me (Polydor)
 - **Pacific!** Narcissus (Vulture)
 - **Robert Plant** Band Of Joy (Decca)
 - **The Script** Science & Faith (RCA)
- Irish trio The Script gave media an advance preview of their forthcoming second album with a string of listening sessions at RAK Studios this month and are currently at radio with lead single For The First Time (Times Are Hard), released on September 5. Last week saw the announcement of tour dates which take in the HMV Hammersmith Apollo in London, The O2 Academy in Leeds and Liverpool University among others. The band's debut album has now sold 1.8m copies worldwide.
- **Tinashé** Saved (Island)

September 20 & beyond

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound) (27/9)
 - **The Bees** Every Step's A Yes (Fiction)
- album, November 1bc Fiction Records is looking to give their latest signings the kind of career uplift it provided Elbow and Snow Patrol in recent years. It has been three years since the band's last album, the critically lauded Octopus. Fiction will kick off the album campaign with the introductory single Silver Line, which is available to download from NME.com and the band's official website.

- **Chief** Modern Rituals (Corminc) (20/9)
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Fcylor) (20/9)
- **Fenech-Soler** Fenech-Soler (B Unique) (27/9)



- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch) (27/9)
 - **Jennifer Hudson** 1bc (RCA) (27/9)
 - **The Hundred In The Hands** The Hundred In The Hands (Warp) (20/9)
 - **Les Savy Fav** Root To Ruin (Wichita)
- Ahead of the release of the album these Rhode Island natives will play a one-off show at London's Cargo on September 10. The band have built a small but dedicated global fanbase since forming in 1996, and hit a new commercial peak with 2007's Let's Stay Friends Root To Ruin looks set to keep that upward trend in motion.
- **Maroon 5** Hands All Over (A&M/Octone) (20/9)
 - **Tiffany Page** Walk Away Slow (Mercury) (20/9)
 - **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)
 - **Seal** Seal IV: Commitment (Warner Brothers) (20/9)
 - **Skepta** Doin' It Again (3 Beat/AATWEEK) (4/10)
 - **Tinie Tempah** The Disc-Overy (Parlophone) (4/10)
 - **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin) (11/10)

SINGLE OF THE WEEK

Diana Vickers The Boy Who Murdered Love (RCA)

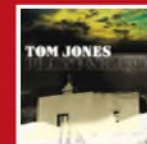
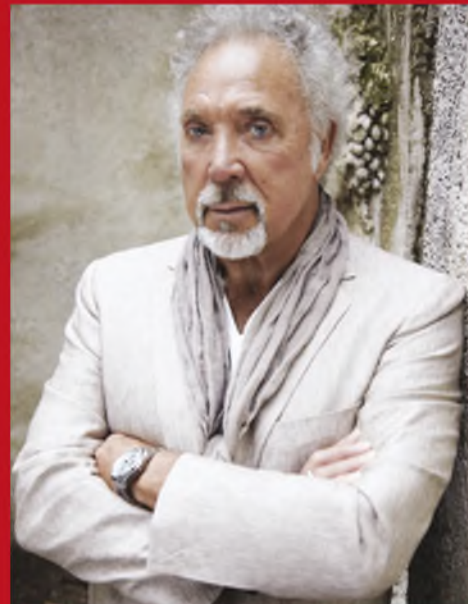


Vickers' follow-up to her number one debut Once sees the sultry singer attempting to

recreate its success with an upbeat, fresh-faced view of heartache. Co-written with Chris Braide, the track is a perfectly crafted piece of pop, with Vickers a perfect fit for the back-to-basics disco beat. Brimming with bubbly teen angst, the single turns its back on the now-formulaic raunchy urban beats which have dominated the charts of late and instead offers clever lyrics and the standout line "You're a Midas in reverse." Whilst the song itself may not be groundbreaking, it shows Vickers taking a sophisticated and mature approach to pop which in itself is refreshing to hear.

ALBUM OF THE WEEK

Tom Jones Praise & Blame (Island)



Touted as Jones's "Johnny Cash album", Praise & Blame is a powerful journey through American gospel, traditional and country songs. It is an immaculately compiled release and, despite Jones's advancing years (he is now 70) his voice is as deep and resonant as ever, from the soulful and moving Did Trouble Me to his gut-wrenching version of John Lee Hooker's Burning Hell, where he spits and growls the words with the venom and energy of a man half his age. Produced by Ethan Johns and with solid backing from BJ Cole, Booker T Jones and Chris Holland, the record sees Jones returning to his roots and delivering a raw, emotional performance – one which is far more "real" than those of his Seventies' heyday.

Key releases

Arcade Fire pick up heat at retail



APPEARING IN THE TOP 20 pre-release popularity charts of Amazon, HMV and Play for the fifth straight week, Canadian rockers Arcade Fire's third album *The Suburbs* is now the hottest upcoming title. The album moves 2-1 at Amazon, 5-2 at Play and holds at two at HMV. It is kept off the top of the latter chart by Robert Plant, whose *Band Of Joy* holds sway for the fourth straight

week, and at Play by Iron Maiden's *The Final Frontier*, which rebounds 2-1 to start a second stint at the summit.

Sir Cliff Richard turns 70 in October and will mark his birthday with a tour and a new album, *Bold As Brass*. Featuring the veteran's take on jazz and swing standards such as *Night & Day*, *Let's Fall In Love*, *I've Got You Under My Skin* and

Just Want To Make Love To You, the album is already generating much pre-release interest, climbing 9-4 at Amazon, holding at 13 at HMV and debuting at 15 on Play.

Robbie Williams' return to *Take That* has given a spike to existing albums by both acts, and also has a visible effect on the pre-release charts. While the *Take That* project has no name or release

date, the album has gone live on the HMV website and debuts at number three. Meanwhile, Williams' upcoming *Greatest Hits* set climbs 4-3 at Amazon, 9-5 at HMV and 8-3 at Play.

Finally, Lady Gaga's *Alejandro* may have slipped out of the Top 10 best-sellers list but it remains the most popular track overall at Last.fm.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Title	Label	Total	Change
1	DEMI LOVATO			2103	1496
2	EMINEM			1745	183
3	LADY GAGA			1657	130
4	SOULJA BOY TELL 'EM			1477	-395
5	JUSTIN BIEBER			1471	-174
6	DRAKE			900	104
7	TOKIO HOTEL			863	476
8	JASMINE V			803	-65
9	MIRANDA COSGROVE			791	-319
10	SUSAN BOYLE			752	568
11	GREYSON CHANCE			701	-31
12	KE\$HA			528	-377
13	TREY SONGZ			464	-42
14	ASHLEY TISDALE			426	401
15	MICHAEL JACKSON			414	-85
16	LUDACRIS			334	-93
17	KATY PERRY			311	-5
18	GREEN DAY			307	-68
19	YOUR FAVORITE ENEMIES			300	-4
20	MUSE			292	56

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	IRON MAIDEN	<i>The Final Frontier</i>	EMI
2	ARCADE FIRE	<i>The Suburbs</i>	Sonovox
3	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
4	STONE SOUR	<i>Audio Secrecy</i>	Roadrunner
5	KERRY ELLIS	<i>Anthems</i>	Decca
6	MANIC STREET PREACHERS	<i>Postcards... (Columbia)</i>	
7	DISTURBED	<i>Asylum</i>	Reprise
8	JOE MCELDERY	<i>Joe McElderry</i>	Syco
9	BLACK LABEL SOCIETY	<i>Order Of...</i>	Roadrunner
10	BRANDON FLOWERS	<i>Flamingo</i>	Mercury
11	MURDERDOLLS	<i>Women And...</i>	Roadrunner
12	BUCKCHERRY	<i>All Night Long</i>	Eleven Seven
13	KATY PERRY	<i>Teenage Dream</i>	Virgin
14	TAKE THAT		Polydor
15	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
16	MARK CHADWICK	<i>All The Pieces</i>	Stay By
17	EELS	<i>Tomorrow Morning</i>	E-Works/Coop
18	PHIL COLLINS	<i>Going Back</i>	Atlantic
19	LINKIN PARK	<i>A Thousand Suns</i>	Warner Brothers
20	TINIE TEMPAH	<i>The Disc-Overy</i>	Parlophone

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	ARCADE FIRE	<i>The Suburbs</i>	Mercury
2	IRON MAIDEN	<i>The Final Frontier</i>	EMI
3	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
4	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
5	SUSAN BOYLE	<i>The Gift</i>	Syco
6	EELS	<i>Tomorrow Morning</i>	E-Works/Coop
7	RICHARD THOMPSON	<i>Dream Attic</i>	Proper
8	BEE GEES	<i>Mythology</i>	Rhino
9	HURTS	<i>Happiness</i>	RCA
10	SIA	<i>We Are Born</i>	Monkey Puzzle/RCA
11	ROBERT PLANT	<i>Band Of Joy</i>	Decca
12	KERRY ELLIS	<i>Anthems</i>	Decca
13	BRANDON FLOWERS	<i>Flamingo</i>	Mercury
14	MANIC STREET PREACHERS	<i>Postcards...</i>	Columbia
15	PAUL HEATON	<i>Acid Country</i>	Proper
16	PHIL COLLINS	<i>Going Back</i>	Atlantic
17	KATY PERRY	<i>Teenage Dream</i>	Virgin
18	BUCKCHERRY	<i>All Night Long</i>	Eleven Seven
19	PATRIZIO BUANNE	<i>The Very Best Of</i>	UMTV
20	BLIND GUARDIAN	<i>At The Edge...</i>	Spinefarm

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	ROBERT PLANT	<i>Band Of Joy</i>	Decca
2	ARCADE FIRE	<i>The Suburbs</i>	Mercury
3	TAKE THAT		Polydor
4	IRON MAIDEN	<i>The Final Frontier</i>	EMI
5	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
6	IMELDA MAY	<i>Mayhem</i>	Decca
7	TINIE TEMPAH	<i>The Disc-Overy</i>	Parlophone
8	KATY PERRY	<i>Teenage Dream</i>	Virgin
9	JLS		Epic
10	THE SATURDAYS	<i>Headlines</i>	fascination/Geffen
11	BRANDON FLOWERS	<i>Flamingo</i>	Mercury
12	SIA	<i>We Are Born</i>	Monkey Puzzle/RCA
13	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
14	EELS	<i>Tomorrow Morning</i>	E-Works/Coop
15	KLAXONS	<i>Surfing The Void</i>	Polydor
16	BAND OF SKULLS	<i>Baby Darling...</i>	You Are Here
17	STONE SOUR	<i>Audio Secrecy</i>	Roadrunner
18	DAVID BOWIE	<i>Station To Station</i>	EMI
19	HURTS	<i>Happiness</i>	RCA
20	MANIC STREET PREACHERS	<i>Postcards...</i>	Columbia

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Alejandro</i>	Interscope
2	LADY GAGA	<i>Bad Romance</i>	Interscope
3	MUMFORD & SONS	<i>The Cave</i>	Island
4	ELLIE GOULDING	<i>Starry Eyed</i>	Polydor
5	MUMFORD & SONS	<i>little lion man</i>	Island
6	TINIE TEMPAH	<i>Pass Out</i>	Parlophone
7	KE\$HA	<i>Tik Tok</i>	RCA
8	LADY GAGA	<i>Poker Face</i>	Interscope
9	TEMPER TRAP	<i>Sweet Disposition</i>	infectious
10	THE XX	<i>Crystalised</i>	Young Turks
11	IYAZ	<i>Replay</i>	Beluga Heights/Warner Bros
12	BOMBAY BICYCLE CLUB	<i>Dust On...</i>	Island
13	THE XX	<i>Islands</i>	Young Turks
14	KE\$HA	<i>Your Love Is My Drug</i>	RCA
15	CHERYL COLE	<i>Fight For This Love</i>	fascination
16	JASON DERULO	<i>Whatcha Say</i>	Beluga Heights
17	LADY GAGA	<i>Paparazzi</i>	Interscope
18	JASON DERULO	<i>In My Head</i>	Beluga Heights
19	KYLIE MINOGUE	<i>All The Lovers</i>	Parlophone
20	EMINEM	<i>Not Afraid</i>	Interscope

last.fm

CATALOGUE REVIEWS

THE LEVELLERS

A Weapon Called The Word (On The Fiddle OTFCD 008X)



One of the most successful acts to fuse folk and rock

music are The Levellers, who have racked up six gold albums in a lengthy and ongoing career. Reissued through the band's own On The Fiddle label, this 1990 debut is one of The Levellers' best, with sales in excess of 100,000 to date. Bristling with tough, uncompromising songs that typified the Brighton band's early period, *A Weapon Called The Word* has been remastered and now includes four previously unreleased tracks from a Radio 1 session for Mark Goodier and a bonus DVD featuring 1991 tour footage. To complete a worthy package, the discs are housed in a deluxe digipak, with a newly compiled 28-page booklet.

JACKSON 5

Live At The Forum (Hip-0 Select/Motown 2740760)



Released for the first time as a double CD set, The Jackson 5's

1970 and 1972 performances at the Los Angeles Forum are stunning testaments to their precocious talents. Naturally, it is a young, carefree and confident Michael who steals the 1970 show. Completely at ease, he displays a vocal ability and maturity well beyond his 11 years. He is ably supported by his brothers, who provide tight instrumental support and fine vocal skills on a superb set that includes their hits *I Want You Back* and *ABC* plus covers including Traffic's *Feeling Alright* and Stevie Wonder's *I Don't Know Why I Love You*. Their skills are slicker still on the 1972 set, which was recorded three days before Michael's 14th birthday, and provides ample

opportunity for solo slots from his siblings – though once again, it's Michael who takes centre stage.

ROCCO

Run From The Wildfire (Angel Air SIPCD 337)



Rocco were a slightly dodgy-looking London-based prog rock band who were signed briefly to Deram – home then of all the coolest bands – but left before the label put out an album. Almost 40 years on, their Seventies recordings are finally available via this Angel Air release. On the evidence here, it's surprising that, despite great popularity on the live circuit, they never made it. Their songs are actually less indulgent and more melodic than many of their prog contemporaries, though at 10m 14s *The Living Rock* is pretty bloated, while *Space Tone* is way out there,

being nothing more than 23 seconds of low-level ambient tone.

VIVIAN STANSHALL

Men Opening Umbrellas Ahead! (Harkit HRKCD 8336)



Originally released through Warner Brothers in 1974, four years after the break-up of The Bonzo Dog Doo Dah Band, Vivian Stanshall's first solo excursion resulted in a complex and frankly strange album. Appearing on CD for the first time here, it is at turns surreal, amusing, disturbing, eclectic and disjointed. Musically, it's a diverse collection, with English music hall-style tracks rubbing shoulders with African and reggae influences, and the likes of Steve Winwood, Doris Troy and Madeleine Bell ably assisting Stanshall's chaotic but engaging vision.

Alan Jones

CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	2	PAOLO NUTINI	<i>These Streets</i> / Atlantic (CIN)
2	1	MUSE	<i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
3	3	SCOUTING FOR GIRLS	<i>Scouting For Girls</i> / Epic (ARV)
4	4	MICHAEL BUBLE	<i>Call Me Irresponsible</i> / 143/Reprise (CIN)
5	6	MUSE	<i>Absolution</i> / Taste Media/Atlantic (CIN)
6	5	AMY MACDONALD	<i>This Is The Life</i> / Vertigo (ARV)
7	10	VAMPIRE WEEKEND	<i>Vampire Weekend</i> / XL (PIAS)
8	8	AC/DC	<i>Highway To Hell</i> / Epic (ARV)
9	13	PARAMORE	<i>Riot</i> / Fueled By Ramen (CIN)
10	11	MICHAEL BUBLE	<i>It's Time</i> / 143/Reprise (CIN)
11	7	ELBOW	<i>The Seldom Seen Kid</i> / Fiction (ARV)
12	9	KATY PERRY	<i>One Of The Boys</i> / Virgin (E)
13	15	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
14	RE	EMINEM	<i>The Marshall Mathers LP</i> / Interscope (ARV)
15	17	METALLICA	<i>Metallica</i> / Vertigo (ARV)
16	14	GORILLAZ	<i>Demon Days</i> / Parlophone (E)
17	12	MUSE	<i>Origin Of Symmetry</i> / Taste Media/Atlantic (CIN)
18	19	PLAN B	<i>Who Needs Actions When You Got Words</i> / 679/Atlantic (CIN)
19	NEW	RODRIGO Y GABRIELA	<i>Rodrigo Y Gabriela</i> / Ruby Works (PIAS)
20	16	KINGS OF LEON	<i>Because Of The Times</i> / Hand Me Down (ARV)

Official Charts Company 2010

Charts clubs

Dog days for Digital duo as Firing Line shoots to top

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	12	2	DIGITAL DOG	Firing Line / 3 Beat Blue
2	8	3	CHERI MOON FEAT. JD ROX	One More Crazy Summer / Neverdie
3	34	3	ALEX GAUDINO	I'm In Love / Data
4	1	7	SWEDISH HOUSE MAFIA	One / Virgin
5	7	4	STROMAE	Alors On Danse / Island
6	2	4	PLAN B	Prayin' / 679/Atlantic
7	13	3	VICTORIA AITKEN	Sunshine / white label
8	17	3	BLIJENKRAFT	Fresh Times / Galvanised
9	18	3	MONARCHY	Love Get Out Of My Way / Mercury
10	16	3	DANSETTE JUNIOR	Paranoid / Columbia
11	Re	4	PAUL OAKENFOLD	Unreleased & Bootleg Mixes EP / Perfecto
12	21	2	LEXVAZ	Glider EP: The Wheel/Glider / White Label
13	22	3	THE WANTED	All Time Low / Geffen
14	24	2	KATIE MELUA	A Happy Place / Diamatic
15	4	4	MARINA AND THE DIAMONDS	Oh No! / 679/Atlantic
16	6	4	VALERIYA	All That I Want / Nox Music Russia
17	25	3	DON FARDON	I'm Alive / Nip n' Tuck
18	14	7	YOLANDA BE COOL & DCUP	We No Speak Americano / Sweat It Out/AATW
19	29	3	GINGER WOZ RED & SASHA SOLETTE	Special One / Loony
20	5	5	FAITHLESS	Tweak Your Nipple / Nate's Tunes
21	3	6	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P / loaded
22	NEW		ANALAGUE PEOPLE IN A DIGITAL WORLD & X-PRESS 2	Playmates... / Hysterical
23	9	8	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW
24	NEW		ANOUSKA	Bad Girls / white label
25	28	2	WTF?! & DEAD PREZ	It's Bigger Than Hip-Hop UK / Breakbeat Kaos
26	NEW		FLICKMAN	The Sound Of Bamboo / Molto
27	NEW		T-COY	Carino / Deconstruction
28	NEW		MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang / Columbia
29	19	7	STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You / 3 Beat Blue
30	30	5	SHARAM JAY FEAT. ANDREAS HOGBY	Hearts Of Stone / King Kong
31	NEW		CHASE & STATUS	Let You Go / Vertigo
32	23	7	DJ FRESH	Gold Dust / Data/Mo5
33	NEW		AGGRO SANTOS	Saint Or Sinner / Future
34	NEW		PARTY DARK	Let's Go / Champion
35	NEW		KARIN NAGI	History 2010 / lovrush Digital
36	15	5	FREQUENT PEOPLE	Superhero / House Trained/Joint Effort
37	38	8	D GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You / Positiva/Virgin
38	NEW		PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
39	31	3	KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin
40	26	6	GLOBAL DEESY FEAT. IDA CORR	My Friend / Superstar



DIGITAL DOG SURGE to the top of the Upfront chart this week with their trance/electro house anthem Firing Line, where it leads Cheri Moon's One More Crazy Summer by a bite-sized 0.57%.

Also trading as Elek-Tro Junkies and Jack Rokka, Digital Dog are busy London DJs/producers/mixers Steve Cornish and Nick Mace. They contributed mixes to no fewer than 25 songs to make the Top 100 Upfront club chart throughout 2009 and have been represented on the chart in all but two weeks so far this year. In addition to Firing Line, they also have mixes of Edward Maya's Stereo Love and Scissor Sisters' Fire With Fire on this week's chart.

With Girls Aloud currently out of circulation, their Fascination

labelmates The Saturdays are arguably the number one girl group of the moment. They chalk up their third number one on the Commercial Pop chart this week with Missing You. The track is the first to be taken from their upcoming mini-album Headlines and follows their previous Commercial Pop chart-toppers Up and Work. They also reached number two with Ego, If This Is Love and Issues, and number three with Just Can't Get Enough.

Runners-up to The Saturdays on the Commercial Pop chart, Just Be Good To Green by Professor Green feat. Lily Allen jumps 3-1 on the Urban club chart, deposing Nathan's Caught Me Slippin'.

Alan Jones



Green shoots: Just Be Good To Green tops the Urban chart



Ready for the weekend: The Saturdays are Commercial Pop's victors

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	13	2	THE SATURDAYS	Missing You / Fascination/Geffen
2	4	4	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
3	15	2	CHERI MOON FEAT. JD ROX	One More Crazy Summer / Neverdie
4	11	3	IASGO	Lost / New State
5	18	2	ALEXANDRA BURKE	Start Without You / Syco
6	10	3	THE HOOSIERS	Choices / RCA124-7
7	17	6	SHENA	Look Don't Touch / No Prisoners
8	1	4	SWEDISH HOUSE MAFIA	One / Virgin
9	NEW		DIGITAL DOG	Firing Line / 3 Beat Blue
10	30	2	TINCHY STRYDER	In My System / 4th & Broadway
11	14	3	DJ FRESH	Gold Dust / Data/Mo5
12	12	4	VANESSA AMOROSI	This Is Who I Am / Island
13	25	2	DIANA VICKERS	The Boy Who Murdered Love / RCA
14	NEW		ROLL DEEP	Green Light / Relentless/Virgin
15	NEW		DANSETTE JUNIOR	Paranoid / Columbia
16	9	6	YOLANDA BE COOL & DCUP	We No Speak Americano / Sweat It Out/AATW
17	26	2	NICOLA STEVENS	So Damn Hard / Galaxy
18	4	4	KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin
19	NEW		BEYONCE	Why Don't You Love Me? / Columbia
20	2	5	DARUSO	Since You Been Gone / 3 Beat
21	NEW		ALEX GAUDINO	I'M In Love / Data
22	NEW		THE WANTED	All Time Low / Geffen
23	29	2	BEBE VOX	She Got It Bad / Motivation Oceanfall
24	NEW		EZCADAPE	When The Beat Drops / Transmission
25	NEW		SAME DIFFERENCE	Shine On Forever (Photo Frame) / Poplife
26	23	9	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
27	NEW		DIAGRAM OF THE HEART	Dead Famous / Deconstruction
28	NEW		AGGRO SANTOS	Saint Or Sinner / Future
29	3	4	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW
30	RE	4	MAD 4 MUSIC	Don't Speak / Down 2

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	2	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
2	1	22	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vibes Corner
3	2	12	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
4	22	1	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Ent/Atlantic/Greend Hustle
5	7	3	TINCHY STRYDER	In My System / 4th & Broadway
6	5	8	CIARA FEAT. LUDACRIS	Ride / Lefcee
7	10	3	ROLL DEEP	Green Light / Relentless/Virgin
8	12	2	PREEYA FEAT. MUMZY STRANGER	Shimmy / Mercury
9	4	16	JASON DERULO	Ridin' Solo / Beluga Heights/Warner Eros
10	20	2	BEYONCE	Why Don't You Love Me? / Columbia
11	6	9	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie / RCA
12	9	6	JLS	The Club Is Alive / Epic
13	18	5	T.I FEAT. KERI HILSON	Got Your Back / Atlantic/Greend Hustle
14	19	2	SILVER FEAT. KARDINAL OFFISHALL	Come True / Gio
15	8	20	USHER FEAT. WILL.I.AM	OMG / Lefcee
16	11	7	JAMIE FOX FEAT. JUSTIN TIMBERLAKE & T.I	Winner / J
17	16	8	SKEPTA	Rescue Me / 3 Beat/AATWEEK
18	23	6	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island
19	14	5	KARDINAL OFFISHALL FEAT. AKON	Body Bounce / Kon Live/Geffen
20	NEW		USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / Lefcee
21	15	9	MCCLEAN	Finally In Love / Asylum/Atlantic
22	17	11	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy / Future
23	NEW		NE-YO	Beautiful Monster / Cef Jam
24	13	13	DIZZEE RASCAL	Dirtee Disco / Dirtee Stank
25	28	2	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL	Deuces / Live
26	24	7	WILEY FEAT. J2K & JODIE CONNORS	Electric Boogaloo (Find A Way) / Beck Yerd
27	NEW		FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic
28	26	2	SHYSTIE FEAT. KRIS BAYA	Champion / Prolific
29	29	2	KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin
30	21	10	USHER FEAT. NICKI MINAJ	Lil Freak / Lefcee

Cool Cuts Top 20

Pos	ARTIST	Title
1	CHASE & STATUS	Let You Go
2	RIVA STARR FEAT. NOZE	I Was Drunk
3	GINA STAR	I Want It Now
4	PENDULUM	Witchcraft
5	AFROJACK FEAT. EVA SIMONS	Take Over Control
6	DUCK SAUCE	Barbara Streisand
7	THE COUNT & SINDEN FEAT. MYSTERY JETS	After Dark
8	AXWELL FEAT. ERROL REID	Nothing But Love
9	PARTY DARK	Let's Go
10	OAKENFOLD FEAT. MATT GOSS	Firefly
11	FREESTYLERS FEAT. BELLE HUMBLE	Cracks
12	JASON PHATS/THE DUKE	Purple Piano
13	FUNKANOMICS	We Came To Rock EP
14	DJ RAP	I'm Ready
15	BRYAN FERRY	You Can Dance
16	FUNKAGENDA & DAVE SEAMAN	The Night Ming
17	RICHARD MURRAY & DODGE	Gypsy 2010
18	MR OIZO & GASPARD AUGÉ	Rubber
19	BURN THE NEGATIVE	Smash and Grab
20	FIRST LIFE	Love Bomb 2010



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

Charts analysis

Analysis Alan Jones



Eminem heads urban takeover

THE TOP TWO ALBUMS are by rappers for only the second time this week, while the singles title passes to a song performed almost entirely in a foreign language for only the seventh time in chart history. More predictably, *Now That's What I Call Music!* 76 debuts atop the compilation chart.

The number one artist album, for the fourth time in five weeks, is **Eminem's** latest, *Recovery*. The album sold a further 41,593 copies last week, lifting its 34-day tally to 351,028, enough for it to rank ninth in the year-to-date chart. We suggested last week that Eminem had spent 15 weeks at the top of the album chart in the 21st Century, a total inferior only to Robbie Williams (23 weeks) and Dido (17). In fact, with *The Marshall Mathers LP*, *Encore* and *Relapse* all spending two weeks at number one, *The Eminem Show* and *Curtain Call – The Hits* reigning for five weeks each and *Recovery's* current run, Eminem has spent 20 weeks at number one, and that total rises to 21 if we also include the week that his group D12 spent at the summit with their 2004 album *D12 World*.

Kylie Minogue's *Aphrodite* and Eliza Doolittle's self-titled debut occupied second and third places last week, and now fall two notches each on sales of 21,504 and 21,231 respectively, pushed down by **Professor Green**, whose introductory album, *Alive Till I'm Dead*, debuts at number two (27,409 sales), and the 4-3 rise of **Plan B's** *The Defamation Of Strickland Banks* (23,811 sales). With Eminem at one and Green at two, hip hop scores its second double – the only previous occasion in chart history when rap albums were at one and two was in week ending September 22, 2007, when Kanye West was number one with *Graduation* and 50 Cent was second with *Curtis*. Plan B's R&B/hip-hop hybrid makes it an all-urban top three.

While Mumford & Sons' *Sigh No More* subsides 6-7 (14,865 sales) it is joined in the Top 20 by fellow folk/rock crossover act **Seth Lakeman**, whose *Hearts & Minds* debuts at number 17 (7,992 sales). It is Lakeman's second Top 20 album, following *Poor Man's Heaven*, which debuted at number eight on sales of 12,522 in 2008.

Sales statistics

Last week	Singles	Artist albums
Sales	2,726,637	1,441,240
prev week	2,818,794	1,496,631
% change	-3.3%	-3.7%

Last week	Compilations	Total albums
Sales	585,957	2,027,197
prev week	392,997	1,889,628
% change	+49.1%	+7.3%

Year to date	Singles	Artist albums
Sales	80,624,956	44,775,215
vs prev year	75,409,688	45,767,647
% change	+6.9%	-2.2%

Year to date	Compilations	Total albums
Sales	10,433,056	55,208,271
vs prev year	11,849,667	57,617,314
% change	-11.9%	-4.2%

Compiled from sales data by Music Week

Into the album chart for the first time in the 21st Century, **Earth, Wind & Fire** debut at number nine (11,361 sales) with their new Greatest Hits compilation. It is their 11th chart album since their 1978 debut and their highest-charting album since *The Collection* reached number five in 1986.

Thanks to Professor Green (Virgin) Kylie Minogue and Eliza Doolittle (both Parlophone), EMI has three albums in the top five, equalling its 21st century best. It has achieved the feat on eight previous occasions since 2000, most recently last September, courtesy of Jamie T, David Guetta and The Beatles.

3OH!3 only reached number 77 with their last album *Want* but its follow-up *Streets Of Gold* debuts at number 19 (7,545 sales), following the band's success with *Don't Trust Me*, Katy Perry collaboration *Starstruck* (which has sold 525,408 copies), and current single *My First Kiss* (feat. Ke\$ha), all of which are included.

Sheryl Crow's first four studio albums reached the Top 10 but subsequent sets *Wildflower* (2005) and *Detours* (2008) peaked at 20 and 25 respectively. Her latest, 100 Miles From Memphis continues the downward spiral, debuting at number 34 (5,162 sales). Her erstwhile A&M labelmate **Sting** racked up seven straight Top 10 solo albums but has been the architect of his chart downfall, recording his more marginal baroque album of John Dowling covers *Songs From The Labyrinth* and the seasonal set *If On A Winter's Night*, with peak placings of 25 and 15 resulting. His third straight irregular album, *Symphonicities*, sees him putting a classical spin on his solo and The Police material and debuts at number 30 (5,762 sales).

The 19th Barclaycard Mercury Prize nominees were announced last Tuesday, and most receive useful spikes in sales, with hot favourites

ARTIST ALBUMS



- Universal 34.7%
- EMI 23.0%
- Sony 19.4%
- Warner 17.9%
- Others 5.0%

SINGLES



- Universal 36.3%
- EMI 22.3%
- Sony 18.9%
- Warner 17.8%
- Others 4.7%

The **xx's** self-titled debut charging 44-16 – with sales up 101% week-on-week to 7,661 – to exceed both the number 36 position in which it debuted 44 weeks ago and its previous peak of number 31, as achieved 14 weeks ago. The album has thus far sold 133,729 copies.

Another album to enjoy a belated chart peak is **30 Seconds From Mars' This Is War**, which debuted and peaked at number 31 last December but has leapt 114-48-27 in the last fortnight, with the band – fronted by actor Jared Leto – in the UK for festival dates and TV appearances. It has sold 123,516

copies since release, 6,415 of them last week

Now That's What I Call Music! 75 has sold fewer than 600,000 copies to date, less than any of its 11 immediate predecessors – and follow-up *Now!* 76 is off to a slower start. Including 10 number one hits among its 46 tracks, it achieved first-week sales of 249,195 last week – 1.54% below *Now!* 75's week-one tally of 253,081 and 9.27% down on its 2009 equivalent *Now!* 73's first-week tally of 274,661.

Overall album sales last week improved 7.3% to 2,027,197 – 0.46% above same-week 2009 sales of 2,017,820.

After climbing 5-2 last week, Australian act **Yolanda Be Cool Vs D Cup's** debut single *We No Speak Americano* surges to the summit on sales of 89,107 copies. The track, which has already been number one in Denmark, The Netherlands, Sweden and Flanders, samples the late Renato Carosone's 1956 recording *Tu Vuò Fà L'Americano* and is sung predominantly in Italian. Of 1,135 previous UK number ones since the chart's 1952 inception, the only other number ones sung wholly or predominantly in a foreign tongue are: *Oh Mein Papa* by Eddie Calvert (1954, German), *Je T'Aime...Moi Non Plus* by Jane Birkin & Serge Gainsbourg (1967, French), *Rock Me Amadeus* by Falco (1986, mostly German), *La Bamba* by Los Lobos (1987, Spanish), *Sadness Part 1* by Enigma (1991, Latin/French) and *The Ketchup Song (Asereje)* by Las Ketchup (2002, Spanish).

The week's highest debut is **DJ Got Us Falling In Love** (number 20, 14,484 sales) by Usher feat. Pitbull.

In pursuit of his fourth top three hit in less than a year, **Jason DeRulo's** *What If* climbs 40-19 (14,847 sales). **Diana Vickers** also makes a big move, with *The Boy Who Murdered Love* – follow-up to her chart-topping debut *Once* – jumping 57-36 (5,289 sales).

Singles sales are down 3.3% week-on-week at 2,726,637 – 8.75% above same week 2009 sales of 2,507,294.

Alan Jones

International charts coverage Alan Jones

MIA's global fans discover the world of /\ \ Y /\

WITH SECOND SINGLE *Love The Way You Lie* (feat. Rihanna) proving a major hit around the world, Eminem's *Recovery* continues to dominate the world salescape. Even in Europe, where it trailed Kylie Minogue's *Aphrodite* last week, it elbows its way back to the top.

Aphrodite registers some precipitous falls, both in Europe and elsewhere, falling 5-7 in The Czech Republic, 3-8 in Germany, 5-8 in

Ireland, 3-9 in Austria, 2-11 in Spain, 3-15 in France, 4-19 in The Netherlands, 11-29 in New Zealand, 22-30 in Finland, 18-31 in Hungary, 8-45 in Canada, and 19-89 in The US. The album also remains at number two in Australia and Switzerland, climbs 11-3 in Wallonia and 6-4 in Flanders, and debuts at six in Poland, nine in Italy and Sweden and 21 in Denmark.

M.I.A. and Sting could barely be

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EMINEM <i>Recovery</i>	£8.93	£8.99	£8.95	£8.93
2 PROFESSOR GREEN <i>Alive Till I'm Dead</i>	£7.93	£7.99	£11.49	£7.95
3 PLAN B <i>The Defamation...</i>	£5.99	£8.99	£8.49	£7.00
4 KYLIE MINOGUE <i>Aphrodite</i>	£8.95	£8.99	£8.95	£8.95
5 ELIZA DOOLITTLE <i>Eliza Doolittle</i>	£7.93	£8.99	£7.99	£7.93

Charts sales

Key
■ Highest new entry ■ Highest climber

© Official Charts Company 2010

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Kickstarts / Data/Mos (ARV)
2	NEW	BASSHUNTER Saturday / Dance Nation (ARV)
3	2	MIA XXXO / XL (PIAS)
4	5	DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS)
5	3	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
6	NEW	JEDWARD All The Small Things / Absolute (AMD/ARV)
7	NEW	ASH Summer Snow / Atomic Heart (ADA/CIN)
8	15	THE XX Islands / Young Turks (PIAS)
9	6	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
10	3	ALL TIME LOW Weightless / Hopeless (ADA/CIN)
11	12	RADICAL FACE Welcome Home Son / Morr Musik (SHIKIRO)
12	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
13	4	KATIE PRICE Free To Love Again / MRP (ESS)
14	11	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
15	RE	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
16	9	MIA Paper Planes / XL (PIAS)
17	RE	DENNIS FERRER Hey Hey / Defected (ADA/CIN)
18	10	EXAMPLE Watch The Sun Come Up / Data/Mos (ARV)
19	16	GYPTIAN Hold You / Greensleeves (ADA/CIN)
20	13	DELERIUM FEAT. SARAH MCLACHLAN Silence / Netwerk (FROP)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (E)
2	1	VARIOUS Anthems R&B / Mos/UMTV (ARV)
3	4	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
4	3	VARIOUS Epic / EMI TV/Sony Music (ARV)
5	5	VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino (CIN)
6	2	VARIOUS Clubland 17 / AATV (ARV)
7	6	VARIOUS Essential R&B - Summer 2010 / Rhino/Sony (ARV)
8	7	VARIOUS Club Anthems 2010 / EMI (E)
9	3	VARIOUS Ultimate Pop Jr / UMTV (ARV)
10	3	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
11	10	OST The Twilight Saga - Eclipse / Atlantic (CIN)
12	12	VARIOUS R&B Clubland / AATV/Sony/UMTV (ARV)
13	11	VARIOUS Dreamboats And Petticoats - Summer / EMI TV/UMTV (ARV)
14	NEW	VARIOUS It's Like That / Universal TV (ARV)
15	15	VARIOUS The Old Grey Whistle Test / Rhino (CIN)
16	13	VARIOUS Disney Channel - Summer Rocks / Walt Disney (E)
17	14	VARIOUS Chilled Acoustic / EMI TV/Mos (E)
18	16	VARIOUS Dance Party 2010 / Sony Music/UMTV (ARV)
19	NEW	VARIOUS Above & Beyond - Anjunabeats - Vol 8 / Anjunabeats (AM)
20	17	VARIOUS Wondrous Stories / EMI TV/UMTV (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	6	THE XX XX / Young Turks (PIAS)
2	1	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
3	5	VAMPIRE WEEKEND Contra / XL (PIAS)
4	6	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
5	2	MIA M A Y A / XL (PIAS)
6	8	FAITHLESS The Dance / Nate's Tunes (NATE'S TUNES)
7	9	KATIE MELLIA The House / Dramatico (ADA/CIN)
8	NEW	PROPAGANDA A Secret Wish - 25th Anniversary Deluxe / Salvio/Union Square (PH)
9	10	THE TEMPER TRAP Conditions / Infectious (PIAS)
10	13	THE NATIONAL High Violet / LAD (PIAS)
11	15	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
12	7	FEEDER Renegades / Big Teeth (ADA/CIN)
13	14	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
14	3	YOUNG GUNS All Our Kings Are Dead / Live/Forever (PIAS)
15	18	STORNOWAY Beachcomber's Windowsill / LAD (PIAS)
16	17	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
17	11	MYSTERY JETS Serotonin / Rough Trade (PIAS)
18	NEW	ART OF NOISE Influence: Hits, Singles, Moments, Treasures / Salvio/Union Square (PH)
19	NEW	TOKYO POLICE CLUB Champ / Memphis Industries (PIAS)
20	RE	WILD BEASTS Two Dancers / Domino (PIAS)

Rock albums Top 10

This	Last	Artist Title / Label
1	2	MUSE The Resistance / Helium 3/Warner Bros (CIN)
2	5	FOO FIGHTERS Greatest Hits / RCA (ARV)
3	4	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
4	6	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
5	1	KORN Korn III: Remember Who You Are / Roc-A-Fella (ADA/CIN)
6	7	AC/DC Iron Man 2 OST / Columbia (ARV)
7	9	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	RE	BULLET FOR MY VALENTINE Fever / Sony (ARV)
9	10	MUSE Absolution / East West (CIN)
10	RE	PARAMORE Riot / Fueled By Ramen (CIN)

Jazz & Blues albums Top 10

This	Last	Artist Title / Label
1	1	GLENN MILLER The Very Best Of / Sony RCA (ARV)
2	2	GLENN MILLER The Collection / The Red Box (SDU)
3	4	MICHAEL BUBLE Call Me Irresponsible / 143/Reprise (CIN)
4	3	ROYAL AIR FORCE SQUADRONAIRES In The Mood: The Glenn Miller Songbook / Decca (ARV)
5	7	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
6	8	SADE The Best Of / Epic (ARV)
7	10	MICHAEL BUBLE Michael Buble / 143/Reprise (CIN)
8	RE	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
9	6	NOUVELLE VAGUE Best Of / Peacefrog (PIAS)
10	RE	MICHAEL BUBLE Call Me Irresponsible - Special Edition / 143/Reprise (CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	ALL TIME LOW Weightless / Hopeless (ADA/CIN)
2	3	RADICAL FACE Welcome Home Son / Morr (SHIKIRO)
3	1	KATIE PRICE Free To Love Again / MRP (ESS)
4	7	DENNIS FERRER Hey Hey / Defected (ADA/CIN)
5	4	GYPTIAN Hold You / Greensleeves (TBC)
6	NEW	JOEL Beautiful Monster / Double 1 (TC)
7	5	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
8	NEW	DARWIN DEEZ Radar Detector / Lucky Number (PIAS)
9	NEW	SWAY FEAT. DONAE'O Pop A Bottle / Deypha (PIAS)
10	9	TRASHMEN Surfin Bird / Chany (TBC)

Go online for more chart data

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.



Jones



more musically diverse but both are flying the flag for Britain this week, with a slew of debuts on the world's charts. Sting's classically-inclined remakes set Symphonies debuts in Portugal (two), The US (six), Germany (seven), Canada (15), Switzerland (17), Austria (19), France (20), Finland (33) and The Netherlands (36).
M.I.A.'s third album '▲▲▲▲▲' is her most successful yet, bringing the London-born Tamil singer/rapper debuts in Canada (seven), Norway (eight), The US (nine), Australia (21), New Zealand (21), Switzerland (27), Sweden (31), Ireland (47), Germany (48), Austria (55), Flanders (61),

France (79) and The Netherlands (93). The album also makes second-week declines in Finland (9-24) and Japan (29-61).
Two albums that have been around for some time continue to pick up pace. Mumford & Sons' 'Sigh No More' slips 25-29 in Australia and 52-53 in Canada but is up in Ireland (3-2), Flanders (13-7), The Netherlands (15-14), New Zealand (39-36) and Wallonia (97-41), while holding at number 62 in The US. Its Wallonia and New Zealand positions represent new peaks.
Similarly, Florence + The Machine's 'Lungs' climbs 25-3 in Flanders, 7-3 in

Ireland, 8-7 in New Zealand, 17-8 in Portugal, 16-13 in Australia, 89-85 in Wallonia and 176-152 in The US.
Finally, born in the UK, of Chinese parents and with a Vietnamese name, Stevie Hoang is enjoying chart success in Japan. The 25-year-old R&B singer has released two previous albums in Japan, selling 40,000 copies of the first (This Is Me) and 65,000 copies of the second (All Night Long), according to Oricon data. Neither charted, but his third, No Coming Back, debuts this week at number 54. The only UK act placed higher in Japan are Oasis, whose Time Flies: 1994-2009 slips 23-24.

Music Week

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

United Business Media,
Third Floor, Ludgate House,
245 Blackfriars Road,
London SE1 1JY
Tel: (020) 7921 5000
for extension see below
Fax: (020) 7921 8327

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
REPORTER Charlotte Otter (8331/charlotte)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE
Gordon Masson (020 7560 4419/gordon)
CONTRIBUTING EDITOR - DIGITAL
Eamonn Forde (eamonn.forde@me.com)
CHART CONSULTANT Alan Jones
CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHARTS & CREDITS CONTROLLER
Isabelle Nesmon (8367/isabelle)
DEPUTY ADVERTISING MANAGER
Archie Carmichael (8323/archie)
FEATURES SALES EXECUTIVE
Martin Bojtos (8315/martin)
DIGITAL SALES EXECUTIVE
Yonas Blay Morkeh (8341/yonas)
ADVERTISING PRODUCTION MANAGER
Alistair Taylor (4207/alistair.taylor@ubm.com)
CLASSIFIED & RECRUITMENT
classified@musicweek.com (8315/classified)

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

DIGITAL CONTENT MANAGER
Tim Frost (tim.frost@ubm.com)
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam (8320/david.pagendam@ubm.com)
SUBSCRIPTIONS MARKETING MANAGER
Lina Tabares (8416/lina.tabares@ubm.com)
SUBSCRIPTIONS SALES MANAGER
Gareth Ospina (8301/gareth@musicweek.com)
BUSINESS SUPPORT MANAGER
Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR
Joe Hosken (8336/joe.hosken@ubm.com)

© United Business Media 2010
VAT registration 238 6233 56
Company number 370721
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



Average weekly circulation:
July 08-June 09: 5,962



Member of Periodical Publishers' Association
ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF
Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £265;
Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to www.musicweek.com

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

The Official UK Albums Chart

OFFICIAL
album chart

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)
1	5		EMINEM Recovery Interscope 2739452 (ARV) <small>(Just Blaze/DJ Khalil/Mr. Porter/Chin-Quee/03berg/Eminem/Haynie/Bai'da/Evans/Burnett/Jonsin/Shepherd/Dr. Dre/Brongers/Alex Da Kid/Hovvi/Magedor)</small>	
2	New		PROFESSOR GREEN Alive Till I'm Dead Virgin CDV5080 (E) HIGHEST NEW ENTRY <small>(Naughty Boy/Future Cut/Jones/The Thuncks/Cetz/Mojzi/InLabrithi/DaDi/glar/True Tiger/Sunny/Tulsiani/Phillips/Fink/Hayes)</small>	
3	4	15	PLAN B The Defamation Of Strickland Banks 679 Atlantic 518658472 (CIN) ★ SALES INCREASE <small>(Drew/Epworth/Appoculy/McEwan)</small>	
4	2	3	KYLIE MINOGUE Aphrodite Parlophone 6429032 (E) ● <small>(Eliot/Price/Cutfather/Wallevik/Davies/Sharp/Secon/Starsmith/Nervio/Nervoi/FT Smith/Chatterley/Palot/Harris/Ingrosso/Dehall/Gabriel/Jordheim)</small>	
5	3	2	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6099540 (E) ● <small>(Prime/Doods/Donny S/Hauge/Thornalley/Chrisanthou/Napier)</small>	
6	5	80	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ SALES INCREASE <small>(RedOne)</small>	
7	6	42	MUMFORD & SONS Sigh No More Island 2176932 (ARV) ★ <small>(Dravs)</small>	
8	7	32	ALICIA KEYS The Element Of Freedom J 8869746572 (ARV) <small>(Bhaske/Keys/Brothers/Gad/Beatz/Beatz)</small>	
9	New		EARTH WIND AND FIRE The Greatest Hits Sony RCA 8869757912 (ARV) <small>(White/Sacks/McKay/Stepney/Wissert/Balley/Vaughan/Glass/Weigner)</small>	
10	13	55	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 3★ <small>(Epworth/Ford/Mackie/Hugali/White)</small>	
11	10	6	OASIS Time Flies: 1994 - 2009 Big Brother 8869722662 (PIAS) <small>(Oasis/Coyler/Morris/Stent/Sardy/Gallagher)</small>	
12	15	27	JUSTIN BIEBER My World Def Jam 272523 (ARV) ★ <small>(Bieber/Coran/Stewart/Harrell/D'Mile/Dirty Swift/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti Bol Fresh/DI Frank/E-Mellin)</small>	
13	42	9	DIANA VICKERS Songs From The Tainted Cherry Tree RCA 8869765362 (ARV) HIGHEST CLIMBER <small>(Spencer/Sigsworth/Braide/Chatterley/Palot/Starsmith/Hyres)</small>	
14	14	60	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★ <small>(Nutini/Jones)</small>	
15	12	36	JLS JLS Epic 8869756452 (ARV) 4★ SALES INCREASE <small>(Mac/Rotem/Hector/FT Smith/Cruz/Jeberg/Cutfather/Metrophonic/Deekay/Soulshock/Kzifin)</small>	
16	44	20	THE XX XX Young Turks YU031CD (PIAS) ● SALES INCREASE <small>(Smith/McDonnell)</small>	
17	New		SETH LAKEMAN Hearts And Minds Relentless/Virgin CDREL21 (E) <small>(Evans/Blake)</small>	
18	9	4	SCISSOR SISTERS Night Work Polydor 2738110 (ARV) <small>(Price/Scissor Sisters)</small>	
19	New		3OH!3 Streets Of Gold Asylum/Photo Finish/Atlantic 7567891826 (CIN) <small>(Squire/3OH!3/Dr. Luke/Blanco/Kurstin)</small>	
20	New		RPA & UNITED NATIONS OF SOUND The United Nation Of Sound Parlophone 6278481 (E) <small>(Potter/Randolph/No. 1/DiAshcroft/Brian)</small>	
21	18	40	MICHAEL BUBLE Crazy Love 143/Reprise 9362497077 (CIN) 5★ <small>(Foster/Rock/Galical/Chang)</small>	
22	27	15	SCOUTING FOR GIRLS Everybody Wants To Be On TV Epic 88697634362 (ARV) ● SALES INCREASE <small>(Green)</small>	
23	8	2	BOMBAY BICYCLE CLUB Flaws Island 2741171 (ARV) <small>(Steadman/MacCill)</small>	
24	19	30	DAVID GUETTA One Love Positive/Virgin 6404220 (E) ★ <small>(Guetta)</small>	
25	24	21	JASON DERULO Jason Derulo Beluga Heights/Warner Bros 9362497672 (CIN) ● <small>(Rotem)</small>	
26	28	9	PENDULUM Immersion Warner Brothers 2564680916 (CIN) ● SALES INCREASE <small>(Swire/McGrillen)</small>	
27	48	13	30 SECONDS TO MARS This Is War Virgin CDVUS299 (E) ● SALES INCREASE <small>(Flood/Illywhite/30 Seconds To Mars)</small>	
28	11	3	ENRIQUE IGLESIAS Euphoria Interscope 2741991 (ARV) <small>(RedOne/Taylor/Pauca/DJ Nesty/Victor)</small>	
29	22	40	MUSE The Resistance Helium 3/warner Bros 2564686547 (CIN) 2★ <small>(Muse)</small>	
30	New		STING Symphoniacities Deutsche Grammophon 2741537 (ARV) <small>(Mathew/Sting)</small>	
31	25	35	RIHANNA Rated R Def Jam 2725990 (ARV) ★ <small>(Chase & Status/Staigater/Stewart/Ridd/Clk/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free School/Erilksen/Timberlake/Knox/Harriscn)</small>	
32	20	5	EXAMPLE Won't Go Quietly Data/MoS DATA006 (ARV) <small>(The Features/Harris/Cole/Tinling/Smith/Isht/Carter/Enkins/Subious/Chase & Status/More/Diabo/Walder/Stewart/Wire/Herve/Beng/The Wideboys/kaife/verzhin)</small>	
33	26	26	GLEE CAST Glee - The Music - Season One - Vol 1 Epic 8869754902 (ARV) ★ <small>(Anders/Astrom/Murphy)</small>	
34	New		SHERYL CROW 100 Miles From Memphis A&M 2743394 (ARV) <small>(Bramhall/Stanley)</small>	
35	31	6	B.O.B B.O.B presents The Adventures Of Bobby Ray Rebel Rock Ent/Atlantic/Grand Hustle 7567891848 (CIN) <small>(B.o.B/The Smeez/Jngtons/Alex Da Kid/Frank E/Ruttah/Dr. Luke/The Knux/T.I & Lil C/Eminem/Resto)</small>	
36	29	20	GORILLAZ Plastic Beach Parlophone 6261662 (E) ● <small>(Gorillaz)</small>	
37	55	17	AMY MACDONALD A Curious Thing Mercury 2731140 (ARV) ● SALES INCREASE <small>(Wilkinson)</small>	
38	30	96	KINGS OF LEON Only By The Night Hand Me Down 8869732721 (ARV) 5★ <small>(Petra/BlatKing)</small>	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)
39	33	14	AC/DC Iron Man 2 OST Columbia 8869760952 (ARV) <small>(Lange/Venca/Ycung/ACDC/Fairbairn/D'Brien)</small>	
40	16	2	THE CORAL Butterfly House Delta Sound/Cocop/DTC/Do86 (ARV) <small>(Leckie)</small>	
41	34	75	MICHAEL JACKSON Number Ones Epic 2022509 (ARV) 6★ <small>(Jones/Jackson/Vericus)</small>	
42	36	45	PIXIE LOTT Turn It Up Mercury 2700446 (ARV) ★ <small>(FT Smith/Hauge/Thornalley/Kurstin/Gec/Jeberg/Zizac/RedOne/Lzubscher/Cutfather)</small>	
43	59	30	FOO FIGHTERS Greatest Hits RCA 8869736921 (ARV) SALES INCREASE <small>(Jones/Norton/Kasper/Raskulneczi/Vig)</small>	
44	61	37	PALOMA FAITH Do You Want The Truth Or Something Beautiful? Epic 8869754352 (ARV) ★ SALES INCREASE <small>(Byrne/Mackchan/Robson/Barter/Harcourt/Love/Jorgensen/Kurstin/Marr/Noriega/Welb/Elofsson/Westerlund/Isaak/Dixon)</small>	
45	35	59	BLACK EYED PEAS The E.N.D. Interscope 2707969 (ARV) 4★ <small>(Guetta/Herms/Eccric/Apl.c.e.z/DJ Reg'ly)</small>	
46	45	6	DRAKE Thank Me Later (cash Money/Sluind 2743307 (ARV) <small>(Beats/Ze/Creed/Shebil/Francis/TheLight/Kiz/izq/West/Tha/Sha/Ke/Ne/Tr/Parmetti/Swibe/Fretz/Gomez/Na/scn/Limbe/Lena)</small>	
47	39	21	ELLIE GOULDING Lights Polydor 273799 (ARV) <small>(FT Smith/Starsmith/Frank/Music)</small>	
48	46	37	BIFFY CRYO Only Revolutions 14th Floor 988656452 (CIN) ★ <small>(GG/Garth/Biffy/Gyric)</small>	
49	41	124	PAOLO NUTINI These Streets Are My Home 094634 (CIN) 4★ <small>(Nelson)</small>	
50	40	39	CHERYL COLE 3 Words Fe:scination 2729459 (ARV) 3★ <small>(Will/Liz/M/Syience/Wilkins/Kipner/Watters/Sculshock & Kez/In/FT Smith/Crow)</small>	
51	17	2	TIRED PONY The Place We Ran From Fiction/Polydor 2742262 (ARV) <small>(Jack/Inlee)</small>	
52	Re-entry		I AM KLOOT Sky At Night Shepherd Moon/EMI SMOU2 (E) <small>(Garvey/Potter)</small>	
53	38	9	GLEE CAST Glee - The Music - Vol 3 - Showstoppers Epic 8869772093 (ARV) <small>(Anders/Astrom/Murphy)</small>	
54	50	13	USHER Raymond Vs Raymond 14/Face 8869769889 (ARV) <small>(Vericus)</small>	
55	Re-entry		GUNS N' ROSES Greatest Hits Geffen 9861369 (ARV) 3★ <small>(Vericus)</small>	
56	53	22	VAMPIRE WEEKEND Contra XL XI CD29 (PIAS) ● <small>(Eastmangill)</small>	
57	54	11	LADY GAGA The Remix Interscope 2740468 (ARV) <small>(RedOne/Deewee/Phyl/Kierszenbaum)</small>	
58	57	41	DIZZEE RASCAL Tongue N Cheek Ditee Stank w/STANKcuz (PIAS) ★ <small>(Van Heilen/Lic/Craze/Warshi/Cage/Shy FX/Dizze/Rascal/Facts/ier/Tieste)</small>	
59	62	59	MUSE Black Holes & Revelations Helium 3/warner Bros 2564635091 (CIN) 2★ <small>(Cocstep/Muse)</small>	
60	65	42	ROD STEWART Some Guys Have All The Luck Rhino 8869798823 (CIN) ★ <small>(Lorenz/Tyrell/Kentis)</small>	
61	71	28	PARAMORE Brand New Eyes Fueled By Ramen 7567892904 (CIN) ● <small>(Cicca/Be/Permeire)</small>	
62	37	8	GLENN MILLER The Very Best Of Sony RCA 8869769662 (ARV) <small>(Belkman)</small>	
63	Re-entry		LAURA MARLING I Speak Because I Can Virgin CDV2072 (E) ● <small>(Johns)</small>	
64	56	40	ALEXANDRA BURKE Overcome Syco 8869746023 (ARV) ★ <small>(ThePhaticm/Boyz/Sat/Gate/Ne-Yo/RedOne/Bence/niell/Waters/Jonsin/love/Element/Wilkins/Step/Fecker/kennecy/Ow&L/iccsl)</small>	
65	52	6	KASABIAN The Albums Columbia 8869773662 (ARV) <small>(Kasabian/Abbs/lee/Wekimome/Pizzornci/Dan The Automator)</small>	
66	21	2	MIA ALTY XL XI CD497 (PIAS) <small>(Amp/egz/s/m/Renk/Pf/q/strz/MIA/Sw/ich/HH/Blp/Miller)</small>	
67	47	25	STEVIE WONDER The Definitive Collection Motown/Sire 0665022 (ARV) ★★ <small>(Weiger/McKnox/Vericus)</small>	
68	Re-entry		CRAIG OGDEN The Guitarist (Classic FM/FMDu (ARV) <small>(Enry)</small>	
69	64	49	STEREOPHONICS A Decade In The Sun - Best Of V2 9880699 (ARV) 2★ <small>(Jones/Slove)</small>	
70	68	59	KASABIAN West Ryder Pauper Lunatic Asylum Columbia 8869754831 (ARV) 2★ <small>(Pizzornci/Dan The Automator)</small>	
71	49	5	MILEY CYRUS Can't Be Tamed Helium 3/Columbia 200629600 (ARV) <small>(Shek/Feck/Mellie/Kec/eg/MPomp/etzi/INZA)</small>	
72	63	10	FAITHLESS The Dance Nite's Tunes NATE/c.u.D <small>(Rolli/Sister Ellis)</small>	
73	67	60	WHITNEY HOUSTON The Ultimate Collection Arista 8869747012 (ARV) ★ <small>(Vericus)</small>	
74	69	8	JACK JOHNSON To The Sea Brushfire/Island 2738288 (ARV) ● <small>(Johnson/Ce/rnze/Fred/Howski/Top/Gil)</small>	
75	60	33	BILLY JOEL Piano Man - The Very Best Of Columbia 5900182 (ARV) ★ <small>(Re/mne/Stewart/Joel/Innes)</small>	

Official Charts Company 2010.

30 Seconds To Mars 27	Cyrus, Miley 71	Gorillaz 36	Kings Of Leon 38	Ogden, Craig 68
AC/DC 39	Derulo, Jason 25	Goulding, Ellie 47	Lady Gaga 6, 57	Paramore 61
B.O.B 35	Dizze, Rascal 58	Guetta, David 24	Lakeman, Seth 17	Pendulum 26
Bieber, Justin 12	Doolittle, Eliza 5	Guns N' Roses 55	Lott, Pixie 42	Plan B 3
Biffy Clyro 48	Drake 46	Houston, Whitney 23	Macdonald, Amy 37	Professor Green 2
Black Eyed Peas 45	Earth Wind And Fire 9	I Am Kloot 52	Marling, Laura 63	Rihanna 31
Bombay Bicycle Club 23	Eminem 1	Iglesias, Enrique 28	MIA 66	RPA & United Nations Of
Buble, Michael 21	Example 32	Jackson, Michael 41	Miller, Glenn 62	Sound 20
Burke, Alexandra 64	Faith, Paloma 44	JLS 55	Minogue, Kylie 4	Scissor Sisters 18
Cole, Cheryl 50	Faithless 72	Joel, Billy 75	Mumford & Sons 7	Scouting For Girls 22
Coral, The 40	Florence + The Machine 10	Johnson, Jack 74	Muse 29, 59	Stereophonics 69
Crow, Sheryl 34	Foo Fighters 43	Kesha 65, 70	Nutini, Paolo 14, 49	Stewart, Rod 60
	Glee Cast 33, 53	Keys, Alicia 8	Oasis 11	Sting 30

Tired Pony 51	Usher 54	Vampire Weekend 56	Vickers, Diana 13	Wonder, Stevie 67	xx, The 16
Key	★ Platinum (300,000)				
	● Gold (100,000)				
	● Silver (60,000)				
	★ International sales				
EMI Awards	Albums				
	Eli & Co: Doolittle: Eliza				
	Co: Doolittle: Eliza				
	Co: Doolittle: Eliza				
	Minogue: Aphrodite				
	(gold), Laura Marling				
	(gold), Meric & The				
	Diamond: The Family				
	Jewels (gold), Cavi				
	Guetta: One Love				
	(platinum)				



THE ESSENTIAL TASTEMAKER & MUSIC INDUSTRY EVENT IN THE SOUTHERN HEMISPHERE

6TH - 10TH OCTOBER 2010 PERTH AUSTRALIA

Full Speaker & Artist Line-up Coming Soon; Speakers Already Announced Include...

Adam Zammit - Director, Peer Group Media; **Andrew Phillips** - Programming, ABC Radio WA;

Arjun Sankalia - Director: Repertoire & Special Products, Sony Music Entertainment, (India); **Ben Mawson** - Legal, SSB (UK);

Bobby Talwar - Managing Director, Only Much Louder (India); **Brett Cottle** - Chief Executive, APRA / AMCOS;

Carney Nir - New Media Manager, Secret Service Digital; **Chris Gough** - Managing Director, Native Tongue Music Publishing (Australia);

Colleen Zulian - President/Chairman, Asia Sounds; **Damian Trotter** - Managing Director, Sony / ATV Music Publishing (Australia);

Dave Curtin - Managing Director / Founder, DeepMix (USA); **Dylan Liddy** - Director, Blue Max Music;

Frank Takeshita - General Manager, Creativeman (Japan); **Franz Schuller** - Head of A&R & President, Indica-records Montreal;

Gary Chen - Founder, Co-Chairman / CEO, Orca Digital / Top 100 (China); **Ian James** - Managing Director, Mushroom Music Publishing (Australia);

James Foley - Contributing Writer, Record of the Day; **Jasper Donat** - CEO, Music Matters Asia / Nokia Music Connects India (Hong Kong);

Kathy McCabe - Journalist, News Limited / The Daily Telegraph; **Keith Welsh** - Media Consultant; **Kevin Arnold** - Founder / CEO, IODA (US);

Kyle Hopkins - Head of Music, Xbox / Microsoft Media Acquisitions, (USA); **Lars Brandle** - Bureau Chief, Billboard (Australasia);

Leigh Treweek - National Marketing Manager, Street Press Australia; **Mandar Thakar** - Mandar Thakar Consulting & Publishing (India);

Mark Pope - Producer, ARIA Awards; **Mark Poston** - Chairman & Senior VP of Marketing, EMI (Australasia); **Martin Elbourne** - Booking Agent, Glastonbury / The Great Escape (UK);

Michael Chugg - Founder, Chugg Entertainment; **Mike Walsh** - Music Director, Xfm (UK);

Nic Harcourt - DJ KCRW Los Angeles & Music Editor (Los Angeles Magazine); **Oum Pradutt** - Managing Director, Phase 1 Events (India);

Patrik Larsson - Partner / Founder, Headlock Management / Lights Out! (Sweden); **Phil Stevens** - Director, Jarrah Music;

Richard Kingsmill - Music Director, Triple J Radio; **Ron Spaulding** - President, Fontana Distribution (N. America);

Sat Bisla - President / Founder, A&R Worldwide/MUSEXPO; **Sebastian Mair** - Founder, Music Solutions (Japan);

Shaun James - General Manager, XYZ Networks; **Spek Hussain** - Managing Director, Fairwood Music Publishing (Arabia);

Steve Schnur - Worldwide Head of Music & Marketing, EA Games & President, Artwerk Music Publishing;

Tak Furuichi - Int'l Operations / A&R Manager, JVC-Victor Entertainment, Inc. (Japan); **Taichi Inoue** - President, Surfrock International (Japan);

Thomas Scherer - Head of Int'l Repertoire, BMG Rights Management (Ger); **Todd Rundgren** - Singer / Songwriter & Producer;

Troy Carter - Founder, Chairman & CEO of Coalition Media Group, Worldwide Manager Of Lady Gaga

one movement
FOR MUSIC • PERTH

ONE MOVEMENT FOR MUSIC WILL INCLUDE A MUSIC INDUSTRY CONFERENCE, AN INDUSTRY SHOWCASE SERIES ACROSS A PLETHORA OF VENUES IN THE PERTH'S CENTRAL BUSINESS DISTRICT AND A THREE-DAY MULTI-STAGE OUTDOOR MUSIC FESTIVAL SHOWCASING AROUND 60 ACTS FROM AROUND THE GLOBE



www.onemovementmusic.com

FOR AN EXCLUSIVE VIP RATE CONTACT SARA KINNE AT +1 323.782.0770 / SARA@ANRWORLDWIDE.COM

REGISTER NOW WWW.MUSEXPO.NET

brought to you by:

APPROVED BY
MUSEXPO

eventscorp
WESTERN AUSTRALIA

CITY OF PERTH

CHUGG
ENTERTAINMENT

sunset events