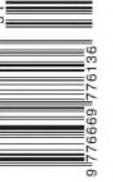


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NEWS ON FIRE

Kasabian set to rock Premier League in TV football tie-up



LIVE LOVE PARADE

New regulations likely as industry reacts to the Duisburg festival tragedy



FEATURES

BOYS IN THE HOOD

It is 20 years and counting for the duo that launched indie label Ninja Tune

UK Music and BPI submit suggestions to tighten Digital Economy Act's draft Code of Practice

Ofcom urged to be pragmatic on DEA

Piracy

By Robert Ashton

THE MUSIC INDUSTRY IS ASKING OFCOM to get serious about growing a legal online music market in the UK by drawing up a Code of Practice that will not shut out thousands of rights holders from the Digital Economy Act.

Both UK Music and the BPI made last-minute submissions to Ofcom's Online Infringement of Copyright consultation last Friday, with the former arguing the regulator should take a "pragmatic" approach to ensure smaller copyright holders can also make use of the infringement procedures in the DEA.

One of the key suggestions made by both parties to facilitate this is to slash the suggested 12-month notification period currently stipulated in the initial draft Code to just three months because, they argue, such a long timeframe is not workable.

Currently, it is envisaged that copyright owners contact ISPs two months ahead of a 12-month notification period and estimate how many Copyright Infringement Reports (CIRs) they will want to send. They are also obliged to pay for these CIRs in advance.

This means copyright owners will need to predict release schedules and the level of illegal filesharing those



Ofcom: UK Music and the BPI made last-minute submissions to the regulator

PHOTO: NEWSROOM

tracks will attract far in advance which, argues UK Music chief executive Feargal Sharkey, is like asking someone to slip on "a pair of gloves and a blindfold to assemble a Chinese puzzle".

Sharkey explains, "So in effect you are saying, 'How many records are you going to be releasing in December 2011 and how many people will be sharing that on cyber lockers or Limewire?' No-one has a crystal ball that good."

And even if rights holders are able to accurately predict the volume of CIRs they might need to send in a notification period, Sharkey suggests

many operations might not have the financial resources to pay for them up front.

He adds, "The music industry has a number of multinationals, but the vast majority of companies are small or medium-sized. And if we are going to introduce this scheme Ofcom has to make it accessible and affordable to those companies."

"Labels have already supported more than 60 digital music services in the UK, and more are on the way," explains BPI CEO Geoff Taylor. "We need the DEA up and working swiftly to enable these services to get greater traction and to encourage further

investment in services and in the music they depend on."

UK Music proposes a reduction of the notification period to just three months, which it says will give copyright owners more accurate estimates of CIRs and also alleviate some of the financial burden.

Meanwhile, the BPI argues a 12-month term would permit infringers to "comfortably migrate to alternative services in plenty of time to avoid detection".

Because the Department for Business Innovation and Skills (BIS) has still to produce its findings on the ongoing Online Infringement of Copyright Cost-Sharing consultation, many industry executives contend they have been working in the dark on their Ofcom submissions.

"It would have been preferable for us to know about costs before submitting to Ofcom," says one senior exec. "If we pay for detection and ISPs pay for their cost there is an incentive to keep costs down."

However, BIS had been working on the assumption that notification costs should be split 75/25, with rights holders picking up the biggest tab. The exec fears this means "us paying someone else's bill and they have no incentive to keep costs at a minimum".

BIS is expected to reveal its conclusions in mid-August.

The music industry also wants protection in place should some ISPs be excluded from the Code (Ofcom initially only wants it to apply to fixed ISPs with 400,000-plus subscribers) become havens for piracy.

Although Sharkey is happy that only the big ISPs will be the focus in the short term, he wants constant monitoring to flag up if ISPs outside the Code are involved in filesharing.

The industry is also proposing that the three notification letters sent to infringers are jazzed up and is recommending input from specialist marketers and even a psychologist to ensure the first letter is marketing-led and contains good advice on legal services.

Ofcom has suggested various templates, but they are quite dry and UK Music has now drawn up an alternative version it suggests be used as the first notification letter. "For us the wording, approach and style of that first letter is really, really important," adds Sharkey. "Our objective for our first letter is that no-one gets a second."

The Internet Services Providers Association, BPI and the Creative Coalition Campaign (which has support from PPL, the Musicians' Union and the ERA) have also produced responses to the consultation, which will report in September

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Carphone Warehouse enters the cloud with fully-licensed service

CLOUD MUSIC - believed by many to be the future for digital services - is taking a massive step into the mainstream with a new offering backed by one of the high street's best-known brands.

The Carphone Warehouse, in tandem with Catch Media, is holding a launch today (Monday) at its Oxford Street store to introduce what is expected to be a fully-licensed cloud service, allowing consumers to stream music from majors and indies across a variety of

mobile devices and PCs. Catch's technology will also give partners access to marketing and consumption data.

Sony Music president of global digital business, US sales and corporate strategy Thomas Hesse has been quick to welcome the launch of the new service. "With the legitimate locker service model, music fans have

a compelling and convenient new premium option for enjoying their personal music libraries regardless of whether they are at home, at the office, or on the go," Hesse says.

More details of the Carphone Warehouse service are expected to be revealed this week. But one

possible area for expansion would be a hook-up with Best Buy and Napster. The three companies are closely linked: Best Buy Europe, which owns the three Best Buy Stores in the UK, is a joint venture between Best Buy Inc, which bought Napster in 2008, and The Carphone Warehouse.

With cloud music services consumers do not have to store music locally, but instead stream from a central server. This has become one of the most important

concepts in digital music over the past couple of years and has attracted the attention of some of the biggest technology companies in the world.

Google is widely expected to launch a cloud-based streaming music service early next year, while Apple bought streaming service LaLa in December last year, in what was considered by many observers to be its first move to take iTunes into the cloud.

● See digital story on page 12.



News

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

The Playlist



BASHY Fantasy

Bashy Holdings
On tour with Chipmunk and set to hit the road with Gorillaz, this is an ambitious return that should establish Bashy in the mainstream. (single, September 19)



MORNING PARADE Youth

Parlophone
This Essex five-piece produce a wall of washed-out, epic, Coldplay-esque rock with huge commercial appeal. (free download, available now)



I AM KLOOT Proof

Shepherd Moon/EMI
Fresh from their Mercury Prize nod, this new single is proof, if you needed it, of their new album's genius. (single, September 6)



MAXIMUM BALLOON Groove Me

Fiction
The lead single from Dave Sitek's solo project sees Theophilus London laying an infectious vocal atop a funk-infused musical backdrop. (single, August 30)



ISAAC RUSSELL Elizabeth

Columbia
A recent US signing to Sony/ATV and Columbia, this album demo is a heart-breaking song from a bright talent. (demo)



HURTS Wonderful Life

Major Label
Number one airplay record in Greece and top three in Denmark, the song that sparked initial interest for Hurts gets its full commercial release. (single, August 23)



OLLY MURS Please Don't Let Me Go

Epic
Breezy, up-tempo pop from the X-Factor hopeful with career potential, who joins JLS on the Epic label. (single, August 29)



BLOOD RED SHOES Heartsink

Cooperative
Fearne Cotton's Record Of The Week, this is a firm commercial highlight from the duo's latest album – punchy, energetic rock with an edge. (single, August 16)



CLEMENT MARFO Champion

Kids
This is a horn-drenched piece of mid-tempo, beat-driven pop with a big euphoric hook and strong commercial potential. (single, September 27)



BEATBULLYZ Human Nature

Big Weekend
The new single from this UK outfit possesses an anthemic commercial edge. It is released ahead of their debut album next month. (single, September 19)



SIGN HERE

Good Charlotte have signed to Capitol Records/EMI with their fifth album *Cardiology* released on October 25

London-based songwriter and producer **Ben Cullum** has signed with Air MTM and will be managed by Jonny South. He is published by Chrysalis Music



GIG OF THE WEEK

Who: Wu-Tang Clan
When: August 4
Where: Brixton Academy
Why: It could well be organised chaos as The Wu return with an as-yet unconfirmed line-up – but there is anticipation aplenty for the East Coast hip-hop collective

Secondary revenue growth maintains upward trend as industry o

Alternative income is second

Sales

By Robert Ashton

THE INDUSTRY'S EXTRAORDINARY ABILITY to innovate, diversify and invent new models is demonstrated by new BPI figures, which show secondary revenues – income generated outside of CD sales and digital music services – have grown for the third year in a row.

In 2009 secondary revenues, which include income from sources such as PPL, sync deals, covermounts, merchandising, concerts and TV, was up 6.6% on the previous year to £193.5m (£181.6m).

Significantly, this means last year secondary revenues represented more than one fifth of total industry revenues, up 1% on 2008. Combined with trade income, total recorded music industry revenues in 2009 were £1.12bn, up 2.3% on 2008's figure of £1.09bn.



"The growth in secondary income illustrates the outstanding potential of British recorded music if illegal filesharing can be tackled..." **GEOFF TAYLOR, BPI**



Income generator: 360-degree deals such as Robbie Williams' have boosted secondary revenues

BPI chief executive Geoff Taylor says his organisation's new figures show that UK record companies have responded to tough conditions by innovating and developing new

revenue streams beyond the traditional base of CD sales and digital.

Taylor adds, "Music companies continue to face an enormous challenge from illegal download-

Secondary sectors The continued rise of non-traditional revenue streams

MARKET IMPACT	2006	2007	2008	2009	Growth*
Secondary revenues	£162.3m	£179.5m	£181.6m	£193.5m	6.6%
Trade income	£1,089.0m	£934.4m	£915.6m	£928.8m	1.4%
Total industry revenue	£1,251.3m	£1,122.9m	£1,097.2m	£1,122.3m	2.3%
Secondary revenues as % of trade income	14.9%	19.0%	19.8%	20.8%	n/a
Secondary revenues as % of total revenues	13.0%	16.0%	16.6%	17.2%	n/a

* = Growth recorded from 2008 to 2009
Source: BPI



Orla Lee to focus on artists with global reach

POLYDOR UK GENERAL MANAGER

Orla Lee has been promoted to fill the managing director's chair at A&M Records following the departure of previous label head Simon Gavin.

The move also sees The Rolling Stones, Scissor Sisters and new signing James Blake, a hotly-tipped dubstep producer, all moving to A&M as the company expands its roster.

The label, famously home to 6m-selling Duffy, will also be given its own dedicated marketing and A&R teams for the first time since being relaunched as a standalone label in the UK in 2006. However, it will continue to plug into Polydor and parent company Universal for services such as promotions, press and digital.

Lee, who takes on the new role on September 1, is assembling a six-person team for A&M, which will consist of a mixture of new employees and internal transfers.

And she says she is looking to assemble a roster of "new artists



Orla Lee: new A&M managing director



James Blake: hotly-tipped new signing

with global potential". "That is my vision for the label – I like interesting, challenging innovative music but things with global potential. We want artists like James Blake who can define new music," she adds.

Universal Music UK Chairman David Joseph adds, "There are very few executives who combine

Orla's passion for artists, immense creativity and razor-sharp business instincts. It is extraordinary what she has already achieved at Polydor and I am very excited about her vision to grow and shape A&M."

Lee has been with Polydor UK for eight years, creating the marketing campaigns for artists

continues to diversify

d to none

ing. But they are responding positively by transforming themselves for the future and identifying new opportunities to generate returns from the massive investments they make in UK talent."

Among the biggest secondary revenue growers is artist-related income from multiple-rights deals – the so-called 360-degree deals pioneered by the likes of Robbie Williams and Madonna – including concerts, merchandising and sales of music directly from artist and label websites. More than £58.6m was earned from partnerships with artists last year, an increase of 16.7% on 2008.

Broadcasting and public performance licensing income from PPL was worth £72.1m and accounted for more than a third of secondary revenues; sync deals grew by 19.6% to £25.2m; and premiums (covermounts and consumer promotions via non-traditional channels) generated £1.8m.

Taylor says this means labels are continuing to forge broader partnerships with artists, encompassing proceeds from concerts and merchandise. He adds, "British music is being licensed to films, TV, and especially games like never before. The growth in labels' secondary income illustrates the outstanding potential of British recorded music if illegal filesharing can be tackled."

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ch in A&M role

including Scissor Sisters, James Morrison, Klaxons and Kaiser Chiefs. She has also worked closely with The Rolling Stones and Eminem.

She believes that her marketing background – she previously worked in marketing for Virgin Records – gives her a useful perspective on how to launch acts.

"As a marketer I have a broad experience," she says. "My approach is to look at each artist uniquely and try to work out a campaign or strategy that will work for each of these artists. I never like to repeat the same thing twice – other than sales."

More details of the expanded roster at A&M and Lee's replacement at Polydor are expected over the coming weeks.

Former A&M chief Simon Gavin was appointed managing director of Decca Affiliated Labels last week with a brief to transform that outfit into a mainstream, frontline company alongside Polydor, Mercury and Island.

Sony licenses Fire single for worldwide Premier League TV

Kasabian create perfect match with football deal

Syncs

By Ben Cardew

KASABIAN ARE SET for a massive global boost after Sony Music agreed a deal for the Barclays Premier League to use the band's UK hit Fire on its international programming for the next three years.

The deal will see the song used in the title sequences before and after live matches in all 206 territories where the Premier League is shown other than the UK and Ireland. This will be the first time the Premier League has used a piece of commercial music for its titles.

The Premier League will use up to 90 seconds of the song in the titles, which international broadcasters are required to screen as part of their contract.

Sony creative sync manager Abby Newell says the deal is more of a brand partnership than a straight sync, given the level of commitment from the Premier League and the length of the contract.

And she believes the use of the track, which is taken from the band's current album West Ryder Pauper Lunatic Asylum, will give Kasabian a career boost around the world.

"Kasabian do well internationally in a lot of territories but for those that don't this is a golden opportunity to penetrate them," she says. "We are hoping this is a story for the marketing teams to keep the album going. It is boosting the campaign and the album still has massive legs on it."

Premier League head of international broadcasting Paul Molnar says the move is "part of our wider



strategy to improve all international programming across the next three years."

"We are trying to improve the quality of programming we distribute and part of that is music," he adds. "I am sure they [Kasabian] will – touch wood – get an upturn in interest as and when this track goes out."

The deal was driven by the sync team at Sony, with talks starting two years ago. Kasabian have a long his-

tory of involvement with football, with singer Tom Meighan launching Umbro's England World Cup kit earlier this summer and songwriter Serge Pizzorno once having trials for Nottingham Forest.

Newell says these links were important to the Premier League when choosing its title music. "If the Premier League just wanted a track, there are thousands of those that they could have used. But Kasabian are recognised as a football band and that makes the use of the track so much stronger," she says. "And the band are very excited."

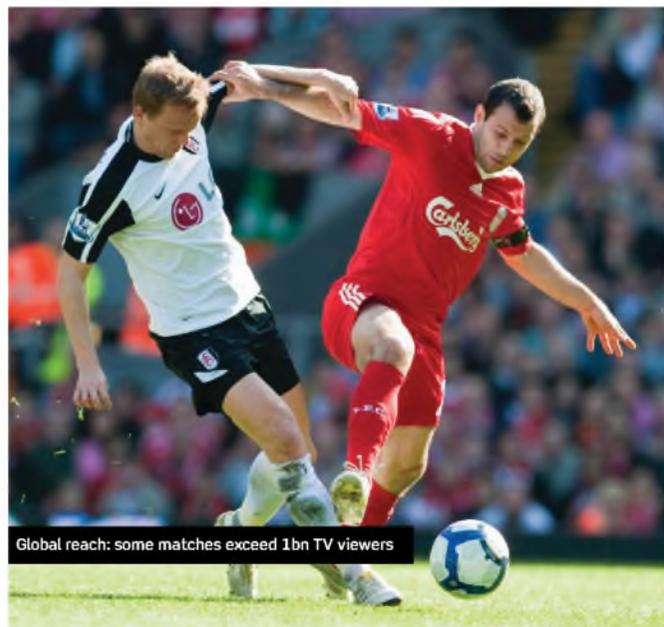
Molnar says the fact Kasabian are English is incredibly important too. "From a Premier League perspective, we are the English Premier League product," he says. "We wanted to license music that is synonymous with England, as well as a very good fit."

The 2010-11 season kicks off on Saturday August 14 and Molnar says all parties will monitor reaction to the track, with the possibility of remixing Fire for use in the future, or the band becoming involved with the Premier League in other ways.

Fire was released as a single in June 2009, reaching number three on the UK charts and selling upwards of 280,000. West Ryder Pauper Lunatic Asylum has sold more than 650,000 units in the UK, where it topped the albums chart. It reached number 11 in Australia, 30 in France and 126 in the US.

The Premier League is one of the world's most popular football leagues with global audiences for some matches exceeding 1bn viewers.

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News

Editorial Robert Ashton



Going Dutch is the fairest way of shouldering infringement report costs

Copyright Infringement Reports in advance, could be a step too far for cash-strapped labels and that struggling Leeds songwriter.

It is smaller copyright holders, who cannot draw on the support, expertise and deep pockets of a major, who are most vulnerable to the net pirates. They are, therefore, at most need of the DEA and the protection it affords them.

But it is almost impossible for them to predict the volume of CIRs they will need to send out in a 12-month period. What is more, having to shell out for these upfront would put a major strain on an indie label and there are a hell of a lot of those: some 80% of companies in the industry employ five people or less.

Quite simply, if Ofcom sticks to its guns it is in danger of prejudicing and disengaging those already disadvantaged from the DEA, which is unacceptable and would give the process absolutely no credibility.

The only way for the Code of Practice to have integrity when it is hopefully revealed in September is for Ofcom to take on board the industry's concerns about notification periods and ensure that all rights holders, from the smallest one-man band to giants like Universal, are able to shoulder the costs involved and fully participate in the process.

The good news is the draft is not a million miles from what the industry has been looking for and, with Ofcom already demonstrating it is prepared to be practical and pragmatic in other areas – after all, it isn't attempting to ring-fence every single ISP in the country initially – there is surely room for it to move on this.

The big ask, then, will be for the Department of Business Innovation and Skills to radically rethink the burden of costs it will be placing on the whole music industry if in a few weeks' time it doesn't budge from the Government's starting position and recommends it picks up the lion's share – 75% – of the tab for paying for all of this.

It might be too late to influence BIS now, which has been considering the matter of costs for many months. But what's wrong with going Dutch? An unequal split on costs can surely only store up further trouble ahead for regulators because it will undoubtedly lead to arguments and wrangling over the size and expense of the infrastructure and efficiency of systems put in place to operate the process of copyright infringing investigations and notifications.

After all, isn't everyone tempted to plumb for the most expensive pudding and dessert wine in a Fancy Dan restaurant when they know someone else is catching the bill?

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Should artists get more involved in campaigning on industry issues?

YES 32% NO 68%

THIS WEEK WE ASK:

Should the EC tighten the legislation governing festivals following the Love Parade deaths?

To vote, visit www.musicweek.com

Green Paper submission calls for more support for indies

Level playing field for all labels, Impala urges EC

Organisations

By Robert Ashton

IMPALA HAS TOLD the EC there should be a block on further music mergers and also fair play from new online music services in order to create a level playing field for indies in Europe.

In a new submission to the EC's Green Paper on cultural and creative industries, the European indie organisation has highlighted a number of problems and difficulties facing its members and has come up with a four-point plan to fix them.

The Green Paper, a first for the cultural industries, laid out many of the challenges facing thousands of independent companies throughout Europe when it was published in April alongside a three-month consultation offering the industry an opportunity to highlight urgent attention.

The deadline for that submission closed on Friday with Impala one of the first organisations to register its thoughts. Impala executive chair Helen Smith says the Green Paper was a breakthrough for the independents, with the Commission finally recognising that competition rules need to level the playing field.

Impala's submission calls for action on four key points:

- Level the playing field. Impala argues that, if the EC wants to implement the Green Paper's conclusion to properly level the playing field via competition rules, it should prevent the majors from carving up the online market at the expense of the independents. This means a block on further mergers in the music market and that online music services licensing from the majors should also be obliged to license the independents. The organisation also wants a sector enquiry into music;

- Investment in production, promotion and distribution of European talent, in particular by the independents. It argues the film industry has long been the focal point of European cultural funding and music could also benefit from similar schemes. Smith also wants the EC to open up its European Bank schemes, create a Europe-wide loan guarantee scheme and enable the cultural industries to access SME-targeted funding – previously the reserve of science-based industries. Other measures to improve investment in indies could involve national and regional tax breaks;

- Reward investment in talent. This includes mechanisms that are commonly used in sports such as football to reward investment in talent

and reduce the competition imbalance between big and small companies. The organisation has already suggested a soccer-style transfer fee combined with revenue sharing;

- Improve label and artist revenues from collecting societies. Impala has asked the EC to ensure labels and artists get money due them from air-play and performances in all countries.

Smith adds, "The Commission talks about putting in place the right 'enablers', this includes measures such as an EC scheme to support music in the same way as film and making sure collecting society revenues flow correctly. It also needs to support new industry schemes to promote investment in new talent and bridge the competition gap between the big and the small, as Impala has suggested, with football style talent transfer fees and revenue sharing."

The Commission is expected to respond to all the submissions by the end of this year. Alongside this process Impala, which is celebrating its 10th anniversary later this year, is also setting up a finance working group to help bridge the gap between investors and independents.

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Perry to kick off 4Music schedule



4MUSIC'S celebrity and music pulling power will be demonstrated later this year in a packed autumn schedule that includes Katy Perry premiering her new album *Teenage Dream* on the channel in late August.

Other highlights for autumn 2010 include the return of documentary strand *Real Stories*, live event *T4 Stars of 2010* and a UK exclusive JLS concert.

The broadcaster outlined its 4Music highlights for the autumn last week, at an event celebrating the station's second birthday after being re-branded from *The Hits*.

They also include:

- Album Chart Show specials from N*E*R*D and The Hoosiers;
- Season two of *Real Stories*;
- The TV debut of online

music-based entertainment show *Pocket TV*;

- 4Music Video Stars of 2010 (working title) – a six-week series celebrating the best videos of 2010 as chosen by 4Music fans;

- Katy Perry speaking to Miquita Oliver about her new album, due for release on August 30;

- The UK exclusive of JLS's first full-length concert, recorded at the end of 2009 at the HMV Hammersmith Apollo;

- *T4 Stars of 2010*. A live event at London's Earls Court, with performances from some of the stars of the year.

As previously announced, the channel will also be airing highlights from the *V Festival*, *Bestival* and *Orange Rock Corps* events.

Channel 4 head of music Neil McCallum says the schedule reflects the changing

musical landscape, as well as the audience's "fascination with celebrity".

4Music and Box TV's programming director Dave Young believes the channel has achieved much since the re-launch two years ago. "We have had 22m viewers this year, that's about 10.6m a month and 5m a week. And about 4m monthly viewers are in the bracket of 16- to 34-year-olds," he says. "We have become a big channel by being first for music."

Young explains that 4 Music compares itself to the top 30 digital channels, adding, "At certain times we outperform ITV2, BBC2 and Five. It is a really big channel."

In addition, on Freeview, 4Music is the 17th most-watched channel, beating names such as Sky 3, ITV 3 and Sky Sports News.



ON THE WEB

www.musicweek.com

- **The Wanted** create demand for CD single
- **Tom Jones** album warmly embraced at home
- New signing: **Reset!**

Publicity and revived XL campaign leads to R1 interest and online surge

Mercury nomination causes hot favourite's digital sales to rocket

Sales

By Ben Cardew

THE XX'S EPONYMOUS DEBUT ALBUM has seen a massive boost in digital sales, with 51% of purchases in the week in which it was nominated for the Barclaycard Mercury Prize coming as downloads.

The XL-released album was one of 12 sets nominated for the prize on July 20, immediately becoming the bookmakers' favourite to pick up the prize in September.

The nomination – and accompanying promotion – gave the album an immediate boost: sales grew 101% week-on-week to 7,661, the album's biggest sales week to date in the UK. Of those sales, an impressive 3,906 were digital – or 51.0%, well above the market average of around 20%.

While this feat is not unique in the UK – in the first week of 2009 Michael Jackson's *King Of Pop* sold 14,280 copies, of which 11,138 were downloads, while the Glee Cast's *Power Of Madonna* album reported 50.6% download sales in its first week of release – it is still a notable achievement for a frontline album.

It also suggests Britain may well be emulating the US, where it is not uncommon for albums, often on indie labels, to record predominantly digital sales. Albums by Vampire



Weekend and *The National* (released by XL and sister label 4AD respectively) have both achieved this feat across the pond in 2010.

XL's managing director Ben Beardsworth says *The xx* album sales were fuelled by a front-page iTunes.co.uk promotion in the week of the Mercurys nomination. "That [iTunes promotion], combined with the Mercurys announcement, meant it was very easy for people to read about the Mercury nomination and, if they wanted to hear the album, it was one-click to buy on iTunes," he says.

However, he explains the album has always had a big digital market: of its 133,720 total UK sales to the end of last week, 48,705 – almost 40% – were digital.

"It is still the more forward-thinking consumer out there who is into it, people who have adapted to buying downloads," Beardsworth says.

The campaign for *The xx* now moves into a new phase according to Beardsworth, with the album being readied for shipment into supermarkets for the first time this week. The label has also embarked

on a major TV and outdoor marketing campaign.

Radio 1 has also added *The xx* track *Islands* to its A-list, marking the station's first daytime support for the band. They are also proving popular with TV music supervisors.

"It was the big underground buzz record. Now it is going to be the cool mainstream record," Beardsworth says, adding that the album has sold well around the world, notching up more than half a million sales to date.

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Read all about it: PR head moves to Darling

THE DARLING DEPARTMENT has pulled off a PR coup by securing the services of Polydor publicity manager Adrian Read who is taking his client Lady GaGa to the company with him.

Read joins Darling today (Monday) as head of press. Among his responsibilities at the company will be national and online press for new client Lady GaGa. He also brings with him *The Bees*, who recently signed to Fiction.

Read has worked with GaGa since 2008 – some six months before the release of her debut single *Just Dance* – and the singer's manager Troy Carter says he and GaGa are looking forward to continuing to work with Read.

"His accomplishments on *The Fame* and *The Fame Monster* campaigns played an integral role in making Lady GaGa's project a huge success," Carter adds.

Read says he intends to pitch for



contracts of "bigger, established names" when he joins Darling, as well as branching out to work outside of the traditional label framework.

"[Darling directors] Dan [Stevens] and Ed [Cartwright] have put together a great press and promotions team at Darling, but I want us to shout about it a bit more," he explains.

Cartwright explains that Darling has "diversified considerably" from its core PR and promotions business

and the appointment will leave himself and Stevens free to grow the social media, talent management and music consultancy services the company now operates.

"As Darling continues to diversify into artist management and music consultancy, it is more important than ever that we have someone of Adrian's ability heading up our core PR business," says Stevens.

Read will

also concentrate on new label Popjustice Hi-Fi, a joint venture between Popjustice founder Peter Robinson, Darling and Virgin Records. The label's first release will be *Waterfall* from Rosanna on August 22, followed by *Love Part II* by Bright Light Bright Light on September 12.

"I spoke to a lot of people and they had only good things to say about Darling – they've achieved a lot in their 15 years," Read adds. "One of the things that excites me most about Darling is not just the breadth of what they do, but the fact that nobody in the company is confined to the role in their job title. Everyone is encouraged to get involved across all areas of the business, and it won't be any different with me."

The move follows Darling Department senior press officer Briana Dougherty being appointed head of press for Atlantic UK.

News in brief

● Prime Minister **David Cameron** said last week that a "modern generation" of Indians wants to hear about British TV music and creative industries. Speaking from the Indian city of Bangalore where he is heading a British delegation tasked with improving Anglo-Indian trade relations, Cameron told *Radio 4's Today* programme that Britain has a great partnership with India and there are many opportunities.

● Talk is building of a bidding war for **The Rolling Stones** between promoter heavyweights Live Nation and AEG, despite sources playing down the matter. The band are effectively free agents and, with their 50th anniversary looming in 2012, speculation is mounting that the band are looking to bring their career to a close in style with what could be their final tour.

● **Citigroup** has lost its bid to overthrow an US lawsuit which accuses the company of tricking Terra Firma into overpaying for EMI, after a judge ruled the case could continue in the US. Citi had argued that the dispute belonged in the UK courts.

● **Best Buy's** three UK stores had a "very successful launch" according to joint venture partner the Carphone Warehouse. The company opened its first UK store earlier this year in Lakeside, Thurrock, selling electrical items as well as music film and games. It has since opened stores in Hedge End and Merry Hill.

● **The Culture, Media and Sport Committee** is launching an inquiry into the funding of the Arts and Heritage. The committee is inviting submissions and views from the music industry and others on what they think will be the impact of spending cuts on the arts and heritage at a national and local level.

● **A new report** has undermined claims that music increases productivity at work. The study by the University of Wales claims music is merely an "irrelevant sound" and does not help people do their jobs.

● **The Musicians' Union** has argued that the money diverted from the National Lottery to the arts, heritage and sport should be increased to 20%. In its submission to the DCMS ongoing Apportionment of Money in the National Lottery Distribution consultation the MU argues that the funds from the Lottery channelled to the arts should be restored to the 20% level they were at prior to 1998.

● **Bullet For My Valentine** were crowned best British band and best live band at the 17th Kerrang! Awards ceremony last week.

● **Book and film wholesaler Gardners** has launched a CD whoesale service.

● **Sony Music** has reported a 1.3% growth in sales in its first financial quarter of the year, thanks to releases from artists including AC/DC, Usner and the Glee Cast.

ON THE WEB

- Flowers blossoms at Radio 2
- Radio 2 goes to Cambridge Folk festival
- Atlantic Records throw Step Up bash

TV Airplay chart Top 40



Highest new entry: Flo Rida in Club Can't Handle Me promo

This Wk	Last	Artist	Title	Label	Plays
1	1	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	679
2	2	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/A&T	481
3	NEW	FLO RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic	447
4	4	PROFESSOR GREEN FEAT. LIYI ALLEN	Just Be Good To Green	Virgin	438
5	6	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin	419
6	8	EMINEM	Not Afraid	Interscope	400
7	5	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island	399
8	26	NE-YO	Beautiful Monster	Def Jam	365
9	18	JASON DERULO	What If	Beluga Heights/Warner Bros	363
10	10	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia	346
11	3	JLS	The Club Is Alive	Epic	344
12	14	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone	343
13	9	KYLIE MINOGUE	All The Lovers	Parlophone	338
14	16	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire	Decoyance/Fueled By Ramen	334
15	13	DAVID GUETTA & C WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Positiva/Virgin	334
16	11	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope	332
17	7	ROLL DEEP	Green Light	Relentless/Virgin	328
18	15	TINCHY STRYDER	In My System	4th & Broadway	325
19	23	ELIZA DOOLITTLE	Pack Up	Parlophone	299
20	17	LADY GAGA	Alejandro	Interscope	298
21	12	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic	291
22	21	TAIO CRUZ	Dynamite	4th & Broadway	286
23	19	THE SATURDAYS	Missing You	Fascination/Geffen	260
24	24	PLAN B	Prayin'	679/Atlantic	252
25	20	EXAMPLE	Kickstarts	Data/MoS	251
26	28	DJ FRESH	Gold Dust	Data/MoS	237
27	22	AGGRO SANTOS	Saint Or Sinner	Future	236
28	31	DEVLIN	Brainwashed	Island	213
29	33	BENNY BENASSI FEAT. KELIS & APL	Spaceship	A&T	211
30	27	PENDULUM	Witchcraft	Earstorm/Warner Bros	210
31	30	BASSHUNTER	Saturday	Dance Nation	210
32	NEW	OLLY MURS	Please Don't Let Me Go	Syco/Epic	207
33	39	SWEDISH HOUSE MAFIA	One	Virgin	207
34	RE	THE WANTED	All Time Low	Geffen	206
35	25	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros	206
36	32	DRAKE	Find Your Love	Cash Money/Island	201
37	36	RIHANNA	Te Amo	Def Jam	195
38	29	ALICIA KEYS	Try Sleeping With A Broken Heart	I	193
39	NEW	BEYONCE	Why Don't You Love Me?	Columbia	183
40	NEW 30	SECONDS TO MARS	Closer To The Edge	Virgin	180

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

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Global airplay tracking

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Diddy - Dirty Money will front MTV Crashes event

MTV and Diddy set to Crash-land in Glasgow

Television

By Ben Cardew

MTV IS LOOKING TO ESTABLISH a new franchise to stand alongside names like Isle Of MTV and MTV Presents, when it launches its new MTV Crashes... event in Glasgow this autumn.

The event will be led by a gig from US rapper P Diddy's new collective, Diddy - Dirty Money, at the city's Old Fruit Market on September 29 and follows on from the city hosting the MOBO awards last year.

In keeping with the Crashes... ethos, MTV is preparing a number of events surrounding the gig, as it looks to "crash" the whole city.

MTV UK and Ireland SVP of content and creative Kerry Taylor believes MTV Crashes... can deliver the long-term, sustainable event franchise that MTV has been looking to establish.

"Glasgow is the ideal destination for the inaugural gig," Taylor adds. "The city's legendary venues and thriving music scene have already led to Glasgow being hailed as "Europe's secret capital of music" by *Time Out*. And combining that with the unprecedented kudos that the MTV brand delivers will make this a gig to remember."

An MTV spokeswoman explains the Crashes... initiative is an attempt by MTV to "get out and about a bit more around the UK" and that the broadcaster hopes the event can



few years and it can go global."

The gig, which will also include an as-yet-unnamed support act, will be filmed for MTV Worldstage and broadcast around the world as part of MTV's Friday night live music programming. This will be only the second time that Worldstage has been filmed in the UK, following a Gorillaz gig in London earlier this year.

MTV will work in partnership with Glasgow City Marketing Bureau and EventScotland on the event, which will try to reinforce the idea of Glasgow as a global musical destination.

EventScotland COO Paul Bush says MTV Crashes... will play "an important part in our international cultural calendar this year and will show what Scotland has to offer as the perfect stage for major events".

Councillor Gordon Matheson, leader of Glasgow City Council, adds, "Having an act of the magnitude of Diddy - Dirty Money performing in Glasgow not only represents a major coup for the city but also reinforces its style credentials."

He adds MTV's global reach, combined with Glasgow's cutting-edge reputation, will ensure that the city's "music pedigree is showcased on the international stage."

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eventually become a leading franchise for MTV.

"Right now we are doing one city a year," she adds. "But if it takes off we could do it more. Isle Of MTV is a massive franchise for us. We are hoping that MTV Crashes... can grow into a similar sort of deal in the next

Media news in brief

- **Vintage TV**, billed as the UK's first popular culture television channel targeting the over-50s, has commissioned Transparent Television to produce *Me And Mrs Jones*, a series of musical portraits fronted by journalist and broadcaster Lesley-Ann Jones. The show will feature Jones in conversation with well-known artists, as well as performance clips. Confirmed guests include Spandau Ballet lead singer Tony Hadley and Steve Harley. Vintage has also commissioned Silver Bullet Entertainment to create a raft of original music videos for the channel, ahead of its launch on the Sky and Freesat platforms on September 1.
- The **2010 Q Awards** will include three new categories: best female



artist, best male artist and next big thing, as the magazine looks to reflect its commitment to new talent. The 21st Q Awards takes place on Monday October 25, with Al Murray (pictured) signed up as host for the second year and Russian Standard Vodka as sponsor. The best male and female artist awards will be voted for by the public, while next big thing will

be decided by a panel of music industry experts and Q staff. Editor-in-chief Paul Rees explains, "Q firmly believes that music now is as exciting and vital as it's ever been and that it continues to be consistently refreshed by new talent. The extra awards this year recognise Q's ongoing commitment to the best things in music right now and in the future."

● Pendulum, Mark Ronson & The Business International, N-Dubz and Taio Cruz are to appear at **Orange Rock Corps London** this September. The gig takes place on September 24 and will be covered on Channel 4 and 4Music two days later. Fans can earn tickets by doing four hours of volunteer work.

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

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

Airplay analysis Alan Jones

Katy Perry retains top radio perch



Brandon Flowers

Also number one in the US, Canada, Austria, Switzerland, Ireland and Poland at present, Katy Perry's California Gurls racks up its fifth straight week atop the domestic radio airplay chart. Polling 57.54m listeners from 3,547 plays, it is 14.25% ahead of nearest challengers Scouting For Girls' Famous. With top support from The Hits (88 plays), Trent FM and 95.8 Capital FM (both 60 plays), California Gurls lost nearly 10m listeners last week, and was perhaps lucky that the entire top six are also in decline week-on-week.

The Killers frontman Brandon Flowers makes his solo debut in the form of Crossfire, which enters at 28 to become the highest new entry.

New at number one on the OCC sales chart, The Wanted's All Time Low has the biggest increase in plays, piling on 533 versus a week ago. Its overall tally of 2,086 plays earns it an audience of 34.38m, prompting a 20-12 climb on the chart. Meanwhile, We No Speak Americano by Yolanda Be Cool & DCup improves 11-10 on the radio airplay chart. It is still meeting some resistance, with 64 of the stations on the Music Control panel failing to air

it even once last week, and is severely indebted to Radio 1, where it was the most-played song last week, securing 27 spins – two more than runner-up One by The Swedish House Mafia. Radio 1's patronage provided 55% of the track's total audience.

Jason Derulo notches his fourth Top 20 airplay hit in less than nine months, as What If surges 22-16, with its audience up 26.32% week-on-week. The track was aired 1,103 times, earning it an audience of 30.03m. Although its top supporters were The Hits (45 plays), Trent FM 94.1 and 95.8 Capital FM (40), slightly more than half of its audience came from 12 plays on Radio 1 and seven on Radio 2.

Aired five times fewer last week than the previous week, the Airplanes videoclip by B.o.B. feat. Hayley Williams remains massively ahead atop the TV airplay chart. In its third week at number one, its tally of 679 plays includes top contributions of 69 plays from MTV Hits and 65 from MTV Base, and provides it with a commanding 41.16% lead over runner-up We No Speak Americano by Yolanda Be Cool & DCup.

Alan Jones

Campaign focus



KT Tunstall

Relentless/Virgin Records is looking to a series of intimate rural shows to reintroduce KT Tunstall to music fans north of the border in advance of the release of her third studio album.

The Scottish singer/songwriter, who wrote and demoed much of the album in her solar-powered home studio, has already performed a handful of low-key shows and will this week begin a run of Highland dates taking place from August 3-9, including shows in the Scottish isles of Skye, Tobermorey and Orkney.

It is a return to her roots for Tunstall, who cut her teeth

playing in the Scottish music cooperative, The Fence Collective, before signing a record deal.

For the label, it represents a chance to drive fan-generated content online and introduce Tunstall's new material to core fans.

The new album, entitled Tiger Suit, is released on September 27 and was produced by Jim Abbiss, who has worked with Arctic Monkeys, Kasabian and Editors among others.

It is preceded at radio by the single (Still A) Weirdo, which is released on September 20 and debuted on Radio 1 last week.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % wk + or -
1	1	13	9	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	3547	1.46	57.54	13.67
2	4	7	38	SCOUTING FOR GIRLS Famous Epic	1628	-6.54	50.35	-6.2
3	5	9	14	LADY GAGA Alejandro Interscope	3258	0.12	50.18	-3
4	3	6	8	ELIZA DOOLITTLE Pack Up Parlophone	1750	12.18	49.26	-15.16
5	6	2	6	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle	1730	9.08	45.66	-1.45
6	2	11	17	KYLIE MINOGUE All The Lovers Parlophone	2901	4.57	45.53	22.08
7	10	5		THE HOOSIERS Choices RCA/24-7	1172	10.36	40.81	11.14
8	9	4	4	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope	1313	10.15	35.28	2.93
9	13	5	22	PLAN B Prayin' 679/Atlantic	1464	12.1	37.6	22
10	11	4	2	YOLANDA BE COOL & DCUP We No Speak Americano Sweat It Out/AAIW	1290	16.95	36.61	1.91
11	8	6	12	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	2953	-0.7	35.24	-9.44
12	20	5	1	THE WANTED All Time Low Getten	2086	34.32	34.38	40.67
13	7	10	32	SCISSOR SISTERS Fire With Fire Polydor	1813	-3.72	33.99	-12.46
14	12	13	31	ALICIA KEYS Try Sleeping With A Broken Heart J	2445	-7.35	33.89	-4.27
15	17	5		AMY MACDONALD This Pretty Face Vertigo	430	-0.46	30.74	9.67
16	22	2	15	JASON DERULO What If 82/uga Heights/Warner Bros	1103	15.62	30.03	26.34
17	15	13	33	RIHANNA Te Amo Def Jam	1962	-9.7	27.36	-5.72
18	14	4	11	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang Columbia	911	9.5	26.19	-12.29
19	23	2		DIANE BIRCH Valentino Virgin	136	43.16	26.18	15.23
20	21	5		SHERYL CROW Summer Day Polydor	537	2.29	25.76	6.62
21	19	2		I AM ARROWS Green Grass Mercury	91	35.62	24.74	-2.64
22	24	5	25	DRAKE Find Your Love Cash Money/Island	960	-3.35	24.66	6.67
23	16	6	13	PROFESSOR GREEN FEAT. LILY ALLEN Just Be Good To Green Virgin	1155	2.12	24.33	6.5
24	32	5		NE-YO Beautiful Monster Def Jam	924	9.48	24.27	19.39
25	46	2		RUMER Slow Atlantic	65	140.74	23.28	59.56
26	37	9	19	EXAMPLE Kickstarts Data/MoS	1073	5.06	22.19	25.3
27	27	15	44	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	1700	-10.15	21.96	1.15
28	NEW	1		BRANDON FLOWERS Crossfire Mercury	252	0	21.94	0
29	25	16	37	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle	1546	-8.41	21.66	-4.2
30	16	12	16	JLS The Club Is Alive Epic	1459	-15.85	21.63	-25.26
31	28	18	27	USHER FEAT. WILL.I.AM OMG LaFace	1064	-2.52	21.61	0
32	45	3	3	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Decaydance/Fueled By Ramen	708	42.17	21.6	45.05
33	30	3		THE SATURDAYS Missing You Fascination/Geffen	1511	7.09	21.3	0.9
34	31	4	5	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic	853	5.39	20.64	-1.76
35	35	9	24	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Postiva/Virgin	808	2.3	20.59	10.88
36	RE			PALOMA FAITH New York Epic	360	0	19.86	0
37	26	18	29	PLAN B She Said 679/Atlantic	1638	-5.75	19.76	-12.49
38	33	18	48	TINIE TEMPAH Pass Out Parlophone	815	-1.93	15.98	-6.15
39	34	2		LADY ANTEBELLUM I Run To You Capitol	145	5.21	15.91	-1.41
40	29	12	28	JASON DERULO Ridin' Solo Beluga Heights/Warner Bros	1047	-11.27	15.8	-11.61
41	47	2		PARAMORE Careful Fueled By Ramen	67	-5.22	15.29	25.85
42	42	44		MICHAEL BUBLE Haven't Met You Yet 143/Reprise	849	-0.47	18	21.54
43	49	2	7	SWEDISH HOUSE MAFIA FEAT. PHARRELL One (Your Name) Virgin	199	22.09	17.58	23.95
44	41	2	58	ELLIE GOULDING The Writer Polydor	598	73.84	17.08	12.52
45	36	22	52	SCOUTING FOR GIRLS This Ain't A Love Song Epic	1300	11.44	16.85	-7.37
46	RE			KELLY ROWLAND FEAT. DAVID GUETTA Commander Island	748	0	16.48	0
47	NEW	1	20	USHER FEAT. PITBULL DJ Got Us Fallin' In Love LaFace	806	0	16.06	0
48	NEW	1	10	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air Columbia	248	0	15.88	0
49	RE			TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone	608	0	15.61	0
50	43	45	51	BLACK EYED PEAS I Gotta Feeling Interscope	988	-5.64	15.45	5.46

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1Xtra, 103.1, 102.5, 102.1, 102.4, 102.5, 102.6, 102.7, 102.8, 102.9, 103, 103.1, 103.2, 103.3, 103.4, 103.5, 103.6, 103.7, 103.8, 103.9, 104, 104.1, 104.2, 104.3, 104.4, 104.5, 104.6, 104.7, 104.8, 104.9, 105, 105.1, 105.2, 105.3, 105.4, 105.5, 105.6, 105.7, 105.8, 105.9, 106, 106.1, 106.2, 106.3, 106.4, 106.5, 106.6, 106.7, 106.8, 106.9, 107, 107.1, 107.2, 107.3, 107.4, 107.5, 107.6, 107.7, 107.8, 107.9, 108, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120, 120.1, 120.2, 120.3, 120.4, 120.5, 120.6, 120.7, 120.8, 120.9, 121, 121.1, 121.2, 121.3, 121.4, 121.5, 121.6, 121.7, 121.8, 121.9, 122, 122.1, 122.2, 122.3, 122.4, 122.5, 122.6, 122.7, 122.8, 122.9, 123, 123.1, 123.2, 123.3, 123.4, 123.5, 123.6, 123.7, 123.8, 123.9, 124, 124.1, 124.2, 124.3, 124.4, 124.5, 124.6, 124.7, 124.8, 124.9, 125, 125.1, 125.2, 125.3, 125.4, 125.5, 125.6, 125.7, 125.8, 125.9, 126, 126.1, 126.2, 126.3, 126.4, 126.5, 126.6, 126.7, 126.8, 126.9, 127, 127.1, 127.2, 127.3, 127.4, 127.5, 127.6, 127.7, 127.8, 127.9, 128, 128.1, 128.2, 128.3, 128.4, 128.5, 128.6, 128.7, 128.8, 128.9, 129, 129.1, 129.2, 129.3, 129.4, 129.5, 129.6, 129.7, 129.8, 129.9, 130, 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174.2, 174.3, 174.4, 174.5, 174.6, 174.7, 174.8, 174.9, 175, 175.1, 175.2, 175.3, 175.4, 175.5, 175.6, 175.7, 175.8, 175.9, 176, 176.1, 176.2, 176.3, 176.4, 176.5, 176.6, 176.7, 176.8, 176.9, 177, 177.1, 177.2, 177.3, 177.4, 177.5, 177.6, 177.7, 177.8, 177.9, 178, 178.1, 178.2, 178.3, 178.4, 178.5, 178.6, 178.7, 178.8, 178.9, 179, 179.1, 179.2, 179.3, 179.4, 179.5, 179.6, 179.7, 179.8, 179.9, 180, 180.1, 180.2, 180.3, 180.4, 180.5, 180.6, 180.7, 180.8, 180.9, 181, 181.1, 181.2, 181.3, 181.4, 181.5, 181.6, 181.7, 181.8, 181.9, 182, 182.1, 182.2, 182.3, 182.4, 182.5, 182.6, 182.7, 182.8, 182.9, 183, 183.1, 183.2, 183.3, 183.4, 183.5,

News live

ON THE WEB

www.musicweek.com

- First bands for **In The City 2010** revealed
- Festival focus: **Headstock**
- Pendulum and Ronson for **Rock Corps London**

Heavy-handed live regulations could follow in wake of tragedy at the Love Parade

Industry awaits legislation after deaths

Venues

By Gordon Masson

FESTIVAL PROMOTERS are anxiously awaiting the findings of an investigation into the recent Love Parade tragedy, fearing it could lead to fast-tracked and poorly framed EC legislation.

Twenty-one people died and 500 were injured following a crush in an entrance tunnel at the Love Parade in Duisburg last month.

The blame game over the July 24 incident has already started in Germany with a criminal investigation launched on July 28. There are already accusations that there were insufficient security measures in place, safety warnings were ignored and the event was allowed to go ahead despite the expected numbers

vastly outweighing the capacity of the festival site.

Operations director at event security specialist Iridium Consulting Reg Walker says there are lessons that can be learned from the tragedy.

"We need to know what went wrong, why it went wrong and above all we need to make sure nothing like this ever happens again," he says.

However, Walker and others hope there will not be a knee-jerk reaction from Brussels to the Love Parade fatalities. There are already reports that the EC is looking at tightening legislation, which could involve much bigger penalties for ignoring safety regulations.

"The problem with politicians trying to introduce regulations is that there's a danger of a one-size-

fits-all mentality," notes Walker, who cautions against over-zealous safety measures which could undermine festivals. "What the authorities really need to look at is how this can be prevented from happening elsewhere."

But Walker does warn that event organisers in the UK should be concerned about their safety arrangements because the tragedy took place in one of the world's most established festival markets.

"This is a wake-up call for the whole live entertainments industry," concludes Walker. "This hasn't happened in a country in the middle of nowhere where there are no regulations. This is Germany, in the heart of Europe - one of the most sophisticated live music markets in the world. If it can happen in Germany, it can happen anywhere."

Concert Promoters Association chairman Stuart Littlewood is also sympathetic to the families and friends of those killed. "It's a very distressing situation and our sympathies go out to the families and friends of those killed and injured," says Littlewood. "It was clearly an accident, but when accidents happen you have got to learn from them."

Littlewood also contends there are adequate existing regulations in place in the UK to ensure the safety of live music fans and is hoping that a "proper inquiry" will be conducted in Germany to establish the circumstances of what caused people to panic, leading to the fatal crush.

The accident has echoes of Roskilde Festival in Denmark 10 years ago, where nine young men died in a crush. That tragic event

was ruled to be an accident, but resulted in festival promoters around the world beefing up safety measures and undertaking studies into issues such as monitoring crowd movements.

Reports in Germany are already suggesting that the nature of the Love Parade - a free event which did not require people to have tickets - meant that as many as 1.4m people may have been trying to access a site that catered for just 250,000.

German police have also claimed they had told officials in the city of Duisburg that the festival site was unsuitable because of safety concerns.

"It's only a few days after this tragedy, so I hope people take time to step back and rationally look at what happened," says Littlewood.

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Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
5,611,292	MICHAEL BUBLE Sheffield Arena	11,424	Live Nation
4,612,922	RIHANNA LG Arena, Birmingham	12,909	Live Nation
4,444,402	MICHAEL BUBLE SECC, Glasgow	8,871	Live Nation
4,17,080	RIHANNA Liverpool Echo Arena	10,581	Live Nation
348,194	KISS LG Arena, Birmingham	10,427	Live Nation
261,782	WESTLIFE Liverpool Echo Arena	9,163	Live Nation
231,280	WESTLIFE Trent FM Arena, Nottingham	6,889	Live Nation
200,040	KISS Metro Radio Arena, Newcastle	5,782	Live Nation
123,368	VASCO ROSSI HMV Hammersmith Apollo, London	5,001	Live Nation
	DON MCLEAN Royal Albert Hall, London	3,671	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 2 - 8, 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

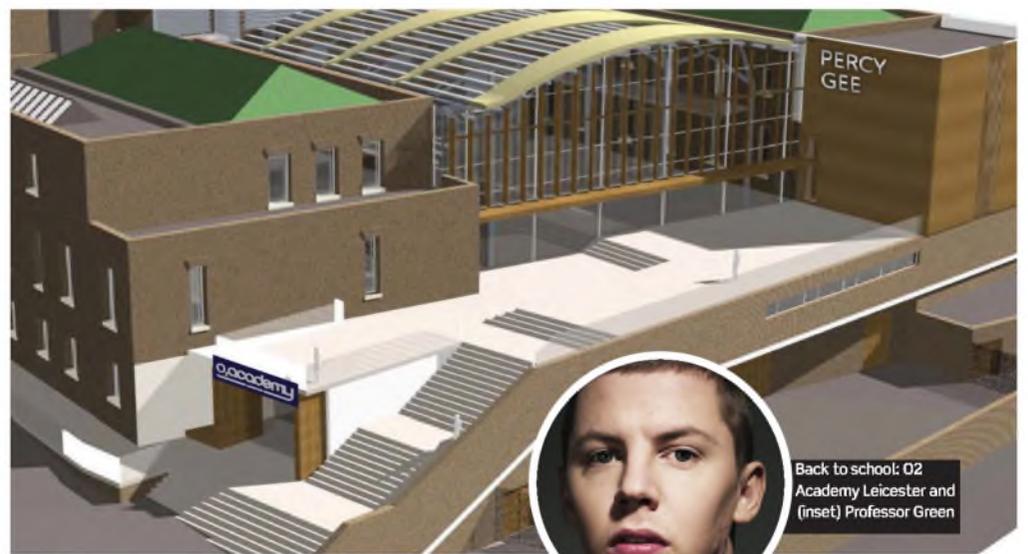
Hitwise Primary ticketing chart

pos	prev	event
1	3	SECRET GARDEN PARTY
2	2	TAKE THAT
3	7	BOARDMASTERS FESTIVAL
4	6	BELSONIC FESTIVAL
5	NEW	EARTH WIND AND FIRE
6	NEW	THE SCRIPT
7	4	ROD STEWART
8	5	AVENGED SEVENFOLD
9	1	T IN THE PARK
10	NEW	LADY GAGA
11	8	JLS
12	12	MUSE
13	16	PLAN B
14	NEW	MICHAEL BOLTON
15	20	PARAMORE
16	14	ROXY MUSIC
17	13	30 SECONDS TO MARS
18	19	GLASTONBURY FESTIVAL
19	15	MICHAEL BUBLE
20	NEW	DAVID GUETTA

Tixdaq Ticket resale price chart

pos	prev	event	ave price (£)	dates
1	NEW	HIGH VOLTAGE FESTIVAL	217	1
2	NEW	A R RAHMAN	194	2
3	NEW	EARTH, WIND AND FIRE	182	3
4	1	V FESTIVAL	163	6
5	NEW	VAN MORRISON	158	1
6	3	READING/LEEDS FESTIVAL	156	29
7	NEW	PRINCE'S TRUST ROCK GALA	147	1
8	9	ROD STEWART	143	8
9	NEW	ROXY MUSIC	128	5
10	NEW	CLIFF RICHARD/SHADOWS	126	3
11	3	STING	123	4
12	7	LADY GAGA	120	3
13	6	MICHAEL BUBLE	119	11
14	NEW	THE LIBERTINES	119	1
15	3	ROGER WATERS	115	7
16	NEW	SECRET GARDEN PARTY	114	2
17	10	SIMPLY RED	110	7
18	NEW	CARLOS SANTANA	100	2
19	NEW	PET SHOP BOYS	94	4
20	13	EDINBURGH TATTOO	85	16

Professor returns to campus for Leicester curtain-raiser



Back to school: O2 Academy Leicester and (inset) Professor Green

ACADEMY MUSIC GROUP is hoping to make the University of Leicester the city's main axis for live music when it launches the O2 Academy Leicester on the campus next month.

Virgin Records' act Professor Green will open the venue when the new academic year begins, but unlike most other university unions, gigs at the Academy venues will be open to the public as well as students.

"All Academy venues are open to the general public, so we wanted to continue that in Leicester," explains Academy Events promoter Jon Wing.

Professor Green's September 23

curtain-raiser will mark the debut performance at the 1,450 capacity O2 Academy 1 Leicester, which has been purpose-built to extend the level of shows that can be hosted by the venue.

The complex, which is part of the students' union in the university's Percy Gee building, also includes the 500-capacity O2 Academy 2 and 250-capacity O2 Academy 3. Wing adds that Academy 2 is ready and there is only "a bit of work to be done" in Academy 3.

Wing will be in charge of booking acts for the new Academy venues and reveals that other early confirmations for the Leicester

premises include The Magic Numbers, Corinne Bailey Rae, Plan B, Frank Turner and Dan Le Sac vs Scroobius Pip.

"As in-house bookers for the venues we are looking to bring in more established artists capable of selling 1,000 tickets-plus, as well as using the smaller venues to introduce new acts and showcase bands from the local scene in Leicester," says Wing.

He adds they have the capability to host three shows every night of the week because of the separate venues. "Our aim at the O2 Academy Leicester is to have events on five or six nights a week, mixing live with club nights."

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News publishing

Five-year development deal bears fruit for Universal

Doolittle aims for US

Talent

By Charlotte Otter

UNIVERSAL MUSIC PUBLISHING has the US in its sights for the next stage of Eliza Doolittle's career after a five-year development deal with the singer paid off with a raft of hits.

Doolittle's single *Pack Up* is a recent top five hit, while her self-titled debut album released by Parlophone entered the OCC chart at number three.

Now Universal is looking to capitalise on the 22-year-old's UK achievements by taking Doolittle to the US in September to play a series of gigs and showcases in New York and Los Angeles that it hopes will open up the market there.

Universal Music deputy managing director Mike McCormack says Doolittle's slow-building success bucks the trend of the typical development story, but he hopes it will build foundations to ensure the singer's longevity in both the British and American music markets.

"It's taken five years to get to the position where we are now but I am really pleased with what has been achieved," he adds. "A lot of development deals don't actually give the time for artists to grow and cultivate their talent, but in Eliza's case she has time to mature as a singer which will hopefully see her



continue to produce hits in many years to come both in the UK and in the States."

The bedrock to Doolittle's UK success has, according to Universal Publishing creative services manager Becca Gatrell, been to ensure her music was aimed at the right target audience. This, Gatrell explains, saw her debut single *Skinny Genes* licensed for the *Very* advert featuring Holly Willoughby and Fearnie Cotton. The team also secured a placement in the Noel Clark film *4321* with the song *Go Home*.

Gatrell says the TV side has also been a great tool in Doolittle's development, having introduced

the young singer to Sky executives in early 2009. "We took Eliza to play at Sky's offices in Middlesex for their TV producers and they spotted her potential early and have been using her music on various shows since. Specifically through promotion of the instrumentals we have seen a broad range of uses across UK blanket television. Now the first syncs for both a big US TV show and advertising campaign are currently in discussion," she says.

Doolittle was signed to the publisher by McCormack, who teamed up the singer with producer Craigie Dodds. He helped Doolittle write upcoming single *Rollerblades*, a track which Dodds says marked a turning point for Doolittle, who had been concentrating on writing R&B hits. Dodds adds, "After *Rollerblades* was created, it was clear to everyone including Mike and myself that Eliza had to continue writing in this vein. The song is just very fresh and original, and sounded very natural when sung by her."

Rollerblades set the tone for the rest of Doolittle's album and Dodds notes one of the reasons it took so long before her debut was released, was due to the slow creative process. "Eliza and I would only work together a couple of days a week. It was a very natural process - we didn't want to rush anything."

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MPA dismisses talk of Euro rights chaos

MUSIC PUBLISHERS ASSOCIATION chief executive Stephen Navin has rubbished claims that UK songwriters could find themselves out of pocket if the exclusive assignment of their rights to European collection societies is abolished.

In a detailed rebuttal of British Academy of Songwriters, Composers and Authors claims that an end to exclusive assignment of rights to a collection society will lead to a host of problems for writers and a scramble for rights by publishers, Navin says BASCA's portrayal of music publishers and writers engaged in a rights tug of war is not one the MPA recognises.

Instead the MPA chief says music publishing is "built upon a relationship of trust between publisher and writer".

Music Week revealed last week that BASCA is opposed to calls for the EC to end the exclusive assignment of songwriters' rights to one collecting society. In a briefing paper for the EC, which is dealing with proposed changes to European licensing, the songwriter body claims this is the only way to ensure composers get the maximum returns on their songwriting royalties within Europe.

But the MPA condemns this focus on exclusive assignment as "Detached from reality and business practice." Instead it calls

for an overhaul of the way European collection societies operate to ensure they run as cost effectively as possible and there is greater efficiency, transparency and accountability for digital purpose.

Navin, who has written an exclusive article for *musicweek.com* (see publishing focus), points to a tradition in the US to grant non-exclusive performing rights if a writer/publisher and the performing rights organisation are happy with that arrangement.

The MPA also rejects BASCA's wish that writers should be able to move freely from one performing rights organisation to another. Navin states that, in principle, this practice already exists and adds that although publishers are motivated by profit this is because they have a "duty" to their writers to maximise revenues so they can make further investment in new talent.

Navin adds, "Publishers' agreements with songwriters are negotiated in a fiercely competitive environment with the opportunity for writers to have experienced legal representation.

"Writers can choose between hundreds of different publishers or elect to self-publish. Contrast this with the exclusive, non-negotiable membership agreements which writers are required to sign with the national monopoly societies. It does not add up."

Sync survey July 2010 by Chas de Whalley

Burke's whiff of singles success is extended by Sure TV sync

ON-SCREEN PRODUCT

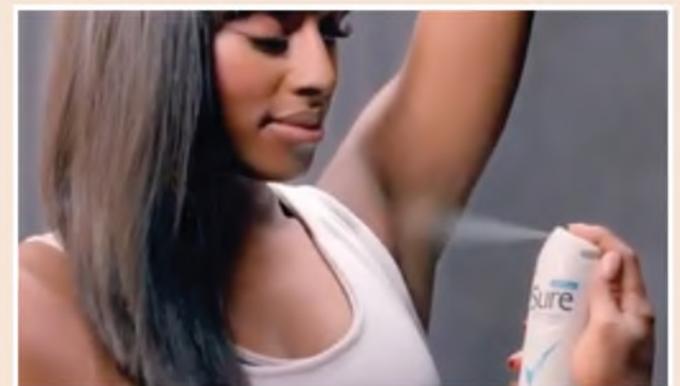
ENDORSEMENTS by well-known actors are pretty much a way of life for some brands. But increasingly UK advertisers are turning to contemporary pop stars to help boost awareness and sales. Following in the footsteps of Cheryl Cole and The Saturdays, who lent their names to L'Oreal UK and Impulse respectively, 2008's X Factor winner Alexandra Burke has been appointed brand ambassador for Sure Women Deodorant.

In fact, with her latest single *All Night Long* being used as the soundtrack for the Unilever brand's current TV campaign,

Burke has become not only the product's face but also the voice for Sure Women. The deal was announced in June, less than a month after the EMI and Sony/ATV-controlled title - the third single from her debut album *Overcome* and featuring a guest appearance by US rapper Pitbull - peaked at number four in the OCC singles chart. Clearly benefiting both from the campaign and the lengthening digital sales tail which some singles now enjoy, *All Night Long* has shifted nearly 250,000 units and is still selling at the time of writing.

Built around snapshots of Burke's working day and the run-up to a big show, *The Sure* execution

may be glitzy and glamorous but it is not the most visually exciting among this month's crop of commercials. That honour falls to Drench's latest flavoured bottled water clip in which a man whose head has been turned into a giant Rubik's Cube sits waiting for a tube train. Entitled *Puzzlehead*, the ad is the latest in a series of eye-catching watercooler-moment films which have been commissioned for the soft drink product by ad agency CHI & Partners with supervisors Band & Brand Associates sourcing the music track. The Universal-published *Oops Upside Your Head*, written and recorded by The Gap Band, published by Minder Music and a number six hit on its release



through Mercury back in 1980, is the musical beneficiary this time round.

Drench's ad-break debut in January 2009 starred Thunderbirds puppet Brains in a John Travolta-style routine harnessed to Snap's 1992 chart topper *Rhythm Is A Dancer*. Proving there is no copyright on concepts in the advertising world, Coca-Cola's latest *Love It Light* commercial also focuses on string puppets as a group of office girls work out to *Maniac*, a high-octane

Warner/Chappell-controlled title by singer/songwriter Michael Sembello. This track first saw light of day in the 1983 Hollywood blockbuster *Flashdance* but, despite reaching number one in the US, it failed to make the Top 40 here, where it was dwarfed by Irene Cara's title tune. While both Coke and Drench regularly battle it out in the snack market, it will be interesting to see whether either will create sufficient public interest to return their backing tracks to the charts.

ON THE WEB

www.musicweek.com

- Capper new Aussie MD for Warner/Chappell
- Universal Publishing signs former Blowfish singer
- Viewpoint: developing Devlin by Peermusic

Robortom cover South Bank Show theme as publisher pushes for a younger audience

Paganini gets clubland re-rub for B&H

Sync

By Charlotte Otter

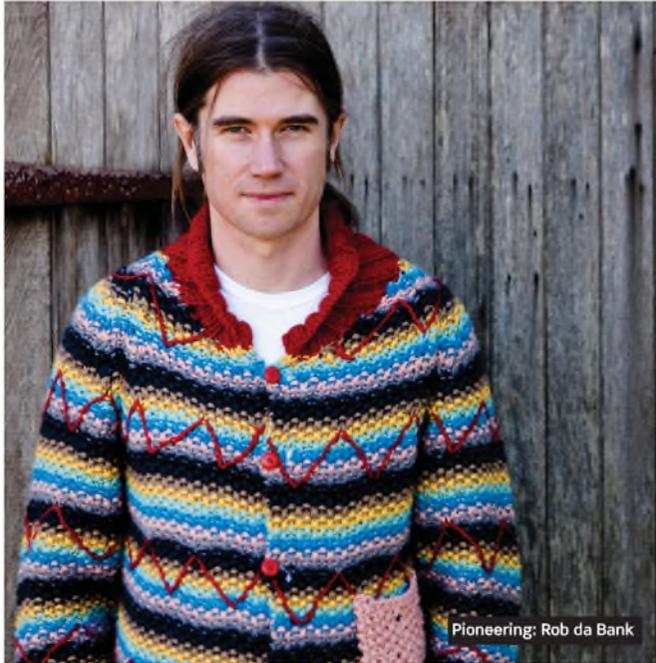
BOOSEY & HAWKES is pushing its catalogue further into youth territory by commissioning Sunday Best Recordings and partners Graphite Media to orchestrate another classical/electronic crossover track.

The cover of Paganini's 24th Caprice – once the classical theme tune to ITV's South Bank Show – has been reworked by DJ's Rob da Bank and Tom Middleton under the Robortom moniker and features Au Revoir Simone.

It is planned to be used by Channel 4 and 4Music as the title music for the broadcaster's coverage of the Orange Rock Corps London gig in September. It is also hoped the remix will be used as the title music for the arts programme when it returns to TV screens early next year on Sky Arts.

In 2008 Graphite Media worked with the classical music publishers on a dance cover of the Lloyds TSB theme tune For The Journey by Elena Kats-Chernin, which made its way into the UK singles chart top 20 and topped the dance charts.

This success led Boosey & Hawkes to approach Graphite director Ben Turner about the Paganini remix. Turner says,



Pioneering: Rob da Bank



Remix: Tom Middleton



“There is clearly an appetite for these kind of classical remixes... a crossover of classical and electronic is a marriage made in heaven”

BEN TURNER, GRAPHITE MEDIA

“Boosey & Hawkes is keen to introduce their catalogue to a younger audience and I think they recognised that by giving their compositions a modern twist; this was an ideal way of doing that.

“Obviously what we are doing will upset a number of classical music fans who believe an electronic remix is sacrilege, but I think one of the reasons we were chosen for remixing Paganini was because we show respect for the

original piece of music, which is extremely important.”

Middleton and da Bank's remix is a further adaptation of Paganini's 24th Caprice, which has already been reworked by producer Tom Hodge. Boosey & Hawkes has placed Hodge's version in an ad campaign for Audi, but that that has never been screened in the UK.

However, Turner is not put off by the competition and says Graphite is looking at ways in which

the company can raise the profile of their version of the track.

“We are in talks with Sky Arts over the possibility of using the piece as the title music for the new South Bank Show and we are also keen to sync the music to appropriate adverts,” he explains. He adds the song, which is currently being promoted in UK clubs, could also cross over into the mainstream and enjoy chart success through da

Bank's record label Sunday Best.

“I genuinely believe this track could become a top five record. It's a great piece of contemporary music, and when you look at how well The Journey did in the charts, it is clear to see there is an appetite for these kind of classical remixes. Classical music and electronic music are both pioneering genres and a crossover of the two is a marriage made in heaven.”

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PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Apple iPhone 4	When You're Smiling...	Fisher, Goodwin, Shay	EMI	Louis Armstrong	Universal	TBWA, Media Arts Lab	n/a
Cadbury's Crunchie	We Don't Need Another Hero	Lyle, Britten	Hornall Bros, Warner/Chappell	re-recording	n/a	Fallon	ioq
Coke	Maniac	Matosky, Sembello	Warner/Chappell	Michael Sembello	Paramount Pictures	Mother	Tummy Touch Music
Crabbie's	Puffin' Billy	White	Universal	Melodi Light Orchestra	Chappell Recorded Music	An Agency Called England	n/a
Dreams Superstore	Get Ready	Robinson	EMI	The Temptations	Motown	Robson Brown	n/a
Britvic Drench	Oops Upside Your Head	Simmons, Taylor, Wilson, Wilson	Minder	The Gap Band	Universal	CHI & Partners	Band & Brand Assoc
Heinz Tomato Ketchup	I Know You Know Me	Foster, Raeburn, Julian	Kassner	The Tease	Soundtree	AMV BBDO	n/a
Hugo Boss Fragrance	Angel	Del Naja, Hinds, Marshall, Vowles	Universal	Massive Attack	EMI	Grey Advertising	Platinum Rye
McDonald's	Chic Cheer	Edwards, Rodgers	Sony/ATV, Warner/Chappell	re-recording	n/a	Leo Burnett	The Sync Agency
Nationwide Building Society	Little Britain (incidental)	Arnold	Bucks	Background Music	Bucks	Legas Delaney	Legas Delaney
Palm Pixi Plus	Quiet Dog Bites Hard	Smith, Daval	EMI, Downtown	Mos Def	Universal	Modernista	n/a
Reid Furniture	Perfect	Nevin	Universal	re-recording	n/a	Velvet Film Prods	n/a
Shell	Up, Up & Away	Bogle, Wilson, Taylor	EMI	re-recording	n/a	JWT	Jeff Wayne Music
SodaStream	Without You	Nilsson	Warner/Chappell	Nilsson	Sony	n/a	Yair Nitzani Music
Sure 48 Hr Protection	All Night Long	Watters, Scheffer, Biancaniello, Butler	EMI, Sony/ATV	Alexandra Burke	Sycos	SMC Europe	SMC Europe
The Sun	Stare Into The Sun	Danvers, Scott, Woodford	Sony/ATV, copyright control	Graffiti 6	NW Music	WCBS	WCBS
Total Greek Yoghurt	Any Little Fish...	Coward	Warner/Chappell	Duncan Wisbey	n/a	Creative Orchestra	Creative Orchestra
Vauxhall Meriva	Be OK	Michaelson	Cabin 24	Ingrid Michaelson	Cabin 24	Amsterdam Worldwide	n/a
Warner Leisure Hotels	Summer Breeze	Seals, Crofts	Universal, Kobalt	Isley Brothers	Sony	n/a	Vanilla Film Prods
Whole Earth Peanut Butter	Peanut Butter	Goldsmith, Barnum	Bug, Escort Music	Steve Alaimo	Geffen	n/a	Truecast

- Spotify CEO Daniel Ek Q&A
- Clear Channel's free radio app drives up US listener numbers
- Women dominate in social networking

Digital news in brief

- Research from the University of Ballarat in Australia claims that just 0.3% of files on BitTorrent are legal. The findings have been questioned and the research methodology heavily criticised.
- The *New York Post* claims Google is in "accelerated" talks with the Harry Fox Agency to launch its music service in the US before the end of 2010.
- Apple is facing three class action suits in the US over allegations the iPad is prone to overheating and shutting down. Apple sold 3.27m iPads globally in the last quarter.
- Facebook has acquired Hot Potato, a US-based start-up that focuses on chat applications for live events. The deal was estimated at \$10-15m (£6.4-9.6m).
- Verizon Wireless reports its customers downloaded more than 25m music tracks and videos in the last quarter, down from 29m in the previous three months.
- We7's new Autoradio tool plays a user's favourite tracks while they search for other tracks on the streaming service.
- Private equity firm Dimensional Associates completed its acquisition of The Orchard, taking the digital distribution and marketing company private.
- The Finnish Government is preparing new legislation that will make it compulsory for ISPs to send warnings to customers downloading copyrighted material without authorisation.
- Orange has signed a deal with Deezer to bundle the streaming service with a number of its broadband/mobile broadband packages.
- AOL is seeking an executive to run its music arm. They will work alongside AOL CEO Tim Armstrong.
- Reports suggest that Spotify has hit a number of licensing complications that could seriously derail its plans to launch in the US this year.

New services

- GigWish.com is the latest service, after the likes of Eventful, looking to crowd-source gigs. Fans vote for acts to play in their local area and the acts can plot tours around demand.
- Playlost is a free application that visualises a user's music collection within their web browser as a hexagonal grid allowing them to create playlists by connecting adjacent nodes.

Apps round-up

- X Factor (Ovi - free) Nokia has secured the exclusive on the official app for this year's X Factor, launching later this year. It will be ad-supported and feature videos, news and images.
- Escape From Plastic Beach (iPhone/iPad - £1.19) sees Gorillaz take their online social game on to portable devices. It features in-app purchasing and score sharing.

App developer opens UK office and plans BlackBerry and Nokia launches

Mobile Roadie takes the UK route

Apps

By Eamonn Forde

APP DEVELOPMENT COMPANY

Mobile Roadie has opened a UK office and set its sights on BlackBerry and Nokia launches as its next mobile platform.

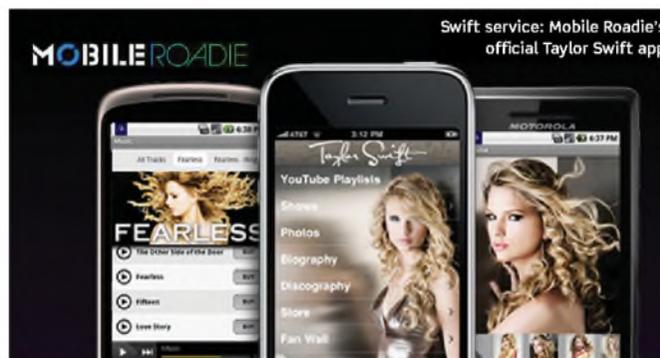
The company, which launched in March 2009 and allows acts to build their own apps, already creates apps for the iPhone/iPad and Android. It now says the option to build for the BlackBerry will be coming "in the next couple of weeks". The plan for later in the year is to have apps available for Nokia devices too.

The company's new rep Stephen O'Reilly is dealing with clients in the UK as well as his native Dublin. There are also reps in Japan, Germany and France.

He says, "On Mobile Roadie, you build the application once and then select the platforms you want it to be live on." Adding BlackBerry will give the company greater reach and work as a greater incentive for both acts and venues to sign up to the service.

"Most people are building for iPhone at the moment, but there's a lot of interest in Android," says O'Reilly. "With Android, you can reach a bigger consumer base in time."

While Mobile Roadie Core is its main platform, it will soon add in the Pro and Plus tiers, with prices



starting at, respectively, £2,500 and £5,000 with discounts offered to launch on multiple platforms. These are aimed at larger acts and are priced accordingly. "It gives you more options and more customisation," explains O'Reilly. "We have an API that you can build things on top of."

It has built the official apps for musicians including Taylor Swift, Drake, Dolly Parton and Madonna. O'Reilly says that for acts today having an app is as important as having a website or social networking profile.

Apps allow acts "to be able to connect with people on their mobile devices," he says. "Push notifications and geo-targeting can let you tell people within a certain distance of a venue about a particular show. It's very powerful to have a direct-to-fan relationship through a mobile device. It's very cost-effective."

This will be extended further with the imminent launch of an update of the platform. "We have a new feature launching in version 3.0 which provides a map of where all your fans are," explains O'Reilly. "You can see on a Google map where fans are and then follow them on Facebook or Twitter."

A number of app-building tools have been launched recently, notably Nokia's App Wizard, which allow anyone to create an app for low or zero cost. Why should an act come to Mobile Roadie and pay instead of using one of the free ones?

"A lot of those apps are simple RSS feeds and pull in content from other websites so you're leaving the app experience all the time," argues O'Reilly. "As we are a technology company, for people who build an app with us, we are pushing technol-

ogy updates and partnering with the likes of SoundCloud and Foursquare. We have an API that your developers can work with. We pride ourselves on our technology."

As an example, albeit for a major act, the company has published figures showing that Taylor Swift sold \$40,000 (£26,000) of music through her Mobile Roadie app in its first two weeks, gathered 37,000 email addresses in a week and drove 15,000 clicks to buy tickets in the first seven days.

Apps also provide realtime analytics for acts, O'Reilly suggests. "There is really rich data here," he says. "You know what is working and what is not working. You can see what is relevant, what people like and what appeals to them. This helps you focus your content and send a clearer message."

Apple is moving into in-app advertising with iAds. Is this something Mobile Roadie will do? "We believe you should have the power to choose and control what ads appear on your device," says O'Reilly. "Other app developers just include ads that are not relevant, are intrusive and make you click on a link that takes you out of the app experience to another website. We like to leave the controls and the options with our clients."

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The cloud round-up

The sky's the limit Latest developments in music and cloud-based lockers

With Carphone Warehouse's move into music in the cloud (see page 1) launching this week, 7digital already beta testing its Locker Plus service, Tesco announcing its intentions in the area and both Google and Apple soon to make their play, music in the cloud has become this year's hottest topic.

Uncertainty still surrounds how such music can or should be licensed, but that has not stopped several companies throwing their hat in the ring in the past few weeks. Here are the latest developments for music and cloud-based lockers.

Cloud Music

This app for the iPhone turns Google Docs into a cloud-based locker for music. It costs £1.19 to download and works as a streaming access tool to a user's collection, but they first have to upload tracks via their computer to their Google

Docs folders. Usually Google Docs is used as storage area for Microsoft Office documents but this app turns it into a music service, albeit slightly limited compared to other dedicated cloud lockers. While Google Docs caps free storage space at 1GB, this can be extended to 20GB for just \$5 (£3.20) a year making the workaround offered by the Cloud Music app an appealing way for users to start migrating their music collection into central lockers for open access on connected devices. "You can also play music shared to you by your friends" claims the app's developer, Shop Finder. This sharing option skirts around a grey legal area but may cause long-term problems.

ZumoCast



Developed by Zecter, this service is not technically offering music in the cloud but it shares many of

the same functionalities and characteristics. It is a spin-off from Zecter's own ZumoDrive cloud-based back-up facility which launched last year. Where ZumoCast is different is that it does not

require users to upload their music or video files to a remote storage facility. Rather it streams content directly from user's computer to their connected devices (currently limited to the iPhone and iPad). ZumoCast is currently at private beta and is being offered to users for free, but that is expected to change soon. A premium version is reported to be in development and should add in extra tools.

AudioBox.fm

It has been around since the start of the year, but AudioBox has just added the iPhone and iPad to its range of compatible devices through the launch of a new native application. Previously, Apple users uploaded content but could only access it via Mobile Safari. AudioBox has different price tiers available depending on how much storage space a user wants.

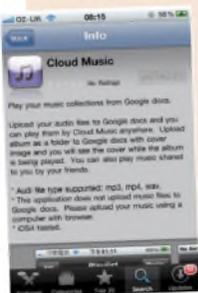
The entry-level tier is free but restricts users to 1GB of storage. It moves up in increments from \$3.99 (£2.55) a month for 11GB, through \$7.99 (£5.11) a month for 26GB and finally to \$9.99 (£6.39) a month for 151GB. Each price tier comes with additional functionality the more a user pays. It also integrates with Last.fm, YouTube, Twitter and others, describing itself as "your ultimate player". It now supports Apple mobile devices on iOS 4 as well as Android.

TuneCloud

Currently preparing for invite-only beta testing in mid-August, its tagline is, "Store your music in the cloud, stream from anywhere". Beyond this, details are currently limited. It has an active Twitter account (@TuneCloud) but tweets are mainly quotes from songs or musicians, giving no real indication of what the service will involve or what it will charge users. Its Facebook page offers fewer clues still, although it is a service we will keep a close eye on and cover as more details become public.



tunecloud.fm



News diary

Maguire out from the shadows

UNEARTHED

CLARE MAGUIRE was one most hotly sought-after signatures of 2008/2009. But after inking a significant deal with Universal, her public profile went decidedly quiet as the young Brit began work on what would become her anticipated – in industry circles, at least – debut album, now set for release in early 2011.

More than one year on from signing the act, Polydor has now started launch efforts for Maguire's debut in earnest and label president Ferdy Unger-Hamilton, who also A&Red the album, believes they have a finished product that will deliver on expectations, and then some.

"With Clare it is all about the voice. She is a huge talent, a great writer, but ultimately it is her voice, which is so special and very unique, that sticks with you. We wanted to ensure we gave her the time to make the great record we all knew she was capable of and she's delivered," he said.

The album is not due until next year but Polydor's campaign is well



Cast list

A&R

Ferdy Unger-Hamilton, Polydor

National radio

Neil Hughes, Polydor

TV

Rachel Drake and Claire Mitchell, Polydor

Press

Ruth Drake, Toast

Regional Radio

Gavin Hughes and Nicki Ross, Polydor

Video

Ross Anderson, Polydor

Digital

Stephen Hallowes, Polydor

under way already, with the unveiling of introductory single *Strangest Thing*, available as a free download from her MySpace site and enjoying support from specialists including Radio 1's Zane Lowe. Polydor will release her first full single and debut album in early 2011.

Unger-Hamilton says the label wants to give the album plenty of set-up and is adamant Maguire will

find herself leading critics' choice polls into the new year. "She is an artist that deserves to be discovered, so we're giving it a long lead time," he adds.

Maguire's debut is predominantly a collaborative effort with producer Fraser T Smith, who has produced much of the album.

So far Maguire's live profile has been limited, with early appear-

ances at festivals such as Green Man and Cardiff's SWN in 2008.

Unger-Hamilton says there are no plans for a glitzy media launch, with Polydor favouring a gradual approach to building her live profile, including an appearance at the O2 Shepherd's Bush Empire on October 10 as part of a Kirsty MacColl tribute night.

stuart@musicweek.com

ON THE WEB THIS WEEK

DECCA SHUFFLE HERALDS PUSH TO THE FRONTLINE

Ross Wilson: "Who cares what the name of the label is? People don't buy 'labels', they buy quality music."

LEGAL FILES A FRACTION OF BITTORRENT TRAFFIC, RESEARCH CLAIMS

T: "Anyone who knows about torrents will know that the most popular ones attract a maximum of 100,000 at the time of upload and I will say, with confidence, there is absolutely no way there will be more than 1m people sharing the same movie over BitTorrent at any one instant in time. So why such a large figure? Either they get mixed up with how many times the torrent has been downloaded, or they simply add up duplicate trackers."

PM SAYS INDIA WANTS TO HEAR ABOUT UK MUSIC

Rachel Murray: "Oh please, why on earth would Indians be interested in British TV, music and films when they have way more successful arts industries than we do? I lived in Mumbai for five years and know that the Indians have a level of showmanship and creative vision we in the UK culturally lack and cannot feign."

Dooley's Diary



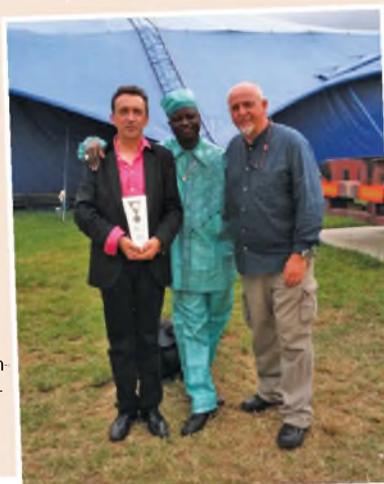
It's the opera for us... while Granny Green hits the booze and clubs

LET IT NOT BE SAID that Dooley is uncultured: last Tuesday *Music Week's* hapless gossip correspondent found himself at London's highly sophisticated Barbican Centre for the UK premiere of The Knife's opera Tomorrow, In A Year. Although slightly put off by the fact you couldn't visit the bathroom or buy a drink during the performance, he nonetheless enjoyed it, even if lyrics like "an intersection of the plain/ by the bank of some great stream/ the animal carcasses and skeletons would be/ entombed" flew somewhat over his head. It's about Darwin, don't you know?... Speaking of nights out, when the good people at Bucks Music went out for dinner last week to celebrate the success of their signing Professor Green's debut album, little did they think the good Professor would come out with his grandmother in tow. But bring her he did, and Dooley has it on good authority Granny Green had a wild time, accompanying her grandson to a night club afterwards, downing Pina Colada's and even getting papped in the process – not bad for a night on the tiles... When we spoke to XL MD Ben Beardsworth last week, he was on the way to Beggars Group's office in Hamburg for a flying visit, to play them some new music from Adele. Keen for a sneak peek, we asked him to sing us some of it. Sadly he refused, although he did reveal the

album is 90% finished, Adele's "phenomenal" voice is still getting better and the songwriting and production are both more intricate. So there you go... As *Music Week* had its own summer party, on the roof garden of a pub, around the corner from the office, 4 Music decided to throw a slightly more lavish bash to celebrate two years since being relaunched, in London's Kingly Club. As well as some very tasty cakes from posh bakery Konditor & Cook, they even came up with their own cocktail – the "4Musicini" (surely "4Musicini" would have been better, but then no-one asked us) based on vodka and raspberries and other stuff that we'd remember if we hadn't drunk so many of them. *Music Week* tried to make its own cocktail in reply but no-one was interested in our lager, Red Bull and Bovril combination, sadly. I wonder why... One man always fond of a good cocktail is Rod Stewart, who was in town last week for four sell-out shows at London's O2 arena, with RCA's finest taking the opportunity to present the ever-swinging singer with a disc to acknowledge what is his fastest selling album of this century – 2009's *Soulbook*. Rod, pictured above, has a delightfully inscrutable expression on his



face, while the pic also serves as a passing of the flame for RCA, with departing boss Craig Logan to Rod's right and incoming MD Charlie Lycett to his far left. Also pictured are Rod's manager Arnold Stiefel and RCA's Sophie Hilton... *Songlines* magazine evidently like a festival – they even set up their own stage at Glastonbury – so it was no surprise to see them down at world



music extravaganza *Womad* last month. And while there they persuaded no lesser than Peter Gabriel to present the winners of the Songlines Music Awards 2010 with their gongs. Pictured below we see Gabriel handing over an award to with Justin Adams & Juldeh Camara... And, as Dooley bids goodbye to his readers for another week, he leaves with the question on everyone's lips. What is jazz? Indeed, this is a question that has flummoxed some of the greatest minds of our generation, but a quick Google reveals "Jazz almost defies definition" according to the boffins at The Kennedy Center in Washington DC. Great. What of it, I hear you ask? Well, one man definitely not flummoxed by jazz is singer Tom Jones, who may, by the time you read this, have become the oldest male musician to have a UK number one album with *Praise & Blame*. He braved the subject for Jazz FM (where else?) this week claiming, "For me, jazz is free expression – making music the way you WANT to make it." So that's that cleared up then. We were pleased to see, too, that Jones has no beef with Eminem, his closest chart competitor, suggesting that the two parties could "be top together" next time, in a collaboration that really boggles the mind.

Features

NINJA TUNE: THE

Borne out of Jonathan More and Matt Black's frustration with major-label politics, Ninja Tune has helped define dance culture for two decades. On the eve of the label's 20th anniversary we talk to the Ninjas about their past, their future, and the similarities of running a label and a cheese-making business



Labels

By Christopher Barrett

ASKED HOW HIS LABEL has weathered two decades of tumultuous change that has left many independent operations in tatters, Ninja Tune managing director Peter Quicke says it is about being "crazy with the music, careful with the cash".

It is a neat maxim. And one the label has lived with since being set up in 1990 by Coldcut's Matt Black and Jonathan More. Ninja Tune's approach to fiscal matters may have erred on the side of caution, but when it comes to A&R the label has a long tradition of being a fearless supporter of fresh and experimental music.

Perhaps Ninja Tune's willingness to embrace the new is a reflection of Quicke's background. He joined as label manager back in 1992 after walking away from his family's Devonshire cheese-making business and was one of Ninja Tune's first members of staff alongside Coldcut sound engineer Patrick Carpenter.

"It was very different in some ways but the same in that it was a high-quality niche product that we distributed and were very proud of," says Quicke.

To mark the label's anniversary in September and in keeping with its unpredictable approach to the business of music, Ninja Tune will issue a six-disc limited-edition 20th anniversary boxed set (see box). But rather than celebrate its past successes – and there have been many – with a retrospective set, the London-based operation is releasing what it calls a "futurespective" stuffed full with new music.

BELOW
Colossal insight: (l-r) Ninja Tune offshoot label Big Dada is home to Roots Manuva; DJ Food – aka PC and Strictly Kev – in 1995



Black insists a greatest hits package would have been too obvious, too boring and not representative of the vibrant attitude that has kept Ninja Tune alive and kicking for two decades.

"We feel that we are still sharpening our edge, not losing it, and to prove that we thought it would be good to get in a load of shit-hot new music and show that we are juiced up and ready for another 20 years," says Black.

Alongside established Ninja Tune big-hitters including The Cinematic Orchestra and Roots Manuva, the six-CD set will contain cuts from the label's newest additions such as Toddla T and Eskmo. The release is just one component of an array of anniversary activity that will include the label playing host at events across the globe, from Berlin and New York to Tokyo in Japan, the country where Ninja's journey began.

As successful DJs and producers working as Coldcut, the late Eighties saw Black and More enjoy a string of club and mainstream hits including Beats and Pieces, Doctorin' The House and People Hold On featuring Lisa Stanfield. The duo were also behind Yazz's chart-topping 1988 anthem The Only Way Is Up, which led them to a major-label contract with Arista.

But by the end of that decade Coldcut were already frustrated with the contractual obligations their deal with Arista presented and while on tour in Japan began planning a route back to independence.

"We were there with Norman Cook and his crew Beats International, hanging out and having our



minds blown by the intense new environment of Japanese culture; the different typography, the sounds, smells, language and food. It started a flood of new ideas," says Black.

With the duo having their roots in the punk era and a desire to resist any attempts at control or modification of their music, Black and More found inspiration watching a film about Japanese ninjas.

"We recognised that these guys were masters of disguise and that was an image we could use to make a new identity for Coldcut, because we were trapped contractually in a typical music business mess and needed to escape from it," says Black.

Coldcut had started out with their own label, Ahead Of Our Time Records, and it was not long before their second independent label started taking shape.

"We are pegs that could not

be fitted into definable holes.

We wanted to start afresh with something that was entirely our own

vision," says More of his motivation at the time of Ninja's birth.

With the Coldcut name still owned by Arista, the Ninja Tune label and identity provided the duo with an appropriate device by which to escape and work

behind the scenes.

Despite its name, Ninja Tune soon stood out among independent labels early on. It earned a reputation for aligning groundbreaking music with standout visuals and design.

First to contribute aesthetically to the look of Ninja Tune was Mark Porter, who would go on to become the creative director at *The Guardian*. But it was Kevin Foakes, aka Strictly Kev, who having met Black at the Telepathic Fish club he was running as part of DJ and design collective Openmind, that submitted a new logo for the label – one that would stick for the best part of two decades and also win him a role as design consultant with the company.

"I had just started as a VJ, it was a new experience for me showing that electronic music could go with electronic visuals," says Black. "Kev and I struck up a friendship, he was very inspiring. He was a real talent

BEST OF STEALTH

so we gave him a free rein to create graphics for us.”

Kev would also go on to play a role in the Ninja Tune DJ collective DJ Food, a vehicle launched by Black and More in 1990 that spawned the successful Jazz Brakes compilation series.

In 1996 Coldcut enjoyed success with the release of their landmark *Journeys By DJ - 70 Minutes Of Madness* set while the established Solid Steel brand, named after Black and More's popular Kiss FM radio show, was also utilised.

A number of Ninja Tune artists and DJs have got behind the decks for compilations including jazz/tap band The Herbaliser, Brazilian-born trip-hop exponent Amon Tobin, tea-loving eclectic DJ Mr Scruff and more recent signing Bonobo, aka Simon Green, whose acclaimed fourth album *Black Sands* was released in March.

But Ninja Tune's ongoing success has been down to far more than compilation albums, with its roster of album artists building a head of steam in the late Nineties with key signings including Kid Koala, Fink and Ninja Tune's then-head of export sales Jason Swincoe.

Since releasing the debut album *Motion* in 1999 Swincoe's The Cinematic Orchestra has won international acclaim for his unique take on atmospheric jazz and has gone on to become one of the label's most successful and respected artists. As such, his band will be performing during the finale of Ninja Tune's anniversary activity with a gig at the Royal Albert Hall, alongside a bunch of labelmates, on November 14.

“They have become a household name throughout the world in cool households,” says Black, who on a recent visit to a Russian bar in Goa was not surprised to hear nothing but back-to-back Cinematic Orchestra tracks.

With Ninja Tune's roster becoming ever more eclectic throughout the Nineties, it soon became clear that it was necessary to operate

under more than one identity, leading to the birth of a series of sub-labels including Ntone, which ran from 1994 to 2001.

In 1997 experimental hip-hop label Big Dada was set up by music journalist Will Ashon and became home to the likes of Roots Manuva. Nearly a decade later Pop Levi's debut album *The Return To Form* Black Magick Party was given its own label in Counter Records, where he was later joined by acts including The Heavy and Ape School.

In 2008 it was the turn of Mr Scruff to launch his own sister label Ninja Tuna, while at the start of 2010 Ninja Tune inked a deal with Flying Lotus's Brainfeeder imprint. The LA-based label will now see its key releases from the likes of Daedelus and The Gaslamp Killer distributed worldwide via a strategic partnership with More and Black's longstanding operation.

“I'd like to think that we could do deals with a number of other labels,” says Black.

The forthcoming international anniversary activity illustrates the extent of Ninja Tune's global appeal, with France, Germany, the US and Japan all being strong territories for the label. Quicke points out that the majority of acts now picked up by Ninja Tune are signed for the world and that the label deals primarily in finished-product distribution contracts around the world.

But despite the label's considerable growth over its two-decade lifespan More emphasises that the focus is always on quality rather than quantity and that delivering a continuous flow of music that consolidates Ninja Tune's reputation as a trusted home of cutting-edge contemporary acts is of the upmost importance.

“Like an airport, we only have a certain number of slots ready for take-off,” says More. “There is a limit to the amount of material we will put out because we concentrate heavily on each and every record we release.”

“We wanted to build a brand that you could rely on because that is where Matt and I came from with labels that we admired such as Stiff Records and Factory, which had such an identity,” he continues.



“It's outsider's music... it is a good gig being the alternative because you will never go out of fashion”

MATT BLACK

“Having an identifiable brand gives artists the potential to grow and that seems to be lacking in certain areas of the music industry.”

Asked to sum up what has made Ninja Tune a stalwart player in such an unpredictable market, Black offers an explanation. “Coldcut attracted a set of oddballs whose strategies revolved around using cut-and-paste identities from the scrapbook of human culture. It's outsider's music. It's a good gig being the alternative because you never go out of fashion.”

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ABOVE

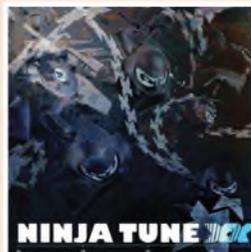
Ahead of their time: Ninja Tune label founders Jonathan More and Matt Black; (inset) the duo in 1987

BELOW

Peter Quicke, label MD since 1992



20 years of madness Ninja Tune's anniversary activity



RELEASES

XX, September 20
Boxed set consisting of three hardcover cases in a hardback box with foil-blocked text. These cases will in turn contain the following items:

Case 1: Six CDs (two

CDs will be material only available in this box set)

Case 2: Six seven-inch singles in a hardback book and an inner pocket with a Ninja Tune family tree poster by Nigel Peake, a sleeve cover poster and sticker sheet.

Case 3: Hardback edition of the Stevie Chick's Black Dog-published book *Ninja Tune: 20 Years of Beats & Pieces*

Each boxed set has a unique code and buyers can use this to register for more free material.

GIGS

September 10: Elysee Montmartre, Paris
Bonobo (DJ set), DJ Vadim + Yarah Bravo, Speech Debelle, DJ Food

September 15: Centre Pompidou, Paris

Andriya Triana Trio feat. Fink + Bonobo, Grasscut

September 17: Centre Pompidou, Paris

The Cinematic Orchestra feat. Lou Rhodes, Andriya Triana

September 17: Elysee Montmartre, Paris

Mr Scruff, Roots Manuva, Herbaliser DJs, The Infesticons,

Juice Aleem

September 24: Astra, Berlin

The Cinematic Orchestra and other Ninja Tune acts

September 30: AB, Brussels

Coldcut, Amon Tobin, Andriya Triana, Bonobo,

Daedelus,

Dorian Concept,

Kid Koala, King

Cannibal, Poirier,

Roots Manuva, DJ

Food, Eskmo

October 1: La Machine Du Moulin Rouge

Coldcut, Amon Tobin, Kid Koala, XXXchange, DJ Food & DK,

Bonobo (DJ Set), DJ Kentaro, King Cannibal, Dorian Concept, Jammer, Floating Points, The Qemists Soundsystem, Eskmo

October 2, Ewer Street car park, London

Coldcut, Toddla T with Serocce, Amon Tobin, Daedelus, Roots Manuva, Mr Scruff, The Bug w/ Flowdan, Kid Koala, XXXchange, DJ Food & DK,

Bonobo (DJ Set), DJ Kentaro, King Cannibal, Dorian Concept, Jammer, Floating Points, The Qemists Soundsystem, Eskmo

November 14, The Royal Albert Hall, London

The Cinematic Orchestra and other Ninja Tune acts.



Kid Koala, King Cannibal, Poirier, Roots Manuva, DJ Food, Eskmo

October 1: La Machine Du Moulin Rouge

Coldcut, Amon Tobin, Kid Koala, Daedelus, King Cannibal, DJ Kentaro, Dorian Concept, The Bug with Flowdan, Eskmo, zero dB, Poirier, Jammer, Offshore

October 2, Ewer Street car park, London

Coldcut, Toddla T with Serocce, Amon Tobin, Daedelus, Roots Manuva, Mr Scruff, The Bug w/ Flowdan, Kid Koala, XXXchange, DJ Food & DK, Bonobo (DJ Set), DJ Kentaro, King Cannibal, Dorian Concept, Jammer, Floating Points, The Qemists Soundsystem, Eskmo

November 14, The Royal Albert Hall, London

The Cinematic Orchestra and other Ninja Tune acts.





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



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Features

SHOW AND SELL

In the wake of Jonathan Ross ending his association with the BBC and news of his new show launching on ITV in 2011, research suggests that – without associated TV advertising spend – an artist's appearance on a Ross show is not the route to surefire sales success it has long been assumed

Media advertising

By Charlotte Otter

IT HAS BEEN A LONG-HELD BELIEF that an appearance on Friday Night With Jonathan Ross can not only help an artist increase their profile with mainstream audiences, but boost their record sales as well.

However, according to research compiled on the marketing performances of acts appearing on the BBC's now-cancelled talk show during the second quarter of this year, media-trend analysts ESP found a slot on Ross did nothing to increase the album sales of Dizzee Rascal or Alphabeat.

By cross referencing OCC sales data and Broadcasters Audience Research Board viewing figures via its own bespoke system, ESP's research illustrates it takes more than just turning up for an artist to experience a rise in album sales – an appearance on Friday Night... has to be combined with a strong and effective marketing campaign and a strong performance on the night.

This theory is aptly demonstrated by Liverpool-based Danish band Alphabeat who guested on the show in March. The group experienced no other television advertising spend in the weeks before or after their performance on Ross and managed to sell fewer than 200 units in the week of airing. Indeed sales were so poor the band's album failed to make any impact on the charts following their appearance on the show.

Meanwhile, Dizzee Rascal's Tongue N Cheek experienced only a slight uplift in sales after his performance on Ross' show in April, which could partly be explained by a lack of television advertising in the week of his slot.

ESP Marketing director Steve Chapman says it is not enough simply to appear on the show. "Friday Night With Jonathan Ross can be a powerful

"Simply appearing on Ross is not enough to expect a dramatic rise in album sales..."

**STEVE CHAPMAN,
ESP MARKETING**



BELOW
Gorillaz saw a 200% sales increase after performing on Friday Night With Jonathan Ross – but only after they had upped their TV advertising spend accordingly



Gorillaz made full use of their Ross performance, trebling advertising spend on the previous week...

Features

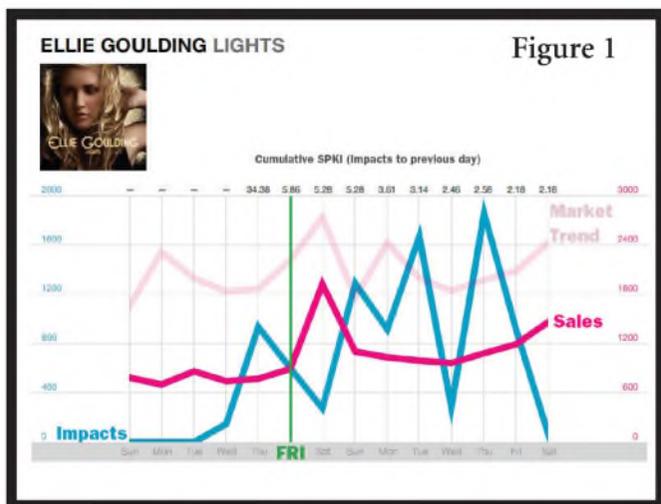


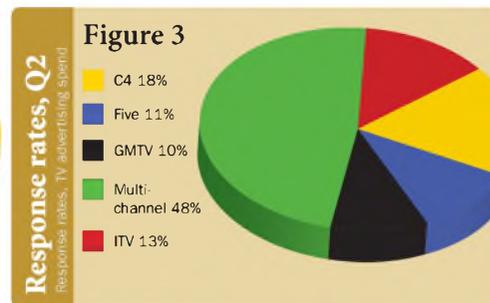
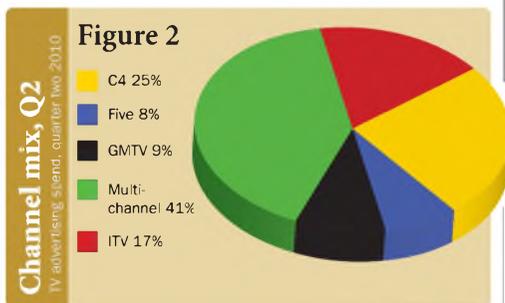
Figure 4 Digital spenders in Q2

Artist / Album	Advertising spend
1 AC/DC Iron Man 2 OST	£106,669
2 Oasis Time Flies: 1994-2009	£100,934
3 Various Clubland Smashed	£100,172
4 Free & Bad Company The Very Best Of	£96,783
5 Justin Bieber My World	£94,301
6 James Last Eighty Not Out	£93,953
7 Plan B The Defamation Of...	£85,123
8 RAF Squadrons In The Mood...	£81,554
9 Alicia Keys The Element Of Freedom	£77,150
10 Faithless The Dance	£75,964

Source for all charts and data: ESP Marketing, © 2010

esp-marketing ltd.

ABOVE
Sales spike: data shows how sales increased and stayed at a higher rate in the days immediately following the artists' Friday performance (indicated in green) - but both these acts combined their TV appearance with higher TV advertising spend, unlike Alphabeat (right) and Dizzee Rascal (below)



promotional vehicle for the right product; if an act's performance is good, the artist connects with the viewers and there is also a strong television marketing campaign in place," he says. "If the last two factors don't occur, then simply appearing on Ross is not enough to expect a dramatic rise in album sales - as can be seen from the case of Alphabeat and Dizzee."

Conversely Chapman points to Gorillaz and Ellie Goulding as examples of artists who made full use of their Ross performances (see 'Response Charts', Figure 1 above). Indeed Gorillaz - who appeared on Ross in May - almost trebled their advertising spend on the previous week and experienced a 200% increase in sales 1,000 extra units the day after their guesting on the show. Meanwhile, Goulding's slot - also in May - found the singer experiencing a 53% boost in sales, thanks in part to a resurgence in an advertising campaign for her album Lights.

But Chapman admits that artists should not solely consider

sales if they are due to appear on Ross when he returns to TV screens on ITV noting, "Even if an appearance does not do much for an artist's record sales, it will still help to raise their profile."

ESP data for the second three months of 2010 shows despite Five profiting from a raise in investment from major record labels, of all the terrestrial channels it still receives the smallest advertising investment at 8% (see Figure 2, above left).

ESP's research demonstrates the terrestrial channels' audiences - along with those on digital channels including More 4, F4, Virgin, Sky, ITV1 and 2 - are far more responsive to what they see on their screens and are far more likely to buy the albums advertised than any other station. This is reflected in the response rates (see Figure 3 left) experienced by digital which have

"These figures [above] show advertisers are starting to think about good value and longevity - rather than trying to make a quick profit..."

STEVE CHAPMAN, ESP MARKETING

risen sharply in the second quarter to 48%, up 9% from the previous three months of the year. This, explains Chapman, confirms digital as a far more attractive proposition to promoters - with an added bonus of low advertising rates compared to terrestrial competitors.

Chapman cites Fathers' Day as part of digital's success in this quarter, pointing to the top 10 best-selling albums advertised on digital in the second quarter to prove his point (see figure 4 above).

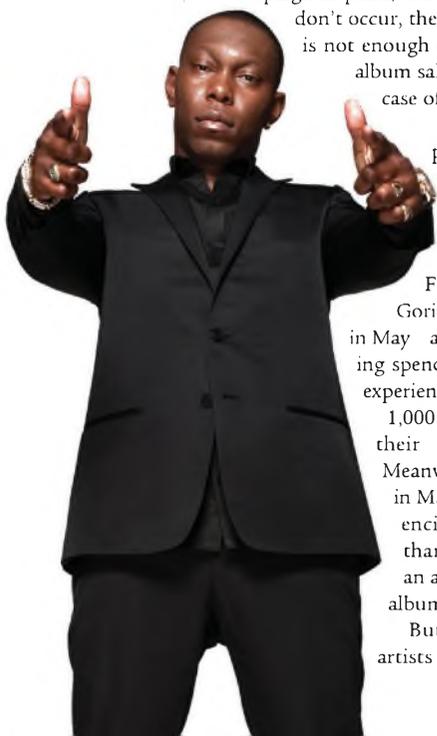
These include dad-friendly Oasis, AC/DC, James Last and the RAF Squadrons and he says the records reflect the ageing population of the UK and the drive for record sales around Fathers' Day. "When you think about the fact that by far the biggest demographic of digital TV viewers is the over 40s, it is not surprising to find these albums in the mix

"They are all aimed at an older demographic and clearly some of this can be tied in with the fact that Fathers' Day occurred during this quarter. However, the likes of Justin Beiber and Alicia Keys also shows that promoters are not just aiming at fathers but at the purchasers of Fathers' Day gifts as well," he says.

"Satellite television accounts for half of all viewing and offers excellent value and so it is no surprise that some of this will be in the charts in the long term.

"These figures show advertisers are starting to think about good value and longevity - rather than trying to make a quick profit."

Investment per channel Q2 2009/10			
Channel	Cost		% difference
	Apr 01 09 - June 30 09	Apr 01 10 - June 30 10	
ITV1	2,873,550	1,732,321	-39.71
C4	2,883,705	2,597,098	-9.94
S4C	9,871	4,006	-59.42
Five	742,258	815,045	9.81
GMTV	864,241	918,970	6.33
Multi-channel	5,315,110	4,326,300	-18.60
Network/All	12,688,734	10,393,739	-18.09



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Key releases

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

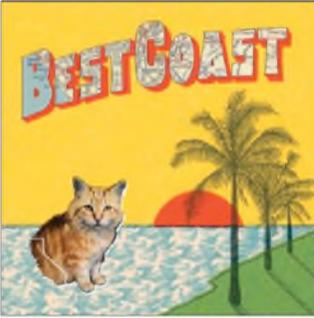
key releases information can be emailed to isabelle@musicweek.com

Out this week

Singles

- **Arcade Fire** We Used To Wait (Sonovox)
Previous single: No Cars Go (did not chart)
- **Erykah Badu** Turn Me Away (Get Munny) (Motown/Island)
Previous single (chart peak): Apple Tree (47)
- **Toni Braxton** Make My Heart (Atlantic)
Previous single: Yesterday (50)
- **Flo-Rida feat. David Guetta** Club Can't Handle Me (Atlantic)
Previous single: Be On You (51)
- **The Hoosiers** Choices (RCA/24-7)
Previous single: Cops & Robbers (24)
- **Marina and the Diamonds** Oh No! (679)/Atlantic
Previous single: I Am Not A Robot (26)
- **Ne-Yo** Beautiful Monster (Def Jam)
Previous single: Never Knew I Needed (did not chart)
- **Justin Nozuka** Heartless (Virgin)
Previous single: Mr Therapy Man (did not chart)
- **Retro/Grade** Moda/Pulsar (Deconstruction/Columbia)
Debut single
- **Young Money** Every Girl In The World (Island)
Debut single

Albums

- **Arcade Fire** The Suburbs (Sonovox)
Previous album (first-week sales/total sales): Neon Bible (65,729/295,909)
- 
- **Best Coast** Crazy For You (Wichita)
Debut album
 - **The Black Crowes** Croweology (Silver Arrow)
Previous album: Before The Frost Until The Freeze (3,357/10,189)
 - **Chicane** Giants (Modena)
Previous album: Somersault (1,888/9,334)
 - **Herbie Hancock** The Imagine Project (Sony)
Previous album: River: The Joni Letters (1,171/18,089)
 - **Justin Nozuka** You I Wind Land And Sea (Virgin)
Previous album: Holly (353/9,196)

Out next week

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)
- **Devlin** Brainwashed (Island)
- **Chris Difford** Wrecked (SMMC)
- **Edeh** 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)
- **Lady Antebellum** I Run To You (Capitol)
- **Laura Marling** Darkness Descends (Relentless/Virgin)
- **The Saturdays** Missing You (Fascination/Geffen)
- **Tinchy Stryder** In My System (4th & Broadway)
- **Sunday Girl** Self Control (Geffen)
- **T.I. feat. Keri Hilson** Got Your Back (Atlantic/Grand Hustle)

Albums

- **Cathal Coughlan and the Grand Necropolitan Quartet** Rancho Tetrahedron (Kitchenware)
- **Chali 2Na** Fish Market Part 2 (Decon)
- **Jeezy** TM 103 (Mercury)
- **Travie McCoy** Lazarus (Decaydance/Fueled By Ramen)
- **Monarchy** Monarchy (Mercury)
- **PVT** Church With No Magic (Warp)
- **Caitlin Rose** Own Side Now (Names)
- **Skream** Outside The Box (Tempa)
- **Sky Larkin** Kaleide (Wichita)

August 16

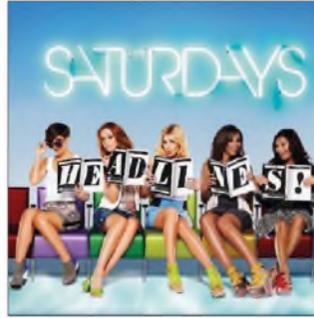
Singles

- **Best Coast** Boyfriend (Wichita)
- **Chase & Status** Let You Go (Vertigo)
- **The Cheek** Do Nothing (Polydor)
- **Chris Difford** Happy Once Again (SMMC)
- **The Drums** Let's Go Surfing (Island/Moshi Moshi)
- **Johnny Flynn** Barnacled Warship (Transgressive)
- **Alice Gold** Orbiter (Polydor)
- **Macy Gray** The Sellout (Concord/Island)
- **Erik Hassle** EP (Island)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc Nation)
- **Jack Johnson** At Or With Me (Island)
- **Kassidy** Take Another Ride (Mercury)
- **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)
- **Pearl and the Puppets** Make Me Smile (Island)
- **Grace Potter And The Nocturnals** Paris (Ooh La La) (Island)
- **Rihanna feat. Young Jeezy** Hard (Def Jam)
- **Roll Deep** Green Light (Relentless/Virgin)

Albums

- **Isobel Campbell & Mark Lanegan** Hawk (N2/Cooperative)
- **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)
- **Taking Back Sunday** Love From Orensanz (Warner Brothers)

August 23

Singles

- **Belleruche** Clockwatching (Tru Thoughts)
- **Biffy Clyro** God & Satan (14th Floor)
- **Taio Cruz** Dynamite (4th & Broadway)
- **Brandon Flowers** Crossfire (Mercury)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syc0)
- **The Chemical Brothers** Another World (Freestyle Dust/Virgin)
- **Four Year Strong** It Must Really Suck To Be Four Year Strong Right Now (Defacto/Island)
- **Gabriella Gilmi** 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)
- **The Pretty Reckless** Miss Nothing (Interscope)
- **Rumer** Slow (Atlantic)
- **Aggro Santos** Saint Or Sinner (Future)

Albums

- **The Cheek** Lovers' Quarrel (Polydor)
 - **Ciara** Basic Instinct (LaFace)
 - **Donkeyboy** Caught In Life (Warner Brothers)
 - **Eels** Tomorrow Morning (E-Works/Cooperative)
- “Eels' third album in just over 18 months is the final instalment of a trilogy of releases that includes *Hombre Loco* and the January-issued *End Times* – not bad productivity for an artist seemingly artistically spent after the release of 2005's mammoth *Blinking Lights and Other Revelations* double set. The album sees Mark Everett in a reflective yet content mood, with titles such as *Baby Loves Me*, *This Is Where It Gets Good* and *Looking Up* revealing an optimistic frame of mind for the notoriously gloom E. The Man, one of many highlights, is a telling snapshot of the album, with E seemingly finally recognising the respect and love he receives from all walks of life. And good job too, as he is indeed a unique act and the world of music is that little bit more interesting with him releasing albums such as this.”

www.musicweek.com/reviews

- **Fantasia** Back To Me (I)
- **Four Year Strong** Enemy Of The World (Defacto/Island)
- **Freelance Whales** Weathervanes (Columbia)
- **Klaxons** Surfing The Void (Polydor)
- **Maximum Balloon** Maximum Balloon (Polydor)
- **McFly** tbc (Island)
- **John Mellencamp** No Better Than This (Rounder)
- **One Night Only** One Night Only (Vertigo)
- **Rosanna** Waterfalls (Popjustice Hi-Fi)
- **T.I** King Uncaged (Atlantic/Grand Hustle)

August 30

Singles

- **Beyoncé** Why Don't You Love Me? (Columbia)
- **Tone Damli** Butterflies (Mercury)
- **Goldhawks** Keep The Fire (Mercury)

- **Macy Gray** The Sell Out (Concord/Island)
- **Dansette Junior** Paranoid (Columbia)
- **Lights** Second Go (Warner Brothers)
- **The Like** Wishing He Was Dead (Downtown/Polydor)
- **Lissie** Cuckoo (Columbia)
- **Monarchy** Love Get Out Of My Way (Mercury)
- **Oilly Murs** Please Don't Let Me Go (Syc0/Epic)
- **N*E*R*D** Hot 'N' Fun (Interscope)
- **Scorchers** It's My Time (Geffen)
- **Shontelle** Impossible (Island)
- **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)
- **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)
- **Zarif** Box Of Secrets (Bright Pink)

THE PANEL

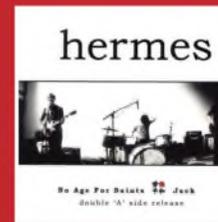
Each week we bring together a selection of tips from specialist media tastemakers



DJ TARGET (RADIO 1/ROLL DEEP)
Selah feat. Sadie Ama, Mz Bratt & Duchess: *Woman's World* (Pure Recordings)
I was lucky enough to be one of the first DJs to play this on iXtra and Radio 1. Produced by Davinche, I was always expecting a banger but this took me by surprise. I love Selah's vocals and with Sadie Ama, Mz Bratt and Duchess added – it's definitely a woman's world!



LOUIE ORCHESTON-FINDLAY (WHO'S JACK)
David E Sugar: Party Killer (Sunday Best)
David E Sugar continues to surprise and interest us with his releases. *Party Killer* is no different, with heavy beats giving way to soft melodic intervals. The track creates visions of fruity cocktails on the beach at dusk. The perfect background to your summer.



LEE DALLOWAY (OX)
Hermes and Innercity Pirates: No Age For Saints (self-released)
Skater-boy rock seems to have morphed into a sophisticated brand of punk-pop for the iGeneration. Hermes drop a melodically simple but punchy debut tune here, while B-side Jack veers into Snow Patrol territory. Perfect teenage tuneage.



BRAD BARRETT (PLAYMUSIC)
StringerBessant: Yard (Xtra Mile Recordings)
Gary Stringer's propulsive growl powered Reef's Nineties success, so to hear it transposed to these acoustic arrangements is disarming. You forget how well he carries a melody then twirls it around an unexpected octave or exquisite ad-lib; not to mention Jack Bessant's brittle harmonies.

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

September 6

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
- **Justin Bieber** U Smile (Def Jam)
- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
- **Disclosure** Offline Dexterity/Streetlight Chronicle (Moshi Moshi)
- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **James** Look Away (Mercury)
- **K'naan** Bang Bang (A&M)
- **Linkin Park** The Catalyst (Warner Brothers)
- **McFly** Party Girl (Island)
- **Orianthi** According To You (Polydor)
- **Tiffany Page** Heaven Ain't Easy (Mercury)
- **Robert Plant** Angel Dance (Decca)
- **Robyn** Hang With Me (Konichiwa)
- **The Script** For The First Time (Times Are Hard) (RCA)
- **Stromae** Alors On Danse (Island)
- **Tinashe** Saved (Island)

Albums

- **Aggro Santos** Aggrosantos.com (Future)
- **Brandon Flowers** Flamingo (Mercury)
- **Die Antwoord** 5 EP (Polydor)
- **Goldhawks** Trick Of Light (Mercury)



- **Hurts** Happiness (RCA)
- **James** The Morning After (Mercury)
- **R Kelly** Epic (Jive)
- **The Like** Release Me (Downtown/Polydor)
- **N*E*R*D** Nothing (Interscope)

- **Oval 0** (Thrill Jockey)
- **Ray Lamontagne and the Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Roll Deep** Winner Stays On (Relentless/Virgin)
- **Roots Manuva** meets Wrongtom Duppy Writer (Big Dada)
- **Stromae** Cheese (Island)

September 13

Singles

- **Big Boi** Follow Us (Def Jam)
- **Bombay Bicycle Club** Rinse Me Down (Island)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- **Crowded House** Either Side Of The World (Mercury)
- **Detroit Social Club** Northern Man (Fiction)
- **Loick Essien** Love Drunk (RCA)
- **Gypsy & The Cat** Jona Vark (RCA)
- **Howls** Hammock (Parlophone)
- **Iyaz** So Big (Reprise)
- **Marit Larsen** If Song Could Get Me You (RCA)
- **Maroon 5** Misery (A&M/Octone)
- **Men** Credit Card Babie\$ (Trouble)
- **Debi Nova** Drummer Boy (Island)
- **Seal** Secret (Warner Brothers)
- **Skunk Anansie** Wonderlustre (One Little Indian)

Albums

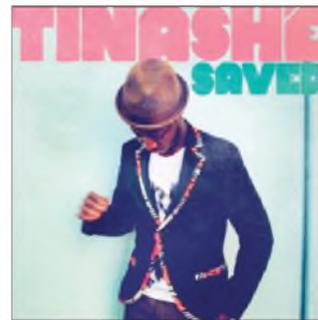
- **Blonde Redhead** Penny Sparkle (4AD)

“As the success of The National so ably demonstrated, 4AD has the knack of finding bands and nurturing them until they break big. And Blonde Redhead, according to some in the 4AD offices, could be the next in line with what will be their ninth album. So, what's changed for the veteran US band? Well, for a start the album is notably more electron, with many of their trademark shoegazy guitars replaced by layers of synths. On the one hand, the album positively screams 'This is the kind of niche affair that 6 Music was saved for.' On the other, if I worked in 4AD's sync department I'd

be thumbing intently through my contacts book for producers of moody, modern drama. After all, who would have thought that The xx would sell half a million records?”

www.musicweek.com/reviews

- **Rhys Chatham** A Crimson Grail (Nonesuch)
- **Chiddy Bang** Swelly Life (Regal)
- **Phil Collins** Going Back (Atlantic)
- **Taio Cruz** The Rokstarr Collection (4th & Broadway)
- **Gidon Kremer** De Profundis (Warner)
- **Les Savy Fav** Root For Ruin (Wichita)
- **Linkin Park** A Thousand Suns (Warner Brothers)
- **Of Montreal** False Priest (Polyvinyl)
- **Orianthi** Believe Me (Polydor)
- **Pacific!** Narcissus (Vulture)
- **Robert Plant** Band Of Joy (Decca)
- **The Script** Science & Faith (RCA)



- **Tinashe** Saved (Island)

September 20

Singles

- **Christina Aguilera** You Lost Me (RCA)
- **Charice** Pyramid (143/Reprise)
- **Caro Emerald** Back It Up (Dramatico)
- **Cockburn Kid** Misery (Island)
- **Selena Gomez and the Scene** Round And Round (Hollywood)
- **Dan Le Sac Vs Scroobius** Pip (Cauliflower) (Sunday Best)
- **Nicki Minaj** Your Love (Island)
- **Ne-Yo** Libra Scale (Def Jam)
- **Tiffany Page** You Won't (Mercury)
- **Paramore** All I Wanted (Fueled By Ramen)

- **Pendulum** The Island (Warner Brothers)
- **Mark Ronson** Bike Song (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **KT Tunstall** Glamour Puss (Relentless)

Albums

- **Joe Brooks** Constellations (Island)
- **Matt Costa** Mobile Chateau (Island)
- **Diddy & Dirty Money** Last Train To Paris (3rd Boy/Polydor)
- **Maroon 5** Hands All Over (A&M/Octone)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Various** Eat Pray Love OST (Island)

September 27 & beyond

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound) (27/9)
 - **Belleruche** 270 Stories (Tru Thoughts) (11/10)
 - **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatico) (4/10)
 - **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch) (27/9)
 - **Fenech-Soler** Fenech-Soler (B Unique) (27/9)
 - **Good Charlotte** Cardiology (Virgin) (25/10)
- This album is Good Charlotte's first release since inking a new deal with Capitol Records/EMI in the US. The campaign will be led by the single Like It's Her Birthday, released on October 18, and the band are currently on tour across Europe on Pink's stadium tour. Good Charlotte boast career sales of more than 10m to date.
- **I Blame Coco** The Constant (Island) (4/10)
 - **INME** Phoenix: The Best Of (Graphite) (27/9)
 - **Jimmy Eat World** Invented (Interscope) (27/9)
 - **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island) (27/9)
 - **John Legend & The Roots** Wake Up! (Sony) (4/10)

- **Our Broken Garden** Golden Sea (Bella Union) (18/10)

Our Broken Garden look likely to follow Beach House in becoming the next Bella Union artist to take a creative and commercial leap forward. Hailing from Denmark, the band is a collaboration between Efterklang keyboardist Anna Bronsted, guitarist Søren Bigum and bassist Moogie Johnson plus friends. The follow-up to their 2008 debut Where Your Blackening Shows, Bella Union is currently previewing tracks from the set on its Sound Cloud profile.

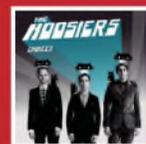
- **Tiffany Page** Walk Away Slow (Mercury) (27/9)



- **Mark Ronson & Business** International Record Collection (Columbia) (27/9)
 - **Skepta** Doin' It Again (3 Beat/AATW/BBK) (4/10)
 - **Marnie Stern** Marnie Stern (Souterrain Transmissions) (18/10)
- Stern and long-time collaborator Zach Hill return with this third album which draws on the additional talents of psych-rock Canadian musician Matthew Flegel and mixer Lars Stalfors (Mais Volta, Funeral Party). The self-titled set is the follow-up to In Advance of the Broken Arm (2007) and This Is It And I Am It And You Are It And So Is That And He Is It And She Is It And It Is It And That Is That (2008) and has attracted critical acclaim from Pitchfork, New York Times, Time Out, NME and Uncut.
- **Tinie Tempah** The Disc-Overy (Parlophone) (4/10)
 - **KT Tunstall** Tiger Suit (Relentless) (27/9)
 - **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin) (11/10)

SINGLE OF THE WEEK

The Hoosiers Choices (RCA)



The Hoosiers' second studio album The Illusion Of Safety sees the Brit three-piece

taking a sidestep from the Seventies-inspired soft rock that underpinned their debut. Instead, the band focus on an upbeat, synth-driven dance-pop sound. Choices is a strong choice to kick off the campaign and radio has been responding positively, with B-list support from Radio 1 and strong regional activity. Promotional efforts for the release include an interactive version of the song coming in at more than 40 minutes in length and featuring verses written by fans. The band will be the subject of an ITV2 special entitled Katy Brand Meets... The Hoosiers, set to air after The Xtra Factor in October.

ALBUM OF THE WEEK

Arcade Fire The Suburbs (Sonovox)



Six years on from the release of their stunning debut, Arcade Fire are back with their third album, a set

that sees the band advancing their formula for affecting, ambitious songs while still staying true to their roots. Promotional efforts for the album got rolling online, with two songs, Month Of May and The Suburbs, previewed across blogs and via the band's website and quickly found an audience at specialist radio. Commercially, The Suburbs has every chance of elevating the Canadian sextet to new commercial peaks, with early reaction from their dedicated fanbase being largely positive. The band played an intimate London show last week and are scheduled to perform headline sets at Reading and Leeds later this month.

Key releases

Final Frontier rules with an Iron fist



ARCADE FIRE'S THIRD ALBUM The Suburbs was decreed the hottest upcoming title as determined by pre-release purchases at Amazon, HMV and Play a week ago. But with that album now released, The Final Frontier by Iron Maiden becomes the dominant force. It says a lot for Maiden that 30 years after their debut they command such loyalty. The Final Frontier – released on August 16 – is their 15th studio

album and tops Amazon and Play's rundowns while climbing to number three at HMV.

It is fairly unusual for the same album to be number one simultaneously on the pre-release charts at Amazon, HMV and Play – it has happened only three times this year – but for positions lower down the chart it is almost unheard of. However, this week finds The Script's Science & Faith debuting at

number 20 on all three charts. The surprise is not that it has charted but that it has not entered higher, as the Dublin band's eponymous debut and only previous album has sold a massive 925,000 copies since its release a little under two years ago.

With Travie McCoy's Billionaire now released, there is a new leader on Shazam's list of most-tagged pre-releases. Exploding 7-1 is Dynamite, the upcoming single by

Taio Cruz. Already a huge hit in the US, it is the third track from Cruz's Rokstarr album to lead the Shazam list, following Break Your Heart and Dirty Picture.

New Jersey's Julian Lynch has four tracks from his self-released album Mare in the Top 20 of Last.fm's Hype chart but pole position goes to Eminem, whose hit before last, Not Afraid, surprisingly rules the roost.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	1702	-401
2	EMINEM	1519	-226
3	LADY GAGA	1350	-307
4	JUSTIN BIEBER	1196	-275
5	SOULJA BOY TELL 'EM	1184	-293
6	SUSAN BOYLE	1133	381
7	DRAKE	798	-131
8	GREYSON CHANCE	721	20
9	MIRANDA COSGROVE	670	-121
10	TOKIO HOTEL	638	-225
11	JASMINE V	627	-176
12	KE\$HA	624	96
13	ASHLEY TISDALE	347	-79
14	SLASH	310	233
15	TREY SONGZ	292	-172
16	MICHAEL JACKSON	258	-156
17	HEATHEN	244	81
18	LUDACRIS	243	-108
19	ENRIQUE IGLESIAS	194	79
20	LIL WAYNE	188	141

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	IRON MAIDEN	The Final Frontier	EMI
2	MANIC STREET PREACHERS	Postcards...	Columbia
3	STONE SOUR	Audio Secrecy	Roadrunner
4	ROBBIE WILLIAMS	Greatest Hits	Virgin
5	KERRY ELLIS	Anthems	Decca
6	DISTURBED	Asylum	Reprise
7	TAKE THAT	tbc	Polydor
8	BRANDON FLOWERS	Flamingo	Mercury
9	BLACK LABEL SOCIETY	Order Of...	Roadrunner
10	UNKIN PARK	A Thousand Suns	Warner Bros
11	JOE MCELDERRY	Joe McElderry	Syco
12	MURDERDOLLS	Women...	Roadrunner
13	KATY PERRY	Teenage Dream	Virgin
14	EELS	Tomorrow Morning	E-Works/Coop
15	BLACK COUNTRY COMMUNION	Black...	Masok
16	CLIFF RICHARD	Bold As Brass	EMI
17	MARK CHADWICK	All The Pieces Stay By	
18	PHIL COLLINS	Going Back	Atlantic
19	TINIE TEMPAH	The Disc-Overy	Parlophone
20	THE SCRIPT	Science & Faith	RCA

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	IRON MAIDEN	The Final Frontier	EMI
2	ROBBIE WILLIAMS	The Greatest Hits	Virgin
3	CLIFF RICHARD	Bold As Brass	EMI
4	SUSAN BOYLE	The Gift	Syco
5	RICHARD THOMPSON	Dream Attic	Proper
6	EELS	Tomorrow Morning	E-Works/Coop
7	DAVID BOWIE	Station To Station	EMI
8	HURTS	Happiness	RCA
9	ROBERT PLANT	Band Of Joy	Decca
10	BEE GEES	Mythology	Rhino
11	SIA	We Are Born	Monkey Puzzle/RCA
12	BRANDON FLOWERS	Flamingo	Mercury
13	MANIC STREET PREACHERS	Postcards...	Columbia
14	KERRY ELLIS	Anthems	Decca
15	KATY PERRY	Teenage Dream	Virgin
16	PHIL COLLINS	Going Back	Atlantic
17	PAUL HEATON	Acid Country	Proper
18	QUEENS OF THE STONE AGE	Rated R	Polydor
19	IMELDA MAY	Mayhem	Decca
20	THE SCRIPT	Science & Faith	RCA

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	ROBERT PLANT	Band Of Joy	Decca
2	TAKE THAT	tbc	Polydor
3	IRON MAIDEN	The Final Frontier	EMI
4	ROBBIE WILLIAMS	Greatest Hits	Virgin
5	KATY PERRY	Teenage Dream	Virgin
6	TINIE TEMPAH	The Disc-Overy	Parlophone
7	IMELDA MAY	Mayhem	Decca
8	THE SATURDAYS	Headlines	Fascination!Geffen
9	A-HA	25 - Very Best Of	Rhino
10	STONE SOUR	Audio Secrecy	Roadrunner
11	JLS	tbc	Epic
12	BRANDON FLOWERS	Flamingo	Mercury
13	LINKIN PARK	A Thousand Suns	Warner Bros
14	KLAXONS	Surfing The Void	Polydor
15	CLIFF RICHARD	Bold As Brass	EMI
16	EELS	Tomorrow Morning	E-Works/Coop
17	SIA	We Are Born	Monkey Puzzle/RCA
18	MANIC STREET PREACHERS	Postcards...	Columbia
19	THE HOOSIERS	The Illusion Of Safety	RCA/24-7
20	THE SCRIPT	Science & Faith	RCA

hmv.com

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	TAIO CRUZ	Dynamite	4th & Broadway
2	NE-YO	Beautiful Monster	Def Jam
3	CHASE & STATUS	Let You Go	Vertigo
4	ROLL DEEP	Green Light	Relentless/Virgin
5	ALEXANDRA BURKE	Start Without You	Syco
6	THE SATURDAYS	Missing You	Fascination!Geffen
7	INNA	Amazing	AATW/UMTV
8	OLIV MURS	Please Don't Let Me Go	Syco/Epic
9	THE HOOSIERS	Choices	RCA/24-7
10	TINNY STRYDER	In My System	4th & Broadway
11	STROMAE	Alors On Danse	Island
12	BRANDON FLOWERS	Crossfire	Mercury
13	P-MONEY	Slang Like This	True Tiger
14	DJ FRESH	Gold Dust	Data/MoS
15	I AM ARROWS	Green Grass	Mercury
16	AGGRO SANTOS	Saint Or Sinner	Future
17	THE DRUMS	Let's Go Surfing	Island/Moshi Moshi
18	BENNY BENASSI	Spaceship	AATW
19	BAND OF HORSES	Factory	Columbia
20	CASPA	Back For The First Time	Dub Police

SHAZAM

CATALOGUE REVIEWS

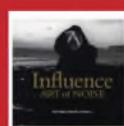
TAGES Studio (RPM RETRO 874)



Popular in their native Sweden, Tages failed to break through in the UK but their catalogue is now highly regarded, particularly this fifth and last album from 1967. Now available for the first time in the UK with a clutch of contemporaneous bonus tracks, it is a treat, combining concise melodies, psychedelic influences and bizarre lyrics in an edifying feast. Experimental but commercial tracks abound, including the string-driven whimsy People Without Faces, the sprightly Seeing With Love, and the band's very last recording, Halcyon Days, a lively, reflective song penned by Peter Frampton and Andy Bown. Most of the songs were, however, written by the band and their producer Anders Henriksson, and their obvious musical

accessibility is paired with some adventurous lyrics. Overall, a fascinating album.

ART OF NOISE Influence - Hits, Singles, Moments, Treasures... (ZTT/Salvo SAIVODCD 212)



One of the most unusual, innovative and experimental bands to emerge in the Eighties, Art of Noise included in its ranks Trevor Horn, Anne Dudley and Paul Morley and transcended genre and categorisation with their leftfield sound collages. Influence is a perfect compilation of their work, with the first of two discs here anthologising their singles, collaborations, film music, TV themes, 12-inch mixes and B-sides. The second disc, quirkily titled The AA Side, gathers previously unreleased gems from their archive. A 36-page booklet

includes all the background information even the most fervent fan could wish for.

VARIOUS A Complete Introduction To Disco 1970-1980 (Universal 5328514)



This compilation differs from most disco sets in that it follows the genre from its earliest incarnation until 1980, by which time it was about to morph into hi-NRG. Contained within the pages of a hardcover book, the four-CD, 64-song set is arranged in almost chronological order. Surprisingly kicking off with The Timebox's 1968 version of Beggin', the album also contains contributions from The Equals, Carl Douglas, Barry White, Isaac Hayes, George McCrae and The Commodores. Disco staples from Chic, Gloria Gaynor, The Trammps Musique and Sylvester

providing material along the way, with Donna Summer's Last Dance winding up proceedings.

CHUBBY CHECKER It's Pony Time/Let's Twist Again (Ace CDCHD 1273)



A pioneering label for 12 years, little of what was released on Cameo/Parkway has surfaced on CD. Ace, however, is righting that wrong and offers here a pair of early gems. Although Checker himself feels that his dance craze songs got in the way of a serious R&B career, It's Pony Time (1960) and Let's Twist Again (1961) are stuffed to the gills with inventive, catchy songs including The Hully Gully, The Stroll, The Shimmy, The Charleston and even It Takes Two To Tango. Checker was a bit of a novelty act but it was all very well done, and at this distance has a definite charm.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	MICHAEL JACKSON	Number Ones	Epic (ARV)
2	6	GUNS N' ROSES	Greatest Hits	Geffen (ARV)
3	2	STEVIE WONDER	The Definitive Collection	Motown/Island (ARV)
4	4	WHITNEY HOUSTON	The Ultimate Collection	Arista (ARV)
5	3	BILLY JOEL	Piano Man - The Very Best Of	Columbia (ARV)
6	5	EMINEM	Curtain Call - The Hits	Interscope (ARV)
7	7	DAVID BOWIE	Best Of Bowie	EMI (E)
8	8	BOB MARLEY & THE WAILERS	Legend	Tuff Gong (ARV)
9	10	DIRE STRAITS & MARK KNOPFLER	Private Investigations - The Best Of	Mercury (ARV)
10	14	ABBA	Gold	Polydor (ARV)
11	NEW	THE WHO	Then And Now	Polydor (ARV)
12	12	ROBBIE WILLIAMS	Greatest Hits	Chrysalis (E)
13	11	ROLLING STONES	Rolled Gold +	Decca (ARV)
14	16	THE DOORS	The Very Best Of	Elektra/Rhino (CINR)
15	9	MICHAEL JACKSON	The Essential	Epic (ARV)
16	17	THE POLICE	The Police	ABM (ARV)
17	RE	THE CARPENTERS	Gold - Greatest Hits	ABM (ARV)
18	15	FLEETWOOD MAC	The Very Best Of	WSM (ARV)
19	19	TAKE THAT	Never Forget - The Ultimate Collection	RCA (ARV)
20	20	ERIC CLAPTON	Complete	Polydor (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	ALEX GAUDINO	I'm In Love	MoS
2	9	4	MONARCHY	Love Get Out Of My Way	Mercury
3	14	3	KATIE MELUA	A Happy Place	Dramatico
4	12	3	LEXVAZ	Glider (Ep): The Wheel/Glider	White Label
5	13	4	THE WANTED	All Time Low	Geffen
6	1	3	DIGITAL DOG	Firing Line	3 Beat Blue
7	24	2	ANOUSKA	Bad Girls	White Label
8	26	2	FLICKMAN	The Sound Of Bamboo	Molto
9	5	5	STROMAE	Alors On Danse	Island
10	31	2	CHASE & STATUS	Let You Go	Vertigo
11	17	4	DON FARDON	I'm Alive	Nip n' Tuck
12	NEW		SKY FERREIRA	One	Parlophone
13	6	5	PLAN B	Prayin'	679/Atlantic
14	22	2	ANALOGUE PEOPLE... & X-PRESS 2	Playmates @ The Supermarket	Hysterical
15	4	8	SWEDISH HOUSE MAFIA	One	Virgin
16	19	4	GINGER WOZ RED & SASHA SOLETTE	Special One	loony
17	7	4	VICTORIA AITKEN	Sunshine	White Label
18	15	5	MARINA AND THE DIAMONDS	Oh No!	679/Atlantic
19	18	8	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
20	16	5	VALERIYA	All That I Want	Nox Music Russia
21	25	3	WTF?! & DEAD PREZ	It's Bigger Than Hip-Hop UK	Breakbeat Kaos
22	34	2	PARTY DARK	Let's Go	Champion
23	2	4	CHERI MOON FEAT. JD ROX	One More Crazy Summer	Neverdie
24	28	2	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia
25	NEW		GINA STAR	I Want It Now	Toolroom
26	NEW		SEB	The Other Side	Ferocious Dance
27	20	6	FAITHLESS	Tweak Your Nipple	Nate's Tunes
28	35	2	KARIN NAGI	History 2010	Loverush Digital
29	23	9	BENNY BENASSI FEAT. KELIS & APL	Spaceship	AATW
30	30	6	SHARAM JEY FEAT. ANDREAS HOGBY	Hearts Of Stone	King Kong
31	21	7	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The V.I.P	Loaded
32	NEW		THE A-TEAM	Remix Package	20th Century Fox
33	NEW		RIVA STARR FEAT. NOZE	I Was Drunk	Positiva/Virgin
34	NEW		DUANE HARDEN PRESENTS MOISES MODESTO	Free Your Soul	Sotrenz
35	8	4	BLUMENKRAFT	Fresh Times	Galvanised
36	NEW		BT FEAT. JES	Every Other Way	New State
37	33	2	AGGRO SANTOS	Saint Or Sinner	Future
38	NEW		BEATBULIYZ	Bounce	Big Weekend
39	29	8	STEVE SMART & SUNDANCE FEAT. AMANDA WILSON	Missing You	3 Beat Blue
40	39	4	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	5	3	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
2	24	2	EZCADAPE	When The Beat Drops	Transmission
3	14	2	ROLL DEEP	Green Light	Relentless/Virgin
4	9	2	DIGITAL DOG	Firing Line	3 Beat Blue
5	21	2	ALEX GAUDINO	I'm In Love	MoS
6	22	2	THE WANTED	All Time Low	Geffen
7	10	3	TINCHY STRYDER	In My System	4th & Broadway
8	NEW		MONARCHY	Love Get Out Of My Way	Mercury
9	NEW		KATIE MELUA	A Happy Place	Dramatico
10	1	3	THE SATURDAYS	Missing You	Fascination/Geffen
11	13	3	DIANA VICKERS	The Boy Who Murdered Love	RCA
12	19	2	BEYONCE	Why Don't You Love Me?	Columbia
13	NEW		FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
14	8	5	SWEDISH HOUSE MAFIA	One	Virgin
15	16	7	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
16	28	2	AGGRO SANTOS	Saint Or Sinner	Future
17	17	3	NICOLA STEVENS	So Damn Hard	Galaxy
18	23	3	BEBE VOX	She Got It Bad	Movation/Oceanfall
19	25	2	SAME DIFFERENCE	Shine On Forever (Photo Frame)	Poplife
20	18	5	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin
21	2	5	PROFESSOR GREEN FEAT. LILY ALLEN	Just Be Good To Green	Virgin
22	30	5	MAD 4 MUSIC	Don't Speak	Down 2
23	NEW		LOCNVILLE	Sun In My Pocket	Epic
24	3	3	CHERI MOON FEAT. JD ROX	One More Crazy Summer	Neverdie
25	NEW		STROMAE	Alors On Danse	Island
26	NEW		FLO-RIDA FEAT. NELLY FURTADO	Hot 'N' Fun	Interscope
27	6	4	THE HOOSIERS	Choices	RCA/24-7
28	NEW		GINGER WOZ RED & SASHA SOLETTE	Special One	loony
29	4	4	LASGO	Lost	New State
30	NEW		PARTY DARK	Let's Go	Champion

Alex's Love won't get out of Monarchy's way



ITALIAN PRODUCER ALEX GAUDINO (pictured) has crafted some classic house tracks in his time and is back in form with I'm In Love (I Wanna Do It), which jumps emphatically to the top of the Upfront club chart this week, with a 17.40% majority over runner-up Monarchy's Love Get Out Of My Way. It also soars 21.5 on the Commercial Pop chart.

Gaudino previously topped both charts in 2008 with Watch Out, and also topped the Commercial Pop chart in 2007 with his signature tune Destination Calabria. That track also reached number two Upfront.

Gaudino had two major Upfront chart hits last year, reaching number three with Take Me Down (To The Water) and number two with I Love Rock 'N' Roll. The former title was a

collaboration with Steve Edwards, the latter Jason Rooney.

Alexandra Burke scores her fourth straight number one on the Commercial Pop chart since last October, with Start Without You. Mixed by Stonebridge, the track emulates Bad Boy, her anthemic collaboration with Flo-Rida which reached number one last October, Broken Heels (January) and All Night Long (April). Her first hit, Hallelujah, was not serviced to clubs.

Usher returns to the top of the Urban chart, his DJ Got Us Falling In Love collaboration with Pitbull surging 20-1. Usher topped the chart earlier this year with will.i.am pairing OMG but subsequently reached only number 13 with Lil Freak in June.

Alan Jones



A good start: Alexandra Burke tops Pop



Standing up: Example rules Cool Cuts

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	20	2	USHER FEAT. PITBULL DJ	Got Us Fallin'	In Love / LaFace
2	7	4	ROLL DEEP	Green Light	Relentless/Virgin
3	5	4	TINCHY STRYDER	In My System	4th & Broadway
4	1	8	PROFESSOR GREEN FEAT. LILY ALLEN	Just Be Good To Green	Virgin
5	10	3	BEYONCE	Why Don't You Love Me?	Columbia
6	2	23	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
7	4	2	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle
8	6	9	CIARA FEAT. LUDACRIS	Ride	LaFace
9	23	2	NE-YO	Beautiful Monster	Def Jam
10	8	3	PREEYA FEAT. MUMZY STRANGER	Shimmy	Mercury
11	NEW		JASON DERULO	What If	Beluga Heights/Warner Bros
12	3	13	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
13	NEW		N*E*R*D FEAT. NELLY FURTADO	Hot 'N' Fun	Interscope
14	27	2	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
15	14	3	SILVER FEAT. KARDINAL OFFISHALL	Come True	Gio
16	13	6	T.I FEAT. KERI HILSON	Got Your Back	Atlantic/Grand Hustle
17	15	21	USHER FEAT. WILL.I.AM	Omig	LaFace
18	9	17	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros
19	18	7	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
20	NEW		BABY BLUE FEAT. WRETCH 32	Run	Hevlar
21	28	3	SHYSTIE FEAT. KRIS BAYA	Champion	Prolific
22	19	6	KARDINAL OFFISHALL FEAT. AKON	Body Bounce	Kon Live/Geffen
23	16	8	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I	Winner	J
24	NEW		ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
25	12	7	JLS	The Club Is Alive	Epic
26	25	3	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL	Deuces	Jive
27	NEW		PARTY DARK	Let's Go	Champion
28	11	10	SEAN KINGSTON AND JUSTIN BIEBER	Enie Meenie	RCA
29	29	3	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin
30	30	11	USHER FEAT. NICKI MINAJ	Lil Freak	LaFace

Cool Cuts Top 20

Pos	ARTIST	Title
1	EXAMPLE	Last Ones Standing
2	GINA STAR	I Want It Now
3	DUCK SAUCE	Barbra Streisand
4	CHASE & STATUS	Let You Go
5	THE COUNT & SINDEN FEAT. MYSTERY JETS	After Dark
6	AFROJACK FEAT. EVA SIMONS	Take Over Control
7	PARTY DARK	Let's Go
8	SEAMUS HAJI FEAT. AWA	Just A Friend
9	ROBYN	Hang With Me
10	GROOVE ARMADA	History
11	DAN CASTRO	Eastern Ensemble
12	FUNKANOMICS	We Came To Rock EP
13	SIMIAN MOBILE DISCO	Casu Marzu/Thousand Year Egg
14	HAGENAAR & ALBRECHT	I Won't Let You Down
15	CHRIS LAKE & MARCO IYS V	COPYRIGHT La Tromba Risin
16	CRAZY LOVE	Rumours
17	MR OIZO & GASPARD AUGÉ	Rubber
18	I BLAME COCO	Quicker
19	EVERYTHING EVERYTHING	My Kz, Yr Bf
20	FRANZY SCANNER	Twister EP



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

Charts analysis

Analysis Alan Jones



Keeping up with the Joneses

FIGHTING OFF A CHALLENGE from Tom Jones, **Eminem's** *Recovery* spends a fifth week atop the artist albums chart, equalling the all-time record for a rap album. It puts Eminem in a three-way tie with himself – the only other rap albums to reign for so long are his own; *The Eminem Show* (2002) and *Curtain Call: The Hits* (2005/6). *Recovery* spent two weeks at number one before being relegated to runner-up slot by **Kylie Minogue's** *Aphrodite*, and his since moved back up on three more occasions. Six weeks into its chart life, the album has sold 390,892 copies, including 39,864 last week. Same-stage sales of previous Eminem albums are: *The Slim Shady LP* – 37,982, *The Marshall Mathers LP* – 318,403, *The Eminem Show* – 488,193, *Encore* – 640,970, *Curtain Call – The Hits* – 953,948 and *Relapse* – 299,113.

In midweek sales flashes, **Tom Jones'** new album of devotional and gospel songs, *Praise & Blame*, was ahead of *Recovery*. Had it remained in front, Jones – who was 70 in June – would have become the oldest artist to reach number one with an album of new material, supplanting Bob Dylan, who was nearly 68 when he topped the chart with *Together*

Through *Life* in May 2009. Instead, *Praise & Blame* – Jones' introductory release on the Island label – debuts at number two (31,209 sales), making the strongest showing of any of his albums of new material since *Reload* topped the chart in 1999. *Praise & Blame* is Jones' 31st chart album in a career spanning more than 45 years, and his 16th to make the Top 10. It far surpasses Jones' previous album, *24 Hours*, which was issued on Parlophone and reached number 32 on sales of 14,779 copies in November 2008. *Praise & Blame* has sold 91,429 copies to date, while Jones' biggest-seller, *Reload*, has sold 1,459,611 copies.

Although the first 17 of Jones' chart albums were recorded for Decca, he is the all-time champion label-hopper among chart acts, with every one of his chart albums since then appearing on a different label. All told, Jones has charted on 15 labels, namely: Decca, Lotus, Telstar, Jive, Stylus, Dover, The Hit Label, ZTT, PolyGram TV, Gut, V2, Universal TV, Radar, EMI and Island.

Avenged Sevenfold's *Nightmare* debuts at number five (19,802 sales), and is the highest charting

Sales statistics

Last week	Singles	Artist albums
Sales	2,855,305	1,472,242
prev week	2,726,637	1,441,240
% change	+4.7%	+2.2%

Last week	Compilations	Total albums
Sales	529,486	2,001,725
prev week	585,957	2,027,197
% change	-9.6%	-1.3%

Year to date	Singles	Artist albums
Sales	83,480,261	46,247,457
vs prev year	77,916,982	47,196,161
% change	+7.1%	-2.0%

Year to date	Compilations	Total albums
Sales	10,962,542	57,209,999
vs prev year	12,438,973	59,635,134
% change	-11.9%	-4.1%

Compiled from sales data by Music Week

album yet for the Californian rockers, ahead of the number 24 peak of their self-titled 2007 album. Both **Avenged Sevenfold** and 2005's *City Of Evil* (which reached number 63) are about to top the 100,000 sales mark. **Avenged Sevenfold** has sold 99,703 copies and *City Of Evil* 98,525.

After debuting at number two last week, **Professor Green's** *Alive Till I'm Gone* dips to number seven (14,452 sales). Showing more staying power, **Plan B's** *The Defamation Of Strickland Banks* holds at number three (29,325 sales). The album was released 16 weeks ago and has been in the top five for 11 of those weeks, selling 435,990 copies.

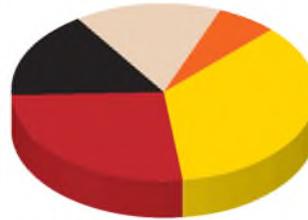
Second-week sales of 138,116 make for an easy second week at number one on the compilations chart for **Now That's What I Call Music!** 76 – 14.01% ahead of the pace set by **Now!** 75 earlier this year, and 6.62% behind same-stage sales of 2009 equivalent **Now!** 73.

Overall album sales, at 2,001,725, are down 1.3% week-on-week and 1.8% above same-week 2009 sales of 1,965,504.

Proof that boy bands remain viable comes with the immediate success of **The Wanted**. Put together by the team behind **The Saturdays** – arguably the top girl group of the moment – **The Wanted** hit paydirt straightaway, with first single *All Time Low* debuting at number one, on sales of 84,174 copies.

All Time Low was penned by Wayne Hector, Steve Mac and Ed Drewett. It's the first number one for Drewett, who sang on **Professor Green's** number three hit, *I Need You Tonight* – but it is the seventh number one that Hector and Mac have written together, following **Westlife's** *Say It Again* (1999), **Flying Without Wings** (1999), **Queen Of My Heart** (2001) and **World Of Our Own** (2002), **Michelle's** *All This Time* (2004) and **JLS's** *Beat Again* (2009).

ARTIST ALBUMS



Universal	35.8%
Warner	26.2%
EMI	16.2%
Sony	15.6%
Others	6.2%

SINGLES



Universal	32.9%
Warner	29.5%
EMI	19.4%
Sony	15.0%
Others	3.2%

week at number 75, in 1983 – **The Wanted's** *All Time Low* equals the all time high, by debuting at number one.

The singles chart had its first freeze in 51 weeks last week, when the Top 10 tracks of the previous week merely shuffled about – but this week there are five debuts. That's the highest tally in the digital era. The previous time so many Top 75 entries flooded into the Top 10 together was in week nine, 2006, when **Chico, The Pussycat Dolls, Orson, The Feeling** and **Shakira** debuted. This week, apart from **The Wanted**, the new entries include **Billionaire** (number three, precisely 67,000 sales), by **Travis McCoy feat. Bruno Mars**; **Club Can't Handle Me** (number five, 57,213 sales), a collaboration between **Flo Rida** and **David Guetta**; **One (Your Name)** (number seven), a club/urban crossover featuring **The Swedish House Mafia** (Axwell, Sebastian Ingrosso, Steve Angello) and **Pharrell**; and **I Need Air** (number 10, 29,789 sales), the first single from **Magnetic Man feat. Angela Hunte**. With sales of exactly 50,000, **One (Your Name)** has the third highest tally for a number seven hit in 552 weeks in the 21st century, trailing only **The Honeyz' Won't Take It Lying Down**, 51,478 sales, week 9, 2000) and **Black Eyed Peas' Shut Up** (50,303 sales, week 51, 2003). It is also higher than 195 21st-century number one sales.

Last week's number one, **We No Speak Americano** by **Yolanda Be Cool & DCup**, slips to number two (69,994 sales), while **Love The Way You Lie** dips 2-4 (59,567 sales) for **Eminem feat. Rihanna**.

The **Yolanda Be Cool** single was one of the singles that the newly relaunched **HMV Digital** was selling for 40p last week, massively undercutting **iTunes**. How much or little **HMV Digital** contributed to the market is classified information but overall singles sales are up 4.7% week-on-week at 2,855,305 – their highest level for 21 weeks, and 16.80% above same-week 2009 sales of 2,444,665.

Alan Jones

International charts coverage Alan Jones

Sting's Symphonies leads the Brit pack overseas

EMINEM'S RECOVERY WAS THE BIGGEST SELLING album in the world again last week, marking the fifth time in a row it has defeated allcomers. Although it has dipped out of the chart in territories such as Russia and Hungary, and declines 31-33 in Spain and 36-43 in Mexico, it is in the top five pretty much everywhere else. Its best territories are the US, Australia, Canada, New Zealand and Switzerland, where it

has been number one every week since its release. In Germany it has done the next best thing, debuting at number two and staying there.

Among UK acts, **Symphonities** by **Sting** (pictured) is the leader. The album achieves its first number one placings to date this week, improving 2-1 in Portugal and debuting at number one in Poland. It also debuts in the Czech Republic (number six), Hungary (32), Australia (40) and

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 TOM JONES <i>Praise and Blame</i>	£8.95	£8.99	£8.95	£8.95
3 PLAN B <i>The Defamation...</i>	£5.99	£8.99	£8.49	£6.00
4 ELIZA DOOLITTLE <i>Eliza Doolittle</i>	£7.00	£6.99	£9.99	£7.00
5 AVENGED SEVENFOLD <i>Nightmare</i>	£8.93	£8.99	£8.95	£11.47

Charts sales

OFFICIAL
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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Kickstarts / Data/MoS (ARV)
2	2	BASSHUNTER Saturday / Dance Nation (ARV)
3	3	MIA XXXO / XL (PIAS)
4	NEW	FUGATIVE Bad Girl / HarizBea/MoS (ARV)
5	11	THE XX Islands / Young Turks (PIAS)
6	4	DIZZEE RASCAL Ditee Disco / Ditee Stank (PIAS)
7	5	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
8	11	RADICAL FACE Welcome Home Son / Morr (Shel ch xck SRD)
9	10	ALL TIME LOW Weightless / Hopeless (ADA/CIN)
10	6	JEDWARD All The Small Things / Absolute (Absolute Arvato)
11	9	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
12	NEW	DONAE'O I'm Fly / My-ich (SRD)
13	12	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
14	NEW	D DOUBLE E Street Fighter Riddim / Ditee Stank (PIAS)
15	14	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank (PIAS)
16	16	MIA Paper Planes / XL (PIAS)
17	NEW	KILLING FOR COMPANY Former Mining Town / Demolition (PH)
18	NEW	JOEL Beautiful Monster / North + J (TRC)
19	15	SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) / Data (ARV)
20	RE	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big 83y (HOT)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	JEDWARD Planet Jedward / Absolute (Absolute Arvato)
3	2	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
4	3	VAMPIRE WEEKEND Contra / XL (PIAS)
5	4	DIZZEE RASCAL Tongue N Cheek / Ditee Stank (PIAS)
6	7	KATIE MELUA The House / Dramatico (ADA/CIN)
7	6	FAITHLESS The Dance / Nate's Tunes (Nate's Tunes)
8	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
9	9	THE TEMPER TRAP Conditions / Infectious (PIAS)
10	5	MIA Maya / XL (PIAS)
11	10	THE NATIONAL High Violet / 4AD (PIAS)
12	11	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	15	STORNOWAY Beachcomber's Windowsill / 4AD (PIAS)
14	12	FEEDER Renegades / Big Teeth (ADA/CIN)
15	16	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
16	NEW	INCOGNITO Transatlantic RPM / Dome (P)
17	RE	VILLAGERS Becoming A Jackal / Domino (PIAS)
18	14	YOUNG GUNS All Our Kings Are Dead / Liveforever (PIAS)
19	17	MYSTERY JETS Serotonin / Rough Trade (PIAS)
20	20	WILD BEASTS Two Dancers / Domino (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	4	VILLAGERS Becoming A Jackal / Domino (PIAS)
2	1	YOUNG GUNS All Our Kings Are Dead / Liveforever (PIAS)
3	3	WILD BEASTS Two Dancers / Domino (PIAS)
4	5	ELIZA CARTHAY & NORMA WATERSON Gift / Topic (Proper)
5	9	ALL TIME LOW Nothing Personal / Hopeless (ADA/CIN)
6	10	RODRIGO Y GABRIELA Rodrigo Y Gabriela / Ruby Works (PIAS)
7	SCHOOL OF SEVEN BELLS Disconnect From Desire / Full Time Hobby (PIAS)	
8	NEW	LEWIS/BBC SO/BELOHLAVEK Beethoven/Complete Piano Concertos / Harmonia Mundi (Harmonia Mundi)
9	RE	JUSTIN FLETCHER Sings Something Special / Little Demon (Sony DADC)
10	NEW	KLASHNEKOFF Back To The Sagas / Abstract Urban (Plastic Head)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS 80s Groove / MoS/Sony Music (ARV)
3	NEW	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
4	2	VARIOUS American Anthems R&B / MoS/UMTV (ARV)
5	3	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
6	NEW	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
7	4	VARIOUS Epic / EMI TV/Sony Music (ARV)
8	5	VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino (LIN)
9	6	VARIOUS Clubland 17 / AATW (ARV)
10	NEW	VARIOUS Generation Dubstep / Universal TV (ARV)
11	7	VARIOUS Essential R&B - Summer 2010 / Rhino/Sony (ARV)
12	12	VARIOUS R&B Clubland / AATW/Sony/UMTV (ARV)
13	8	VARIOUS Club Anthems 2010 / EMI (E)
14	9	VARIOUS Ultimate Pop Jr / UMTV (ARV)
15	11	OST The Twilight Saga - Eclipse / Atlantic (CIN)
16	13	VARIOUS Dreamboats And Petticoats - Summer / EMI TV/UMTV (ARV)
17	10	VARIOUS Now That's What I Call Music! 75 / EMI Virgin/UMTV (E)
18	16	VARIOUS Disney Channel - Summer Rocks / Walt Disney (E)
19	17	VARIOUS Chilled Acoustic / EMI TV/MoS (E)
20	15	VARIOUS The Old Grey Whistle Test / Rhino (LIN)

Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
2	3	DAVID GUETTA One Love / Virgin/EMI
3	1	VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino (LIN)
4	7	GORILLAZ Plastic Beach / Parlophone (EMI)
5	4	VARIOUS Clubland 17 / AATW (ARV)
6	NEW	VARIOUS Global Gathering - Festival Anthems / New State (EMI)
7	6	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
8	RE	CHASE & STATUS More Than Alot / Ram (ARV)
9	NEW	VARIOUS Judgement Sundays Pts Ibiza 2000-2010 / Rhino (LIN)
10	2	VARIOUS Club Anthems 2010 / EMI (EMI)

Downloads Top 10

This	Last	Artist Title / Label
1	3	YOLANDA BE COOL & DCUP We No Speak Americano / Sweet 11 Cur/AA/TW
2	2	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope
3	1	B.O.B FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock EMI/Atlantic/Giant/Hustle
4	4	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin
5	8	ELIZA DOOLITTLE Pack Up / Parlophone
6	5	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang / Columbia
7	6	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin
8	ENRIQUE IGLESIAS FEAT. PITBULL I Like It / Interscope	
9	7	JLS The Club Is Alive / Epic
10	10	3OH!3 FEAT. KE\$HA My First Kiss / Asylum/Photo Finish/Atlantic

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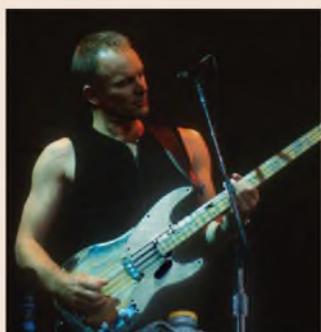
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Jones



Mexico (94), and climbs in Wallonia (9-3), France (20-10), Switzerland (17-15), Finland (33-20) and the Netherlands (36-31). It experiences

second-week dips in Italy (5-6), Russia (3-8), Germany (7-11), Canada (15-16), Austria (19-20), the US (6-23), Finland (31-32) and Ireland (40-76).

MIA's third album Maya exploded on to the world scene at the same time as Sting's, but it is declining faster and further: it falls in all 11 territories in which it is still charted, namely France (20-26), New Zealand (21-30), the US (9-34), Canada (7-34), Sweden (31-37), Australia (21-43), Finland (34-43), Austria (53-59), Wallonia (48-74), Switzerland (27-76) and France (79-98).

UK-based Aussie Kylie Minogue's Aphrodite suffers declines in 15 of

the 18 countries in which it is charting, including one of more than 100 places (89-190) in the US. It remains in the Top 10 only in Australia (2-2), Switzerland (2-4) and the Czech Republic (7-10). It climbs in Hungary (31-25) and debuts in Russia (14).

Former Verve star Richard Ashcroft's new group, RPA & The United Nations Of Sound debuted at number 20 domestically with introductory album The United Nations Of Sound a week ago. It makes its international arrival more circumspectly, debuting in Germany (number 49), Switzerland (50),

Austria (63), Handers and Japan (both number 100).

Meanwhile, Professor Green makes the very definition of a modest debut in the Australian albums chart, where his debut set Alive 'Till I'm Dead debuts at number 98, with sales of just 385 copies. Taio Cruz's album Rokstarr is twice as high Down Under, but its 50-49 second-week move seems scant reward for his success on the singles chart, where he has three songs in the Top 20. Former number two hit Break Your Heart dips 12-20, being overtaken by both Dyrnamite (27-14) and Dirty Picture (31-18).

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		THE WANTED	All Time Low	Geffen 2743018 (ARV)	HIGHEST NEW ENTRY
2	1	4	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW CATCO169883120 (ARV)	
3	New		TRAVIE MCOOY FEAT. BRUNO MARS	Billionaire	Decca/Jane/ Fueled By Ramen A1033400 (CIN)	
4	2	6	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope USUM71015397 (ARV)	
5	New		FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic CATCO163215698 (CIN)	
6	3	2	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle CATCO160096268 (CIN)	
7	New		SWEDISH HOUSE MAFIA FEAT. PHARRELL ONE	(Your Name)	Virgin VSCOT2015 (E)	
8	5	4	ELIZA DOOLITTLE	Pack Up	Parlophone R6808 (E)	
9	4	6	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin VSCD12013 (E)	
10	New		MAGNETIC MAN FEAT. ANGELA HUNTE	I Need Air	Columbia 8869772181 (ARV)	
11	6	3	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia 8869774951 (ARV)	
12	8	5	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope 2744795 (ARV)	
13	7	3	PROFESSOR GREEN FEAT. LIYY ALLEN	Just Be Good To Green	Virgin VSCD2011 (E)	
14	11	12	LADY GAGA	Alejandro	Interscope 2744729 (ARV)	
15	19	3	JASON DERULO	What If	Beluga Heights/Warner Bros CATCO16404366 (CIN)	SALES INCREASE
16	9	4	JLS	The Club Is Alive	Epic 8869774262 (ARV)	
17	12	7	KYLIE MINOGUE	All The Lovers	Parlophone CDR55817 (E)	
18	14	8	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island CATCO162256805 (ARV)	
19	13	7	EXAMPLE	Kickstarts	Data/MoS DATA230CDX (ARV)	
20	20	2	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace CATCO162868080 (ARV)	SALES INCREASE
21	10	4	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic PFO020 (CIN)	
22	16	6	PLAN B	Prayin'	Atlantic 6991173CD (CIN)	SALES INCREASE
23	15	10	EMINEM	Not Afraid	Interscope 2742859 (ARV)	
24	18	8	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Postiva/Virgin CATCO152732088 (E)	
25	24	7	DRAKE	Find Your Love	Cash Money/Island CATCO161937128 (ARV)	
26	17	8	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone CDR6814 (E)	
27	22	19	USHER FEAT. WILL.I.AM	OMG	LaFace CATCO159525250 (ARV)	
28	23	20	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros CATCO160781715 (CIN)	
29	25	18	PLAN B	She Said	Atlantic 6991172CD (CIN)	
30	27	12	EDWARD MAYA FEAT. VIKI JIGULINA	Stereo Love 3	Beat Blue/AAIW XGLOBE1346 (ARV)	
31	30	16	ALICIA KEYS	Try Sleeping With A Broken Heart	J CATCO155023878 (ARV)	
32	28	6	SCISSOR SISTERS	Fire With Fire	Polydor 2743011 (ARV)	
33	35	15	RIHANNA	Te Amo	Def Jam USUM70912379 (ARV)	
34	31	16	TRAIN	Hey, Soul Sister	Columbia 88697692092 (ARV)	
35	34	8	SHAKIRA FEAT. FRESHYGROUND	Waka Waka (This Time For Africa)	Epic CATCO162305347 (ARV)	
36	36	3	DIANA VICKERS	The Boy Who Murdered Love	RCA 88597743452 (ARV)	
37	33	11	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle AT03520 (CIN)	
38	37	4	SCOUTING FOR GIRLS	Famous	Epic CATCO15071991 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	26	10	K'NAAN	Wavin' Flag	A&M 2733557 (ARV)	
40	21	2	BASSHUNTER	Saturday Dance	Nation DANC09005 (ARV)	
41	38	12	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA CATCO1595292 (ARV)	
42	32	5	SKEPTA	Rescue Me 3	Beat/AATW/BBK COGLOBE1415 (ARV)	
43	29	4	PENDULUM	Witchcraft	Earstorm/Warner Bros WEA4740 (CIN)	
44	39	18	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco 8869768132 (ARV)	
45	42	50	JOURNEY	Don't Stop Believin'	Columbia US5M180016 (ARV)	
46	41	13	KE\$HA	Your Love Is My Drug	RCA CATCO161840256 (ARV)	
47	52	32	ALICIA KEYS	Empire State Of Mind Part II	J CATCO15951839 (ARV)	SALES INCREASE
48	46	22	TINIE TEMPAH	Pass Out	Parlophone R6805 (E)	
49	43	13	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy Future	CATCO160337927 (ARV)	
50	New		MARINA AND THE DIAMONDS	Oh No!	Atlantic 6991174CD (CIN)	
51	50	59	BLACK EYED PEAS	I Gotta Feeling	Interscope CATCO151960369 (ARV)	
52	47	18	SCOUTING FOR GIRLS	This Ain't A Love Song	Epic 8869762852 (ARV)	
53	65	14	MUSE	Uprising	Helium 3/Warner WEA58CD (CIN)	HIGHEST CLIMBER
54	54	2	30 SECONDS TO MARS	Closer To The Edge	Virgin USV120900433 (E)	
55	49	20	JUSTIN BIEBER FEAT. LUDACRIS	Baby	Def Jam CATCO158297014 (ARV)	
56	45	7	JUSTIN BIEBER	Somebody To Love	Def Jam CATCO162266333 (ARV)	
57	40	3	MIA XXXO	XL	XL1501 (PIAS)	
58	68	2	ELLIE GOULDING	The Writer	Polydor CATCO165081178 (ARV)	SALES INCREASE
59	New		FUGATIVE	Bad Girl	HardBeat/MoS CATCO16447177 (ARV)	
60	44	10	N-DUBZ FEAT. BODYROX	We Dance On	AATW/UMV CATCO162025604 (ARV)	
61	55	35	LADY GAGA FEAT. BEYONCE	Telephone	Interscope 2744706 (ARV)	
62	48	11	PIXIE LOTT	Turn It Up	Mercury CATCO161815303 (ARV)	
63	59	40	LADY GAGA	Bad Romance	Interscope 2726752 (ARV)	
64	51	16	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin VSCD2010 (E)	
65	New		THE XX	Islands	Young Turks YTN351 (PIAS)	
66	62	10	DIZEE RASCAL	Dirtee Disco	Dirtee StanK CATCO162241506 (PIAS)	
67	61	18	MUMFORD & SONS	The Cave	Island 2733942 (ARV)	
68	56	14	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin RELCD66 (E)	
69	57	10	MUSE	Neutron Star Collision (Love Is Forever)	Helium 3/Warner CATCO162093145 (CIN)	
70	66	12	FYFE DANGERFIELD	She's Always A Woman	Geffen CATCO16252847 (ARV)	
71	58	10	IYAZ	Solo	Reprise CATCO158422554 (CIN)	
72	64	28	GLEE CAST	Don't Stop Believin'	Epic CATCO155332813 (ARV)	
73	73	28	RIHANNA	Rude Boy	Def Jam CATCO15995669 (ARV)	
74	70	10	PENDULUM	Watercolour	Earstorm/Warner Bros WEA470CD (CIN)	
75	Re-entry		ELLIE GOULDING	Starry Eyed	Polydor 2732856 (ARV)	SALES INCREASE

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Airplanes 6	Club Can't Handle Me 5	Frisky 26	Neutron Star Collision (Love Is Forever) 69	Saturday 40
Alejandro 14	Commander 18	Gettin' Over You 24	Not Afraid 23	She Said 29
All Night Long 44	Dirtee Disco 66	Good Times 68	Nothin' On You 37	She's Always A Woman 70
All The Lovers 17	DJ Got Us Fallin' In Love 20	Hey, Soul Sister 34	Oh No! 50	Solo 71
All Time Low 1	Don't Stop Believin' 45	I Gotta Feeling 51	OMG 27	Somebody To Love 56
Baby 55	Don't Stop Believin' 72	I Like It 12	One (Your Name) 7	Starry Eyed 75
Bad Girl 59	Eenie Meenie 41	I Need Air 10	Pack Up 8	Stereo Love 30
Bad Romance 63	Empire State Of Mind 41	I Need You Tonight 64	Pass Out 48	Telephone 33
Bang Bang Bang 11	Empire State Of Mind 41	Islands 65	Part II 47	Te Amo 33
Billionaire 3	Famous 38	Just Be Good To Green 13	Part II 47	Telephone 61
Billionaire 3	Famous 38	Kickstarts 19	Rescue Me 42	The Boy Who Murdered Love 36
California Gurls 9	Find Your Love 25	Love The Way You Lie 4	Ridin' Solo 28	The Cave 67
Candy 49	Fire With Fire 32	My First Kiss 21	Rude Boy 73	
Closer To The Edge 54				

The Club Is Alive 16	Americano 2	Key
The Writer 58	What If 15	★ Platinum (600,000)
This Ain't A Love Song 52	Witchcraft 43	● Gold (400,000)
Try Sleeping With A Broken Heart 31	XXXO 37	● Silver (200,000)
Turn It Up 62	Your Love Is My Drug 46	As used by Radio 1
Uprising 53		
Waka Waka (This Time For Africa) 35		
Watercolour 74		
Wavin' Flag 39		
We Dance On 60		
We No Speak		

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
1	1	6	EMINEM <i>Recovery</i> Interscope 2739452 (ARV) (Just Blaze/DJ Khalil/Mr. Porter/Chin-Quee/Gilbert/Eminem/Hayne/Ba-Ida/Evans/Burnett/Jansin/Shepherd/Dr. Dre/Brongers/Alex Da Kid/Havod/Magnedot)		HIGHEST NEW ENTRY
2	New		TOM JONES <i>Praise And Blame</i> Island 2741297 (ARV) (Johns)		SALES INCREASE
3	3	16	PLAN B <i>The Defamation Of Strickland Banks</i> 679 Atlantic 5186584712 (CIN) ★		SALES INCREASE
4	5	3	ELIZA DOOLITTLE <i>Eliza Doolittle</i> Parlophone 6099542 (E) ●		SALES INCREASE
5	New		AVENGED SEVENFOLD <i>Nightmare Warrior</i> Brothers 9362496319 (CIN) (Levine/Elizondo)		SALES INCREASE
6	6	81	LADY GAGA <i>The Fame</i> Interscope 1791397 (ARV) 4 ★ ★		SALES INCREASE
7	2	2	PROFESSOR GREEN <i>Alive Till I'm Dead</i> Virgin CDV3080 (E) (Naughty Boy/Future/Cut/Jones/The Thunda/Catzi/Mojam/Labrinth/Da Diggler/True/Tiger/Sunny/Tulsiani/Phillips/Fink/Hayes)		SALES INCREASE
8	4	4	KYLIE MINOGUE <i>Aphrodite</i> Parlophone 6429032 (E) ●		SALES INCREASE
9	7	43	MUMFORD & SONS <i>Sigh No More</i> Island 2722538 (ARV) 2 ★		SALES INCREASE
10	21	41	MICHAEL BUBLE <i>Crazy Love</i> 143/Reprise 9362497077 (CIN) 5 ★		SALES INCREASE
11	14	61	PAOLO NUTINI <i>Sunny Side Up</i> Atlantic 2564688581 (CIN) 4 ★		SALES INCREASE
12	8	33	Alicia Keys <i>The Element Of Freedom</i> 1 88697465712 (ARV) (Baskerville/Keys/Brothers/Gad/Swizz Beatz/Shux)		SALES INCREASE
13	16	21	THE XX <i>XX</i> Young Turks YTO3CD (PIAS) ●		SALES INCREASE
14	9	2	EARTH WIND AND FIRE <i>The Greatest Hits</i> Sony RCA 88697737912 (ARV) (White/Sacks/McKay/Stepney/Wisser/Balley/Vaughan/Glass/Weigener)		SALES INCREASE
15	25	22	JASON DERULO <i>Jason Derulo Beluga Heights</i> Warner Bros 9362496702 (CIN) ●		SALES INCREASE
16	13	10	DIANA VICKERS <i>Songs From The Tainted Cherry Tree</i> RCA 88697653682 (ARV) (Spencer/Sigsworth/Bralde/Chatterley/Palot/Starsmith/Hynes)		SALES INCREASE
17	New		JEDWARD <i>Planet Jedward</i> Absolute ABRECD1 (Absolute Arvale) (Wright)		SALES INCREASE
18	10	56	FLORENCE + THE MACHINE <i>Lungs</i> Island 1797940 (ARV) 3 ★		SALES INCREASE
19	12	28	JUSTIN BIEBER <i>My World</i> Def Jam 2725523 (ARV) ★		SALES INCREASE
20	18	5	SCISSOR SISTERS <i>Night Work</i> Polydor 273810 (ARV) (Price/Scissor Sisters)		SALES INCREASE
21	11	7	OASIS <i>Time Flies: 1994 - 2009</i> Big Brother 8869772662 (PIAS)		SALES INCREASE
22	31	36	RIHANNA <i>Rated R</i> Def Jam 2725990 (ARV) ★		SALES INCREASE
23	35	7	B.O.B <i>B.O.B Presents The Adventures Of Bobby Ray</i> Rebel Rock Ent Atlantic/Grand Hustle 7567891848 (CIN) (B.u.B/The Smeezingtons/Alex Da Kid/Frank E/Kutler/Dr Luke/The Knox/T.J. & Lil U Green/Restu)		SALES INCREASE
24	26	10	PENDULUM <i>Immersion</i> Warner Brothers 2564680916 (CIN) ●		SALES INCREASE
25	27	14	30 SECONDS TO MARS <i>This Is War</i> Virgin CDVUS299 (E) ●		SALES INCREASE
26	22	16	SCOUTING FOR GIRLS <i>Everybody Wants To Be On Tv</i> Epic 88697634362 (ARV) ●		SALES INCREASE
27	24	31	DAVID GUETTA <i>One Love</i> Positiva/Virgin 6401220 (E) ★		SALES INCREASE
28	29	41	MUSE <i>The Resistance</i> Helium 3/warner Bros 2564686547 (CIN) 2 ★		SALES INCREASE
29	46	7	DRAKE <i>Thank Me Later</i> Cash Money/Island 2743307 (ARV) (Bobi/Jal/Ga-Jal/Shebib/Francis & The Lights/Kee-El/West/Bhesker/No-Idi/Burnett/Swizz Beatz/0men/McLean/Timbaland)		HIGHEST CLIMBER
30	42	46	PIXIE LOTT <i>Turn It Up</i> Mercury 2700146 (ARV) ★		SALES INCREASE
31	19	2	3OH3 <i>Streets Of Gold</i> Asylum/Pflichte Finish Atlantic 7567891826 (CIN) (Squire/3OH3/Dr Luke/Blenck/Kurstin)		SALES INCREASE
32	15	37	JLS <i>JLS</i> Epic 88697564572 (ARV) 4 ★		SALES INCREASE
33	28	4	ENRIQUE IGLESIAS <i>Euphoria</i> Interscope 2741991 (ARV) (Red One/Tejlori/Peccati/DJ Nesty/Victor)		SALES INCREASE
34	48	38	BIFFY CLYRO <i>Only Revolutions</i> 14th Floor 5186561452 (CIN) ★		SALES INCREASE
35	38	97	KINGS OF LEON <i>Only By The Night</i> Hand Me Down 88697327121 (ARV) 5 ★		SALES INCREASE
36	33	27	GLEE CAST <i>Glee - The Music - Season One - Vol 1</i> Epic 88697540902 (ARV) ★		SALES INCREASE
37	47	22	ELLIE GOULDING <i>Lights</i> Polydor 2732799 (ARV) (FT Smith/Stecrsmith/Frenk/Music)		SALES INCREASE
38	43	31	FOO FIGHTERS <i>Greatest Hits</i> RCA 88697369211 (ARV) (Jones/Norton/Kesper/Reskulnec/Vig)		SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	32	6	EXAMPLE <i>Won't Go Quietly</i> Data/MS DATA06 (ARV) (The Fearless/Harris/Cole/Tilling/Smith/Inshu/Carle/Levin/Kins/Blow/Chase & Status/More/Dia/John/Walder/Stewart/Wire/Rever/Bengaline/Wideboys/Fake/Favshan)		SALES INCREASE
40	37	18	AMY MACDONALD <i>A Curious Thing</i> Mercury 2731140 (ARV) ●		SALES INCREASE
41	44	38	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> Epic 88697543552 (ARV) ★		SALES INCREASE
42	36	21	GORILLAZ <i>Plastic Beach</i> Parlophone 6261662 (E) ●		SALES INCREASE
43	Re-entry		THE BASEBALLS <i>Strike!</i> Rhino 5186594272 (CIN) ●		SALES INCREASE
44	23	3	BOMBAY BICYCLE CLUB <i>Flaws</i> Island 2741171 (ARV) (Stearman/MacColl)		SALES INCREASE
45	41	76	MICHAEL JACKSON <i>Number Ones</i> Epic 2022509 (ARV) 6 ★		SALES INCREASE
46	New		THE MAGIC NUMBERS <i>The Runaway</i> Heavenly/Cooperative HVN2LP73 (E) (Sigurdsson/Stodart/Amesbury)		SALES INCREASE
47	Re-entry		MARINA AND THE DIAMONDS <i>Family Jewels</i> 679 Atlantic 2564683625 (CIN) ●		SALES INCREASE
48	49	125	PAOLO NUTINI <i>These Streets</i> Atlantic 094634 (CIN) 4 ★		SALES INCREASE
49	39	15	AC/DC <i>Iron Man 2 OST</i> Columbia 88697609522 (ARV) (Lange/Vanda/Young/ACDC/Fairbairn/D'Brien)		SALES INCREASE
50	55	34	GUNS N' ROSES <i>Greatest Hits</i> Geffen 9861369 (ARV) ● 3 ★		SALES INCREASE
51	61	29	PARAMORE <i>Brand New Eyes Fueled By Ramen</i> 75678953804 (CIN) ●		SALES INCREASE
52	50	40	CHERYL COLE <i>3 Words Fascination</i> 2721439 (ARV) 3 ★		SALES INCREASE
53	57	12	LADY GAGA <i>The Remix</i> Interscope 2740468 (ARV) (Red One/Deewaan/Kierszenbaum)		SALES INCREASE
54	60	43	ROD STEWART <i>Some Guys Have All The Luck</i> Rhino 9122798823 (CIN) ★		SALES INCREASE
55	59	60	MUSE <i>Black Holes & Revelations</i> Helium 3/warner Bros 2564635092 (CIN) 2 ★		SALES INCREASE
56	56	23	VAMPIRE WEEKEND <i>Contra XL</i> XLCD429 (PIAS) ●		SALES INCREASE
57	45	60	BLACK EYED PEAS <i>The E.N.D.</i> Interscope 2707969 (ARV) 4 ★		SALES INCREASE
58	58	42	DIZZEE RASCAL <i>Tongue N Cheek</i> Ditee Stank 12STANK007 (PIAS) ★		SALES INCREASE
59	20	2	RPA & THE UNITED NATIONS OF SOUND <i>The United Nation Of Sound</i> Parlophone 6278481 (E) (Potter/Randolph/No-Idi/Ashcroft/Brian)		SALES INCREASE
60	Re-entry		KATIE MELUA <i>The House</i> Dramatic DRAMCD0061 (ADA/CIN) ●		SALES INCREASE
61	52	3	I AM KLOOT <i>Sky At Night</i> Shepherd Moon/EMI SM002 (E) (Garvey/Potter)		SALES INCREASE
62	53	10	GLEE CAST <i>Glee - The Music - Vol 3 - Showstoppers</i> Epic 8869720932 (ARV) (Anders/Astrom/Murphy)		SALES INCREASE
63	69	50	STEREOPHONICS <i>A Decade In The Sun - Best Of</i> V2 1780699 (ARV) 2 ★		SALES INCREASE
64	Re-entry		N-DUBZ <i>Against All Odds</i> AATWJUMTV 2725229 (ARV) ★		SALES INCREASE
65	75	34	BILLY JOEL <i>Piano Man - The Very Best Of</i> Columbia 5190182 (ARV) ★		SALES INCREASE
66	73	61	WHITNEY HOUSTON <i>The Ultimate Collection</i> Arista 88697717012 (ARV) ★		SALES INCREASE
67	54	14	USHER <i>Raymond Vs Raymond</i> Laface 8869763892 (ARV) (Various)		SALES INCREASE
68	68	3	CRAIG OGDEN <i>The Guitarist</i> Classic FM CFMD14 (ARV) (Barry)		SALES INCREASE
69	63	10	LAURA MARLING <i>I Speak Because I Can</i> Virgin CDV3075 (E) ●		SALES INCREASE
70	Re-entry		QUEEN <i>Absolute Greatest</i> Parlophone 3091952 (E) 2 ★		SALES INCREASE
71	Re-entry		DAVID BOWIE <i>Best Of Bowie</i> EMI 5398212 (E) ★		SALES INCREASE
72	Re-entry		EMINEM <i>Curtain Call - The Hits</i> Interscope 9887893 (ARV) 3 ★		SALES INCREASE
73	64	41	ALEXANDRA BURKE <i>Overcome</i> Syco 8869746032 (ARV) ★		SALES INCREASE
74	40	3	THE CORAL <i>Butterfly House</i> Deltasonic/Coop DLTC086 (ARV) (Leckie)		SALES INCREASE
75	34	2	SHERYL CROW <i>100 Miles From Memphis</i> A&M 2743394 (ARV) (Bramhall/Stanley)		SALES INCREASE

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30 Seconds To Mars 25	Cole, Cheryl 52	Glee Cast 36, 62	Keys, Alicia 12	N-Dubz 64	Scissor Sisters 20
3OH3 31	Coral, The 74	Grillaz 42	Kings Of Leon 35	Nutini, Paolo 11, 48	Scouting For Girls 26
AC/DC 49	Crow, Sheryl 75	Goulding, Ellie 37	Lady Gaga 6, 53	Oasis 21	Stereophonics 63
Avenged Sevenfold 5	Derulo, Jason 16	Guetta, David 27	Lott, Pixie 30	Ogden, Craig 68	Stewart, Rod 54
B.O.B 23	Dizzee Rascal 58	Ukiah, David 27	Mackdonald, Amy 40	Paloma Faith 41	Usher 67
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Bieber, Justin 19	Drake 29	I Am Klotz 61	Marina And The Diamonds 47	Pendulum 24	Vickers, Diana 16
Biffy Clyro 34	Earth Wind And Fire 14	Iglesias, Enrique 33	Marling, Laura 69	Professor Green 7	XX, The 13
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Bombay Bicycle Club 44	Example 39	Jedward 17	Minogue, Kylie 8	Rihanna 22	
Bowie, David 71	Florence + The Machine 18	JLS 32	Mumford & Sons 9	RPA & United Nations Of Sound 59	
Buble, Michael 10	8	Joel, Billy 65	Muse 28, 55		
Burke, Alexandra 73	Foo Fighters 38	Jones, Tom 2			

- Key**
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (40,000)
 - ★ 1m European sales

BPI Awards
Albums
 Joshua Radin: Simple Times (Silver); Jack Johnson: To The Sea (Gold); Mumford & Sons: Sigh No More (2 x platinum)



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