

MusicWeek



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PUBLISHING SMART MONEY

Bucks Music reaping rewards of Professor Green album



LIVE BIGGER THAN FOOTBALL

IPC report finds live music is 'integral' to men's lives



PHOTO: Keith Chase

FEATURES

PLAYING THE FIELD
From Premier League to non-league, music is a vital part of matchday

If the industry seizes sponsorship opportunities, it could net a windfall says PRS research

Music must make brands catch

Music and brands

By Ben Cardew

THE MUSIC INDUSTRY COULD BE in line for a massive sponsorship windfall as the UK economy picks up – but only if it grasps the opportunities the sector offers now.

These findings come via new research from PRS for Music, whose Adding Up The UK Music Industry 2009 report shows the UK industry was worth £3.86bn in 2009, an increase of 4.7% on 2008.

Much of this was down to a strong performance from the live industry, which experienced a 9.4% increase in revenues to £1.54bn in 2009, while revenue from recorded music was flat at £1.36bn. Between these two streams, total business-to-consumer revenue was £2.89bn, an increase of 4.8% on 2008.

But the report also drilled down into business-to-business revenue figures, something that is less commonly examined. One of the key B2B areas it examined was advertising and sponsorship, which brought in revenue of £89.8m to the UK music industry in 2009.

The report's authors, PRS economists Will Page and Chris Carey, say this figure has remained largely static for the last three years. This chimes with the "demand" view of economics that suggests



"If you support this area further, you will find more people who will use music as a carriage to get to their consumer base..."

WILL PAGE, PRS FOR MUSIC

Into the groove: Bacardi's tie-up with Groove Armada was an innovative match

companies have now established the total spend on music sponsorship at around the £90m mark.

However, Page favours the "supply" economic model, which holds that if the music industry innovates in this area it can significantly grow revenue. "If more players develop more departments to develop the sponsorship side, that pie would grow," Page says. "That means there is a need for innovation. More innovation means we have to start looking at more ways of getting money from more areas."

Page points out the amount of money spent on music advertising

and sponsorship has remained stable in a period of recession and economic uncertainty, when spending in the UK advertising market as a whole has fallen, suggesting brands are committed to keeping their music platforms. Therefore, he believes that as the UK economy picks up – GDP grew 1.1% in the second quarter of the year – so too will music sponsorship.

"If you support this area further, you will find more people who will use music as a carriage to get to their consumer base," Page explains. "It is up to the industry to increase these numbers. It won't happen by itself."

The economist mentions Groove Armada's recent hook-up with Bacardi, whereby the drinks company released a new EP from the dance band, as one example of taking a proactive and innovative approach.

The report also breaks down revenue from advertising and sponsorship. Live music sponsorship and digital were the two growth areas, with the former growing 29.4% to £30.8m, and the latter increasing 37% to £6.3m. This comes as new research from IPC suggests male consumers, far from being fed up with brands' increasing involvement

with the live sector, actually welcome their support (see pages 4 and 5).

However, TV investment dropped 13.5% to £21.6m year-on-year, with fewer ad-funded programmes being made. This, Page and Carey believe, reflects a wider move away from TV advertising and "above the line" towards online advertising. Endorsement stayed stable at £2.0m, with a growth in lower-level endorsements, rather than the high-profile campaigns of previous years.

Moving forward, the report's authors say brands will be looking to create more of a lasting impact with their sponsorship and will therefore look to create multi-channel media presence, rather than simply giving away a download or sponsoring a festival. This, they believe, will lead to more interest in music and more musicians benefitting.

In other B2B revenue, PRS for Music collected £511m for songwriters last year, up 4.1%, while PPL and sister society VPL collected £69m between them (both are adjusted for double counting). Total licensing revenues among EPI member record companies was £194m, an increase of 6.6% year-on-year, and "estimated publisher direct revenues" were £103m. In total, B2B revenues were £967m last year, an increase of 4.4%.

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2101: the odyssey begins for RedOne as he launches his own label

ACCLAIMED PRODUCER AND WRITER RedOne, whose work with acts including Lady GaGa and Enrique Iglesias has seen him become one of the industry's hottest properties, is launching his own label, 2101 Records.

Named after the number of the New York apartment in which RedOne spent his days before his career took off, the label will tie into the Universal Music infrastructure, with the first

release scheduled for October.

"It's always been one step at a time and now I want to build my own empire," says RedOne. "Every label offered me everything; my own division or label, but for me Universal is the best fit in terms of how they work together as a family."



According to RedOne, Universal Group CEO Lucian Grainge's shared belief in building career artists, helped the writer/producer ink a rare deal that means he has the opportunity to cherry-pick whichever Universal sub-label he wishes to work with, in each country, depending on an act's suitability.

"Lucian and I make the decision [as to] where we are going to place an artist in Europe and which label we will use in America for each artist, in order to make sure that they have the best home," says RedOne.

The first release from 2101 will be the single Bumpy Ride by Grammy Award-winning, half Congolese and half Swedish singer-songwriter Mohombi on October 4.

With an album already in the bag, RedOne believes that Mohombi's unique blend of pop and African rhythms will see him become a global star.

"One of the reasons Lucian loved my vision is because I don't want to do what has already been done; you have to create something new. Mohombi was that thing very new, very rhythmic."

● Turn to page 17 for the full interview.

News

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

The Playlist



THE WOMBATS
Tokyo (Vampires & Wolves)
(14th Floor)

This first taste of the new album is a commercial drop kick and should have no trouble picking up where the band left off at radio. (single, September 27)



DIDDY FEAT. SKEPTA
Dirty Money (Hello...)
(BadBoy)

Diddy dips a big toe into UK grime with this remix with Skepta. The track was premiered last week and message boards have been abuzz since. (tbc)



DEBI NOVA
Drummer Boy
Universal

A global priority for Universal, Nova's UK debut is smooth, sun-slashed pop with a tropical twist. Its video is making great headway on YouTube. (single, September 6)



TINIE TEMPAH
Written In The Stars
Parlophone

With a guest vocal by Eric Turner, Tinie Tempah has delivered another commercial sucker punch. The single will be going to radio this week. (single, September 27)



CHROMEO
Don't Turn The Lights On
(BackYard)

The lead single from a new album drops ahead of Chromeo's biggest UK tour yet, a run culminating in a headline slot at the Roundhouse. (single, September 20)



SMILER
Enza
unsigned

A Xtra staple, and now gaining support at Radio 1, Smiler is the subject of some healthy label interest and this track is an indication of why. (single, tbc)



EXAMPLE
Last Ones Standing
Ministry Of Sound

Bjorn Yttling (Peter, Bjorn and John) lends his production talents to Example's new single, which follows two Top 10 singles already this year. (single, September 12)



LINKIN PARK
The Catalyst
Warner Bros

The first single from new album A Thousand Suns, this epic soundtracks promos for the new Medal Of Honor video game. (single, available now)



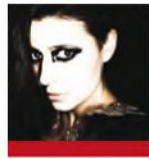
ALEX GAUDINO
I'm In Love (I Wanna Do It)
Data

Early support for this Euro-dance hit has come from Pete Tong, Judge Jules and Scott Mills. It is a big club record with the legs to go further. (single, September 19)



KASSIDY
The Rubbergum EP
Vertigo

These rocking Scots drop their new EP, showcasing a knack for songs with a guitar-driven swagger. It is already building some solid press support. (EP, August 16)



SIGN HERE

Rising star **Hannah Yadi** has signed a publishing deal with Mike Sault at Warner/Chappell. Sault has also recently signed hit songwriter Tim Laws

Dirty Hit, the label set up by All On Red management, has signed **Benjamin Francis Leftwich**. His debut EP will be released in October

Hundreds of companies use Ofcom consultation to voice concern

Ofcom inundated over costs

Digital

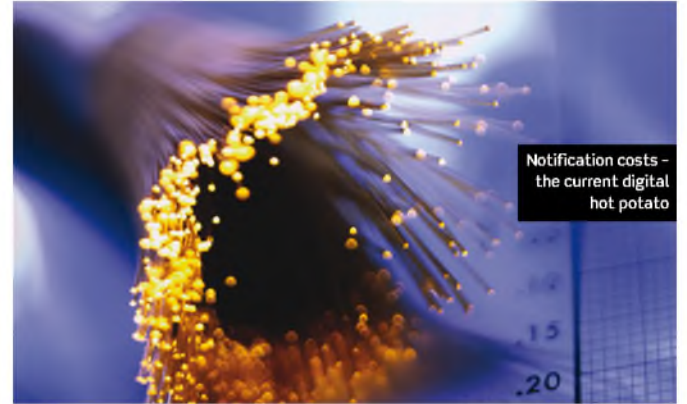
By Robert Ashton

MANY RESPONDENTS TO OFCOM'S DIGITAL ECONOMY ACT consultation have been unable to resist straying into territory not under the regulator's remit, using the submission as a last-ditch opportunity to make plain their strong – and unbending – thoughts on the hot issue of notification costs.

UK Music and the BPI joined hundreds of other companies and organisations at the end of last month in submitting their thoughts to the regulator on the draft initial obligation code – the mechanism that will drive the DEA.

The scope of the consultation was clearly defined, with Ofcom requiring answers to a series of 16 questions, which it will use to build a draft code ready to be sent to Europe in September.

The costs issue is being handled by a completely separate consultation run by the Department of Business Innovation and Skills. However, with many of the (non-confidential) Ofcom submissions now made public, a sizeable number of respondents have also chosen to use this latest consultation to explain their thoughts about the costs of tackling illegal filesharing – and, more crucially, who should foot the bill. BIS is due to report on its Online Infringement of Copyright Cost-Sharing consultation in a week or so.



Broadband supplier TalkTalk Group is one of those who has given over a sizeable chunk of its Ofcom submission to address costs and fees. Although the ISP concedes “this consultation is not specifically about the fee paid by Copyright Owners to cover ISPs’ costs”, it presses ahead nonetheless.

TalkTalk argues it is essential to include in the costs that ISPs can recover from rights holders the cost of churn, resulting from customers moving from one ISP to another to avoid threats or detection.

It states churn costs should be included for the same reasons and in the same way that system development and operation costs are. “There is no cogent reason to treat these differently,” writes

TalkTalk. “Exclusion of churn costs will result in inefficiency.” It has provided Ofcom with estimates.

TalkTalk also says the fee structure must address the risk of under-recovery and ensure that ISPs are able to fully recover their costs.

It also suggests Ofcom should consider whether there should be different fees/tariffs to recognise differing circumstances (for example for smaller and larger operators).

In addition, Talk Talk believes there are some key cost assumptions that are not known, such as the level of appeals, and it says these need to be determined prior to the fee being set.

The Entertainment and Leisure Software Publishers Association (ELSPA) has also made a submission to Ofcom. It agrees copyright owners must meet their obligations under the proposed costs statutory instrument to take advantage of the online copyright infringement procedures.

However, it says this is linked to the results of the costs consultation by BIS and to the actual costs that will be incurred by Ofcom, the appeals procedure and ISP

Merlin builds bridges with its former fo

INDIE RIGHTS MANAGEMENT GROUP MERLIN has brought Groovespark in from the dark side, after signing a deal allowing the music streaming service's users to legitimately access music from labels such as Rough Trade and Warp.

As a result Groovespark, recently endorsed by *Rolling Stone* as the best way to listen to music on the web, has agreed to compensate Merlin for past – illegal – use of its members' repertoire.

Merlin CEO Charles Caldas would not reveal the level of penalties he has persuaded Groovespark to hand over, but says the move underlines Merlin's brief to protect its member labels' content and also help create new legitimate revenue streams.

Caldas adds, “Merlin was established to make life easier for



‘Fair dealing’: Merlin CEO Charles Caldas

services who want to deal fairly with the thousands of independent labels that make up our membership. We wish Groovespark all the best going forward and hope that this will be an important



reminder to other music services looking to launch soon.”

Groovespark CEO Sam Tarantino says he hopes the deal will mean new promotional opportunities and expanded fanbases for indie artists.

s about DEA draft code

s concerns

notification costs. Thus, it states, "In the light of this lack of information, copyright owners have no way of gauging the number of CIRs (Copyright Infringement Reports) that they would wish to issue in the forthcoming notification period."

This point was flagged by UK Music last week, which is concerned many small rights holders could be excluded from the DEA because of the costs of sending CIRs.

ELSPA adds that it has expressed concern in its BIS costs consultation about the proposed split of costs. It states, "This was based on a flawed presumption that only copyright owners would benefit from the Digital Economy Act Code."

However, Everything Everywhere, backed by Orange and T-Mobile, maintains the DEA was "heavily weighted" in favour of copyright owners who it claims stand to gain most from its implementation. The group also suggests that ISPs must not be required to commit to incurring the costs of building systems or re-engineering processes until copyright owners commit to recovery of those costs.

The BPI also used the opportunity to remake its case on the apportionment of costs, which it has previously stated to BIS. It has said the notifications system should be created "with costs lying where they fall". It also says if rights holders are expected to share costs then they must be closely involved in spending decisions, such as the systems put in place to monitor levels of infringement.

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e Grooveshark

"We hope this will be an important reminder to other music services looking to launch soon..."

CHARLES CALDAS, MERLIN

Grooveshark, which last year struck a deal in the US with EMI Music and Publishing for the use of their repertoire, has a basic service that is free to use and monetised via visual advertising, as well as a premium paid subscription. Music fans can use Grooveshark without downloading client software.

Merlin recently also struck a deal with Catch Media for its Music Anywhere service in collaboration with Carphone Warehouse.

PR company branches out to represent Rufus Wainwright

MBC takes management role with Wainwright

Artists and managers

By Charlotte Otter

MBC PR IS BRANCHING OUT into management, after signing a deal to represent long-time PR client Rufus Wainwright.

The agreement sees MBC co-managing director Barbara Charone take over Wainwright's representation from the end of this year, following the expiration of the singer's current contract with MCT's Barry Taylor and Paula Quijano.

The highly-respected PR company will also continue to look after Wainwright's press – a role it has undertaken for seven years – and Charone says she is extremely excited about the new direction.

"It is no secret Rufus is my favourite artist of everyone I work with," she says. "I think he is a genius and I am keen to replicate the success he has had in the UK elsewhere in the world."

This, she explains, will see MBC pushing to win Wainwright extra radio airplay as well as syncs in television and film.

"It would also be great to get one of his songs covered on a TV talent show like X Factor – something like that would really bring him into the mainstream where he belongs," she adds, explaining her goal is to build on Rufus' existing fanbase in the US and to change the singer's perception in the



'My favourite artist': Charone (above) champions Rufus Wainwright (right)



media in time for the launch of his next album, which is predicted for release in 2012.

"I don't want people thinking Rufus' music is a big secret. I want his songs to be covered by other artists and for his reputation to grow, so by the time his album is released it has the potential to be very commercial," she explains, adding part of her role as manager will involve taking Wainwright's opera Prima Donna to the US.

In taking on management, MBC joins a growing trend: PR company Darling Department represents Filthy Dukes, Joe Worricker and Totally Enormous Extinct Dinosaurs, for example, while Republic Media director Sue Harris manages Sparks.

However, Charone stresses her

new management role will just be a "one-off" and that she will retain her position as MBC managing director as well as all press duties for the company. She adds she was inspired to pick up the mantle after Wainwright approached her for manager recommendations.

"The more I thought about it, the more I thought no one would be good enough," she notes. "Rufus is not your typical artist – and a stereotypical manager who represents a number of acts is not going to be able to offer him the attention he deserves. Unlike many other artists, he is not interchangeable. His manager needs to know about his music, his background, the way he works – someone who is more of a fan than a manager."

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HMV books space for new Fopp store

HMV IS TAKING A NEW APPROACH to its Fopp subsidiary, by opening an outlet within the group's existing Waterstone's store in London's Gower Street.

The new store will operate out of 2,000sq ft of trading space on the ground floor of Waterstone's, just metres away from Fopp's former flagship store on Tottenham Court Road.

The new store will have its own dedicated entrance on to Gower Street, while there will also be internal access to Waterstone's. It will be managed by Mark Alexander – formerly assistant manager of the Fopp in Exeter – who will lead a 10-strong team. The store will stock



6,000 CD titles, DVD, Blu-ray, technology products and merch.

This will be the 10th Fopp store to be opened since HMV bought the brand from administration in July 2007 and it will be the second outlet in London. However, this is the first Fopp to directly tie in with HMV-owned sister company Waterstone's.

An HMV spokesman says that the new store fits in with the company's policy of opening outlets where there is a notable opportunity, with Fopp Gower Street located close to the shopping and office amenities of Tottenham Court Road and also serving the substantial student catchment area associated with nearby University College London.

Store manager Mark Alexander adds, "There's a lot of love out there for the Fopp brand and for its distinctive product offers. I feel sure the new store will be made to feel at home very quickly by enthusiastic customers in what is a fantastic part of town that I'd like to think was almost made for the Fopp experience."

The store will launch with a number of price offers and will feature the £3 price point that is strongly associated with Fopp.

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News

Editorial Robert Ashton



Music tourism could be a key factor for regional regeneration

winds of recession and the pain of public sector workers making the trip to the Job Centre.

But, in addition to developing the potential of live music throughout the regions, hopefully aided by a more music-friendly licensing regime, there is also an opportunity for the live music experience to be developed as part of a bigger tourist package in towns and cities: in effect to turn the circus into a more permanent attraction.

Moving public sector workers into a music tourism sector is not quite as far-fetched as it sounds. Music's place in Britain's massive £115.4bn tourist industry has largely been overlooked and confined to a handful of blue plaques, a trip to Liverpool's Cavern Club and stroll across Abbey Road.

But another report, this time from IPC, demonstrates music is actually woven tighter into our souls than football and more people now prefer the experience of a mosh pit over the view from the terraces.

Considering the passion a town displays for its football team, a carefully crafted music tourism strategy could field a dream team of local stars that could see Manc Music (Ian Curtis up front, Morrissey bossing the midfield) and Sheffield Stars (managed by Jarvis with a back four of Cabaret Voltaire, Phil Oakey, ABC and Fat Truckers) take on Man U or Sheffield Wednesday – and win.

Because many bands and groups have also come from impoverished backgrounds, this naturally means stimulating spending, investment and jobs in deprived areas – something Osborne and his Government colleagues are desperate to do.

On the subject of Jarvis, the Pulp man and BBC 6 Music disc-spinner must be Cocker-a-hoop after seeing the deprived radio station double its audience from last year.

The BBC Trust buckled under the weight of protest from Jarvis and the rest of the music industry and gave 6 Music a clear mandate to deliver high-quality broadcasting, music that people like and a bigger audience.

Controller Bob Shennan told *MW* in July that he would deliver on those promises and with this latest set of Rajars – which also shows listener numbers were up nearly 20% on the previous quarter – he has done exactly that.

The winners here are the British public, the BBC and the music industry, who have been brought closer than ever through their efforts to ensure 6 Music's survival.

GEORGE OSBORNE could do worse than spend a little time over the next week digesting a couple of new reports from the music industry.

Because if the Government is looking for ways of stimulating the national and local economies, it only has to look at the live sector to see there is already an effective tool for breathing new life into Britain's moribund regions.

PRS for Music's Adding Up The Music Industry report shows that even if a town's mines are closed, the car assembly line quiet and steel mill shut, parts of Britain are still getting their ya yas out on live music – and paying good money to do so.

When the circus comes to town, jobs are created, cash is splashed and the local economy gets a welcome boost.

This is good news if these economies are feeling the chill

IPC research paints a healthy picture of the male-oriented

Live and kicking: conc



Research

By Ben Cardew

LIVE MUSIC IS MORE IMPORTANT to men's lives than football, according to new research that shows they also want to buy tickets for gigs and festivals from iTunes and welcome brands investing money in the live sector.

IPC Inspire, the "men's division" of media group IPC – home to music magazines *NME* and *Uncut* – comes to this conclusion in Today's Man: Live, a new research project seen exclusively by *Music Week*. It comes in the week that PRS for Music reported the British live music industry was worth £1.54bn in 2009, up an impressive 9.4% on 2008.

In what is claimed to be one of the most comprehensive research studies into the live music sector, IPC surveyed 400 16- to 34-year-old men, alongside 400 male *NME* readers of the same age, for the 35-page report. And the headline finding is that live music is now more popular among young men than watching a football game from the stands. Music, it seems, is also "integral" to the lives of young blokes.

As part of the research, 69% of respondents agreed that "music is part of my identity", while a massive 96% of *NME* readers surveyed had

been to see live music in the last year. This falls to 63% of the general group of 16- to 34-year-old men, but is still way ahead of the 55% of respondents that had been to a football match over the past year, 53% that had been to comedy gigs and 17% who had attended live rugby union matches.

NME commercial development manager Neil McSteen says his company decided to focus on live because there is currently no "big piece" of research out there for the sector to plug into.

"A lot of our clients and promoters know why things are happening but they wanted something solid," he adds. "We see headlines about why live music is doing well but it is more complicated than that."

The reasons behind this enthusiasm for live music are myriad, but obviously include the music itself – hearing bands in the flesh, away from the studio production – the atmosphere, the social experience and escapism.

As a result, those surveyed had gone to impressive lengths to attend gigs and festivals, travelling long distances (flying to New York to see Bright Eyes or to Melbourne for Less Than Jake are two notable examples), queuing for hours and spending way over the odds to buy tickets and even, in one case, "quitting a job as they wouldn't give me time off work to queue for tickets".

But it is the way respondents bought – or wanted to buy – tickets that may be of most interest to an industry that is more than ever trying to understand consumers' habits.

The research shows that among the non-*NME* readers group:

- 84% had bought tickets online from an authorised outlet/agent;

- 77% from a box-office/venue;
- 76% from the venue website;
- 58% over the phone from an authorised outlet/agent;
- 53% from a band website;
- 39% online from a ticketing reseller;
- 38% from a record shop;
- 37% from an auction site;
- 33% over the phone from a ticketing re-sellers;
- 30% via the internet on their mobile.

Of the online stores, Ticketmaster was the clear favourite, followed by See Tickets, Ticketline and eBay. More importantly, there was very strong interest in buying tickets from iTunes, an area that the Apple store has recently shown signs of moving into, filing a patent earlier this year for a "Concert Ticket+" system that could allow customers to buy tickets via iTunes and store them on portable devices.

Some 67% of the non-*NME* group (and 61% of *NME* readers) expressed an interest in buying music from iTunes, while 34% wanted to buy tickets from social networking sites and 34% expressed an interest in buying tickets online via their mobiles and having the ticket delivered to their handset.

There was good news too for brands that have made an increasing play into the live music market over the past few years, sponsoring festivals, organising gigs and signing deals with promoters.

Despite their ubiquity, the majority – 64% – of general respondents said they were in favour of brands sponsoring live music events "if it allows me to see more live music", while an equal number agreed they would view a brand more favourably if it hosted a free live



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

YES 82% NO 18%

THIS WEEK WE ASK:

As the football season kicks off, is the music industry doing enough to reach out to football fans?

To vote, visit www.musicweek.com

ON THE WEB

www.musicweek.com

- The Suburbs proves most popular in the city
- Sales breakdown - Ne-Yo: Beautiful Monsters
- Coltrane signs to Blue Note

live sector, with NME readers attesting their passion for gigs and festivals

Secret clout revealed by survey

music event. These percentages rise to 78% and 67% among male NME readers.

And it is clear consumers notice brands at live events, with 62% of general respondents saying they pay attention to which brands sponsor live music (76% of NME readers).

"There is very little sign of brand fatigue," says McSteen. "In fact there is still an appetite for brands to be involved."

With falling record sales, one area attracting a great deal of interest from labels and retailers is the idea of bundling tickets to gigs along with albums and merch. Last year, for example, new albums from both Stereophonics and Snow Patrol were offered for sale in special bundles with tickets.

The effect this has on album sales is still unclear. However, the IPC research shows that such "package deals" were not a strong incentive for people to buy tickets: only 37% of those non NME readers who had attended gigs or festivals in the last year said they were influenced by these deals when choosing where to buy tickets, with price a far bigger concern.

"When we looked at influences on ticket purchasing, there was an appetite for package deals but not a massive one. The main thing was prices and buying from trusted sources," explains McSteen.

"Seventy-five percent said they try and buy from the place with the lowest booking fee." This, he says, validates the policy of Live Nation in the US, where the company last year launched "No Service Fee Wednesday" in response to complaints over hidden booking fees.

The IPC research also looked into the wider economic impact of gigs and festivals, something the Association of Independent Festivals has also investigated recently.

IPC found the average 16- to 34-year-old man had spent £241 on tickets for gigs in the last year, rising to £381 for NME readers, with another £447 spent around gigs, including food, transport, accommodation, drink and merchandise (£1,768 for NME readers).

Meanwhile, the average 16- to 34-year-old man spent £479 on tickets for festivals in the last year, plus an additional £245 on festival extras. This rose to £859 on tickets and £558 on extras among NME readers.

The majority of research findings will be fed back to NME's advertisers in the live music field. But, the magazine's editorial team will also be able to learn from its conclusions.

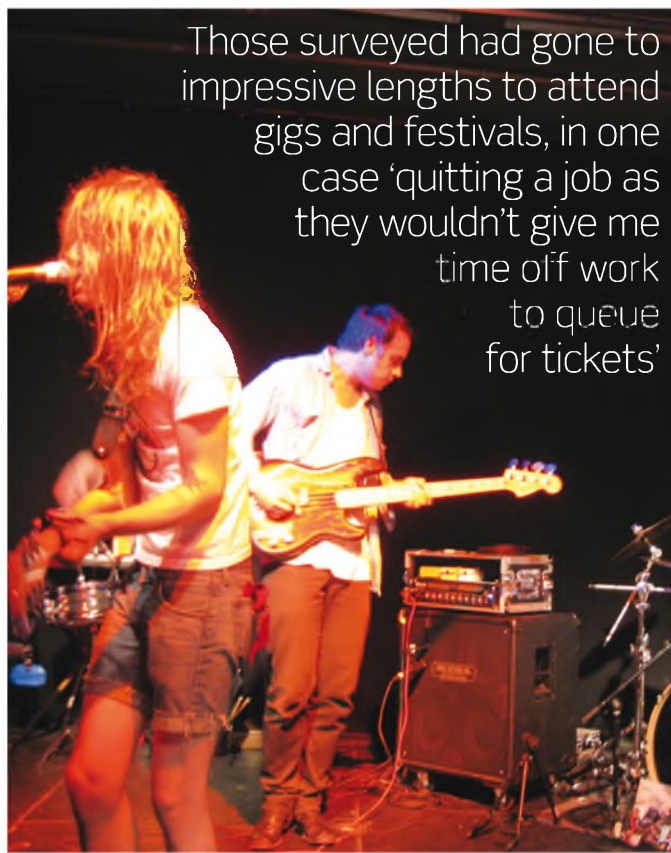
One key part of the research was an investigation into the musi-

cal genres favoured by NME readers. It showed that indie remains the most popular live music genre among the readers surveyed, with 91% of respondents saying they are indie fans. But this was followed very closely by rock/metal (90%), electronica (54%), dance (47%), pop (42%), punk/hardcore (42%), drum & bass (33%), hip hop (31%), alt. country (24%) and dubstep (24%).

NME publisher Paul Cheal says, "The rock and metal finding is interesting. That will start to come through in terms of the content of NME.com." To this end, the title recently soft launched an online "Metal hub" at nme.com/metal, which collates all of nme.com's metal content into one site. Cheal says the site has already proved popular with its audience as well as advertisers.

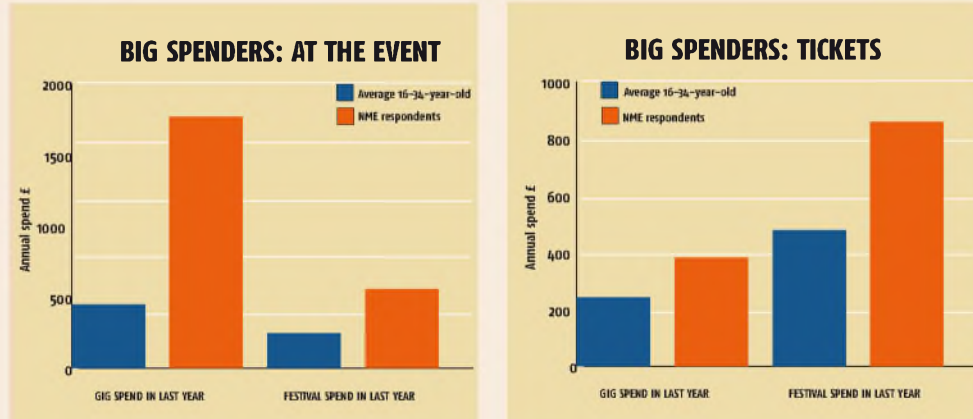
"In terms of widening the NME.com remit, we launched NME Movies [nme.com/movies] and we're planning to look at rock and metal next, we're planning to look at pop after that and we might look at electronica and dance," Cheal adds.

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Those surveyed had gone to impressive lengths to attend gigs and festivals, in one case 'quitting a job as they wouldn't give me time off work to queue for tickets'

Spending breakdown how much young men pay for tickets and when at the event



Ticket spend = last 12 months for themselves and others
Spend at event based on average spend per event x number of festivals/gigs attended in last 12 months.
Source: IPC Inspire

Online purchasing

Ticketmaster	69%
See Tickets	23%
Ticketline	15%
eBay	15%
Live Nation	11%
Ticketweb	10%
Gigs and Tours	10%
Aloud.com	10%

Source: IPC Inspire

ticketmaster

Genre breakdown how Today's Man listens to music

AVERAGE 16- 34-YEAR OLD MALES		NME READERS	
rock/metal	61%	indie	91%
indie	53%	rock/metal	90%
pop	49%	electronica	54%
dance	44%	dance	47%
R&B	35%	pop	42%
hip hop	31%	punk/hardcore	42%
electronica	27%	drum & bass	33%
drum & bass	27%	hip hop	31%
soul	21%	alt. country	24%
urban	21%	dubstep	24%

Source: IPC Inspire
% figure is of all respondents

News in brief

- **Universal Music Group** has signed a long-term agreement with 19 Entertainment founder and creator of TV talent show American Idol Simon Fuller, replacing Sony as the show's recorded music partner. The deal sees UMG's sub-labels Interscope, Geffen and A&M market, promote and distribute albums from the show's finalists through a range of retail and new media platforms.
- **Warner Music Group** has blamed a light release schedule in its third quarter ending June 2010 after reporting a near 16% dip in revenues to \$652 m (£412m) (\$773m [£488m] in the prior quarter). The group also attributed the disappointing performance to the ongoing transition from physical to digital, as increases in digital have not yet fully offset the declines in physical revenue. Digital revenue of \$179 m (£113m) grew 2.3% over the prior-year quarter.



- **Robbie Williams** has been confirmed to headline a special tribute concert in aid of members of the British Armed Forces who have been wounded in combat. The September 12 event, sponsored by Hesco Bastion, will be held at Twickenham Stadium with proceeds going to the Help for Heroes charity. Other acts taking part in the fundraiser are James Blunt, Alexandra Burke, Pixie Lott, Plan B and The Saturdays. The show will be broadcast on BBC One.

- **Blues & Soul Magazine**, which ceased publication in 2007 after more than four decades in circulation, will return this Friday (August 13). Editor Lee Tyler says he is putting together an edition of the title to mark Blues & Soul's presence at this weekend's Vintage at Goodwood festival. It will include interviews with Stevie Wonder, The Four Tops, Rox and Ne-Yo. The magazine will then be produced regularly although plans for this won't be firmed up until after Vintage.

- Music bloggers posting tracks from Radiohead's 2007 album in Rainbows online claim to have received letters from industry groups ordering them to take down the files. Even though the original release of the album saw the band offering fans the chance to pay what they wanted for it, the Recording Industry Association of America (RIAA) and International Federation of the Phonographic Industry (IFPI) are targeting sites which provide the songs for free.

News

News in brief

● A new forecast into the **mobile apps** market suggests that, despite growing competition from Android, BlackBerry and Nokia, Apple will remain dominant. This comes from ABI Research's new five-year forecast into the sector. It also suggests that the app market is now reaching saturation point, with 6bn app downloads this year, up from 2.4bn last year. It adds that revenues from apps are expected to start declining in 2012.



● **Adidas** has created a new interactive digital platform in order to promote two of its featured Originals footwear

lines, the Torsion and SoftSell. The promotion features an endorsement from the rapper B.o.B (above) and sees the brand serving up its footwear creations on a platter via the 'Adidas Mega Diner' (below).



● **Peermusic UK** has acquired the rights to the John Carter Music Catalogue and its sister record label Sunny Records. The catalogue includes the hit Beach Baby by First Class, which was a number one single in the US. Publishing rights will be represented by Peer offices around the world.

● Bottled milkshake brand **Yazoo** is now offering up free music as part of its ongoing plans to drive growth in the UK flavoured milk category. The new 'Shake to the Beat' on-pack promotion, which runs across August in association with Napster, will feature on 14m Yazoo 200ml cluster packs and 500g single serve bottles.

● The government in New Zealand is being urged to impose a **complete internet ban** for online pirates. The call has been made by the New Zealand Law Society, which believes the proposed three-strikes bill is not enough to stem piracy. The body argues that current proposals to suspend suspected infringers under investigation will simply drive them to sign up to another ISP where they can continue illegal downloading and uploading.

● The **Brighton Institute of Modern Music** (BIMM) has secured £10m of investment from Sovereign Capital, a venture capital firm with expertise in growing businesses within the education sector. The deal means that BIMM, which opened in 2001 and also has a sister campus in Bristol, can look to expand into international markets.

TuneSat to launch system to report where songs are used online

Online tracker sniffs out a profit

Digital

By Charlotte Otter

MUSIC TRACKING COMPANY TuneSat is to launch an ingenious system to help record labels, publishers and performers profit from their songs being played online.

The US company's Content Tracker uses music-recognition technology to build a profile of what music is being used, processing information from the audio feeds of more than 200,000 websites which use music in any form, including video and audio.

And, as well as helping to accurately report on where a company's songs are being used online, TuneSat says its system will help to crack down on the number of unauthorised uses of music on the internet.

Established last year by TuneSat COOs Chris Woods and Scott Scheer, TuneSat's system was initially pitched to American TV networks as a way to automate their cue sheet submission process.

However, as the company expanded it reached out to the music industry, signing up major



publishers Sony/ATV and Universal, as well as a number of indies, including Boosey & Hawkes.

Woods says the Tracker, which will be rolled out at the beginning of the fourth quarter, uses an automatic process to monitor websites, which recognises clips of music which are at least three seconds in length.

He adds the system will allow content owners to know where, when and how their content is used, and explains, "It's like Shazam on steroids - it uses an audio tracking system that can pick up a piece of music, even if there are people talking over it."

"Currently, due to the lack of



"It's like Shazam on steroids - it can pick up a piece of music, even if there are people talking over it..." **CHRIS WOODS, TUNESAT**

transparency and accountability with rights organisations, content owners have no way to accurately account for the use of their catalogue online and as a result copyright infringement is rampant and there is no way to effectively prevent or monetise these unauthorised uses," he continues, explaining the system will be used by the music industry to establish new lines of revenue and increase existing revenue streams.

Boosey & Hawkes Production Music began test-driving TuneSat in April this year and general manager Alex Black says the Content Tracker will allow the company to build a better picture of how their music is being used online. "It will give us the opportunity to reference the statements we receive from PRS against the TuneSat's results and

then question it if needs be," he adds.

Black notes that the system could also be used to help the enforcement of online licensing, allowing collection societies such as PRS to ensure that websites have licensed their music in the correct and proper manner.

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PRS income and results could be improved with TuneSat data, says Boosey & Hawkes' Alex Black

Soundtraxs embarks on global talent search for film music

THE HUNT IS ON FOR FLEDGLING ARTISTS to provide the soundtrack for a new British movie set to go into production later this year.

The Soundtraxs talent search claims to be "the world's first global online competition for emerging music talent to create a feature film soundtrack" and has agreed a deal with the producers of *Relative Desire*, which is to be directed by BAFTA winner Michael Baig Clifford.

Organisers are looking for 10 pieces of new music from independent and unsigned artists to feature on the soundtrack for the road movie, which has actors Imogen Poots (*Fright Night*, *28 Weeks Later*, *V For Vendetta*) and Harry Treadaway (*Fish Tank*, *Control*, *Brothers of the Head*) lined up in the leading roles.

The plot, says Clifford, is a fast-moving thriller where a teenager sets out to find her missing mother, only to discover a dangerous world.

"It's an ideal forum for new music as there are scenes set in nightclubs and a strip joint and the fact that it's a road movie means there is plenty of scope for music to be the backdrop of the car journeys," notes Clifford.

Hosted by MUZU.tv, the Soundtraxs contest encourages



Scene setter: animated story boards are available online for artists to sync their music to. BELOW: The film stars Imogen Poots, pictured here in *28 Weeks Later*



emerging artists to sync their music with a number of scenes from the feature. Animated story boards have been created on the www.muzu.tv/soundtraxs website to assist participants.

Every entry will be available to listen to on the site, with the most popular tracks making it into a special buzz chart. The top 50 tunes will then be considered by an expert panel, which will choose the 10 tunes that will appear in the final cut of the film.

The competition's winners will get to re-record their track in a professional studio; receive a sync fee covering use of their music in the movie; and will also benefit from inclusion on and revenue from the movie soundtrack album.

"Our mission is to bring new original talent to audiences in as many cross-platform partnerships as we can," says *Relative Desire* producer Phil Parker.

"The concept itself is fairly simple - it is a global online competition. Potential artists, bands, songwriters and composers have the opportunity to upload a selection of competitions or songs at the Soundtraxs site. The public will then vote for the songs they want to appear in the movie soundtrack."

News digital

ON THE WEB

www.musicweek.com

- Chinese authorities clamp down on 24 **unlicensed music sites**
- Judge rules **LimeWire** assets cannot be frozen in RIAA copyright case
- **Rdio** launches in full in US and Canada

Licensing rules make music locker services 'unsustainable' says MP3tunes CEO

MP3tunes locks horns with EMI

Legislation

By Eamonn Forde

MP3TUNES CEO Michael Robertson has hit out at the existing licensing rules for locker services, which he says make the business "unsustainable".

Set up five years ago, MP3tunes works by taking copies of a user's digital collection and pushing them into the cloud via its Locker Sync software.

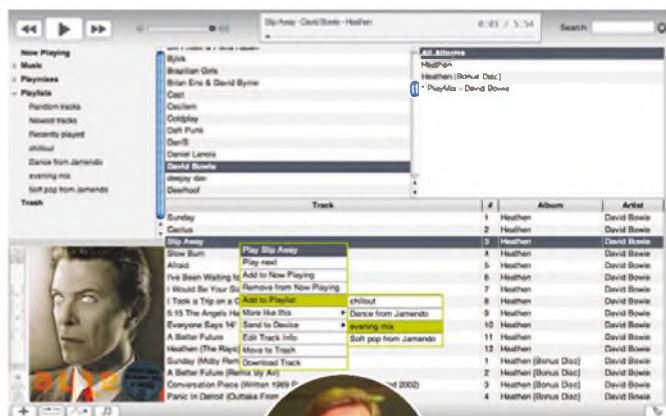
However, despite having safeguards in place to ensure users do not share content, the service has prompted legal action from EMI in a case that has yet to reach a resolution.

EMI claims the service aids illegal filesharing and copyright infringement, an allegation Robertson strongly refutes.

"We are one of the only online storage services that doesn't allow sharing," Robertson says. "Put all your music on Microsoft SkyDrive and in one click it's shared with the world. Same on Google Docs or Apple's iDisk. No password required."

Robertson says there are more than 500,000 people using the MP3tunes service, who between them have uploaded 100m songs to their lockers.

Users are given 10GB of storage space for free but can extend this to 50GB for \$40 (£25.16) a year. There are no territorial restrictions on where users can upload their content



from and they can also download their music at any time. "It's not just a streaming solution. It's a complete back-up," he says.

After three years, however, the legal action MP3tunes has drawn is coming to a head. "It's taken so long because the US court system is easy to manipulate," he says.

Robertson suggests, however, that a number of key rulings in the US court could see MP3tunes emerge victorious.

"Fortunately for us, YouTube beat Viacom in June," he says of the long-running \$1bn (£0.6bn) lawsuit. "It was an earth-shattering decision. It's an identical legal argument to ours. In YouTube's case, it was about people uploading video content that can be accessed by anyone.



Michael Robertson

"In our case, it's people uploading music that can only be accessed by them. But that's inconsequential to the law. The YouTube decision was in the same district in California so it's definitely relevant."

He argues that, with Viacom losing its case against YouTube and Universal losing its action against Veoh, US law is increasingly settling on the side of companies such as his.

He adds, however, that for companies operating in this space, litigation is an occupational hazard. "If you are doing anything in digital music," he says, "you have to presume that the labels will sue you. It's about power. It's nothing to do with right or wrong."

But despite his confidence that MP3tunes will prevail in court, he is

nevertheless incensed by the existing licensing rules.

"Our view is that working under the existing licensing rules will make the business unsustainable," he declares. "That's one of the bets we're still making. Some smaller companies have decided to work with the labels and I think that's a death wish. I don't see how you can make the economics work."

That said, he believes the dominant names in digital are watching what MP3tunes is doing, waiting for the final outcome of the EMI case.

"There is a real battle right now happening behind the scenes," he says. "All the major names - Apple, Google, Amazon and Facebook - want to do music services but the question is this: do they go and get a licence or do they do something MP3tunes-style? That is the battle."

What will this mean for licensing discussions, given that he argues seeking a licence is financial suicide?

"It's a real paradox," he concludes. "If they [the labels] give Apple a licence, it just makes Apple stronger. If they don't, then Apple will just create a service that doesn't require a licence. It's a tough situation. Our court case is going to have a big sway in this. And we're headed to conclusion."

Music Week contacted EMI but they were unable to comment.

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Digital news in brief

● **Universal** is launching a 3G mobile music service in India in partnership with Reliance Communications, the country's second-biggest operator with 110m customers.

● The **Australian Federation Against Copyright Theft** will appeal a court ruling that found ISP iiNet not guilty of breaking copyright laws earlier in the year.



● 'I Gotta Feeling' by **Black Eyed Peas** has been downloaded more than 6m times in the US

● **Adam Klein** has been named as the new CEO at eMusic, replacing Danny Stein who will stay on at the company as chairman.

● Premium online video channel **Vevo** attracted 48m unique users in June.

● Revenues from **mobile video income** in the US will reach \$1.3bn (£0.8bn) by 2014, up from \$548m (£343m) this year, according to eMarketer.

● The number of **mobiles** with web browsers will double from this year to 3.8bn by 2015 according to ABI Research forecasts.

● Google is now activating 200,000 **Android**-enabled mobiles per day.

● Operating losses at the corporate division containing **MySpace** increased by \$212m (£133.3m) to \$575m (£361.6m) in the past year. Parent company News Corp says it is planning to overhaul the service.

● **MXP4** has partnered with Last.fm to create new interactive and re-mixable audio ads for the service's users.

● **TheIndie.biz** has launched a contest to find the "ultimate social artist" with a \$20k (£12k) prize going to the act with the most fans added to their profile and music sold through TheIndie store.

● Apple has launched the 'Try Before You Buy' section on its **App Store**, offering 'lite' versions of popular apps for customers to test.

Retail giants plan cloud cover for sales on the ground

BEST BUY UK AND THE CARPHONE WAREHOUSE are developing a unique way to integrate physical music sales in the cloud. They have revealed a plan to allow Music Anywhere subscribers who buy CDs at Best Buy to have their purchases automatically available to stream remotely.

Carphone Warehouse launched Music Anywhere, a collaboration with Catch Media that allows users to access their entire digital music collections remotely on their computers or mobile phones, last Tuesday.

It is initially available exclusively from The Carphone Warehouse's 800 UK stores, either for an annual fee of £29.99 or bundled with the Samsung Europa smartphone. Subscription revenues are split with rights holders on a monthly basis, according to how often their tracks have been played.

Best Buy, which partners with Carphone Warehouse on Best Buy Europe, is set to offer Music Anywhere to its customers later this year.

One of the main selling points of Music Anywhere is, according to Catch Media CTO Boaz Ben-Yaacov, its ease of use. "When you bought a CD it didn't matter who it was made by, it didn't matter who your CD player was made by, it played at home, in the car, everywhere," he says.

"Today with MP3 and Ogg and FLAC [formats] it matters. People don't understand it. And people don't want that hassle, they want simplicity. With Music Anywhere we provide simplicity."

Key to the service's ease of use is the way that it works with the user's digital music library. Once installed, Music Anywhere automatically "fingerprints" the user's collection - essentially making a note of what digital music they possess - and relates this to local partner MediaNet.

Using the Music Anywhere app, users can then stream music remotely from Catch Media's servers to their phone wherever they are in the world (depending on the user's data plan). Music

Anywhere will also automatically sync with the user's home library and cache the most listened to songs on the device, meaning they can listen to these even without an internet connection.

The partners have deals in place with all four major labels, as well as indie aggregators Merlin and The Orchard, giving them access to some 6m songs. However, for music in the user's collection that is not available digitally - The Beatles catalogue, for example - Music Anywhere will upload this to digital lockers, allowing users to listen to their entire collection on the go.

However, the link-up with Best Buy, which currently has three UK stores, will enable the companies to uniquely push this convenience into the physical music world.

Details of the CD scheme are, to date, scant. But Ben-Yaacov says the plan is when Music Anywhere users buy a CD from Best Buy, the store will automatically send details of their purchase to Catch Media, enabling users to stream the album to their handsets automatically,

with no need to rip the CD to computer first.

Further plans include an opt-in scheme whereby Music Anywhere analyses users' musical tastes and automatically adds new releases to their collection for streaming.

"For example, if you listen to a lot of Lady Gaga, it will put the new CD into your collection," Ben-Yaacov explains.

The partners are also planning a link with Facebook and hope to allow users to access all their films, music and ebooks.

Music Anywhere has already won support across the industry.

Universal Music Group International SVP, digital, Rob Wells says the launch helps to offer consumers "the widest possible choice of innovative, fully-licensed music services", while EMI Music's executive vice president of global business development Mark Piibe explains, "Offering consumers access to their music collections across multiple platforms and devices through a licensed digital locker is a powerful proposition."

New services

● **Kazaa** After agreeing legal settlements in 2006, Kazaa has re-launched as a legal service in the US. It costs \$15 (£9.43) a month for unlimited streaming and tethered WMA downloads.

● **Songza** has repositioned itself as a customisable and collaborative online radio service where users curate and recommend tracks to each other. It has more than 8m tracks available.

Apps round-up

● **O2 blueroom (iPhone - free)** Launched by O2 in Ireland, this app is built around the operator's venues, offering customers priority access to gig tickets and concert information.

● **Kiss Liveshare (iPhone/Android - free)** To coincide with the band's latest tour, this app allows users to take photos from shows and share them live on the venue's big screens.

News media

ON THE WEB

www.musicweek.com

- **Blues & Soul** returns
- **6 Music** gets set for science
- Collins brings Heatwave to **Radio 2**

TV Airplay chart Top 40



All-time high: The Wanted are highest climbers, up 21 places



This Wk	Last	Artist	Title	Label	Plays
1	1	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	66.4	
2	3	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic	58.3	
3	2	YOLANDA BE COOL & DCUP	We No Speak Americano / Sweat It Out/AATW	48.5	
4	14	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire / Decaydance/Fueled By Ramen	46.2	
5	5	KATY PERRY FEAT. SNOOP DOGG	California Gurls / Virgin	41.8	
6	9	JASON DERULO	What If / Beluga Heights/Warner Bros	39.3	
7	17	ROLL DEEP	Green Light / Relentless/Virgin	38.5	
8	6	EMINEM	Not Afraid / Interscope	38.2	
9	8	NE-YO	Beautiful Monster / Def Jam	37.0	
10	7	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Island	36.6	
11	4	PROFESSOR GREEN FEAT. LIUY ALLEN	Just Be Good To Green / Virgin	33.0	
12	11	JLS	The Club Is Alive / Epic	32.9	
13	34	THE WANTED	All Time Low / Geffen	32.5	
14	10	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang / Columbia	32.2	
15	13	KYLIE MINOGUE	All The Lovers / Parlophone	31.6	
16	12	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone	29.5	
17	18	TINCHY STRYDER	In My System / 4th & Broadway	29.3	
18	22	TAIO CRUZ	Dynamite / 4th & Broadway	29.3	
19	14	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO	Gettin' Over You / Positiva/Virgin	28.9	
20	16	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It / Interscope	28.6	
21	32	OLIVY MURS	Please Don't Let Me Go / Syco/Epic	28.2	
22	20	LADY GAGA	Alejandro / Interscope	28.0	
23	32	SWEDISH HOUSE MAFIA	One / Virgin	27.1	
24	19	ELIZA DOOLITTLE	Pack Up / Parlophone	26.3	
25	23	THE SATURDAYS	Missing You / Fascination/Geffen	23.6	
26	21	3OH!3 FEAT. KE\$HA	My First Kiss / Asylum/Photo Finish/Atlantic	23.6	
27	26	DJ FRESH	Gold Dust / Data/MoS	23.5	
28	27	AGGRO SANTOS	Saint Or Sinner / Future	22.0	
29	36	DRAKE	Find Your Love / Cash Money/Island	21.1	
30	39	BEYONCE	Why Don't You Love Me? / Columbia	20.6	
31	28	DEVLIN	Brainwashed / Island	20.4	
32	NEW	CHARICE	Pyramid / 143/Reprise	20.3	
33	24	PLAN B	Prayin' / 679/Atlantic	20.2	
34	29	BENNY BENASSI FEAT. KELIS & APL	Spaceship / AATW	20.1	
35	30	PENDULUM	Witchcraft / Earstorm/Warner Bros	18.5	
36	37	RIHANNA	Te Amo / Def Jam	18.5	
37	RE	THE HOOSIERS	Choices / RCA/24-7	18.4	
38	25	EXAMPLE	Kickstarts / Data/MoS	17.7	
39	RE	INNA	Amazing / AATW/UMTV	16.9	
40	NEW	N*E*R*D FEAT. NELLY FURTADO	Hot-N-Fun / Interscope	16.9	

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

...always listening

Global airplay tracking

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Faith to get the Glee treatment in time for reissue

Gleedom! Michael wins own episode of TV hit

Television

By Charlotte Otter

HIT US TV SHOW GLEE is to run an episode dedicated to George Michael as media gears up to mark Sony Music's reissue of the classic 1987 album.

The second series of Glee debuts in the US on September 21 and while E4 has yet to reveal when it will air in the UK, it has emerged that the third episode of the series will be devoted to Faith, which is reissued around the world on September 27.

Sony Music marketing manager Jo Kalli reveals VH1 UK will also be running a week of George Michael videos, which will be accompanied by publicity for the album.

"There will also be a heavy national TV campaign as well as a national and regional radio campaign which will see Magic and Smooth radio having George Michael days," Kalli adds.

The release of Faith follows Sony Music's success with the reissue of The Stone Roses' eponymous debut album last year. Sony Commercial Music Group general manager, Richard Connell says the move will ensure Michael's catalogue remains relevant to today's music fans.

"Faith is a fantastic album and marks the point where George, as a solo artist, really stepped into global recognition," he explains. "We have spent the last year working with George and his fans to ensure the remastered version provides the best possible content and through



promotion through shows such as Glee, it will help to introduce a whole new generation of fans to his music."

The remastered album will be available in a number of different digital versions as well as three physical formats, including a limited-edition, numbered boxed set, which will include the album, a bonus CD, a hardback book including an interview with Marc Goodier and exclusive photos of Michael, as well as a DVD of the artist when he appeared on the Jonathan Ross chat show The Last Resort in 1987.

Connell notes artists are recognising the value of back catalogue as reissues rise in popularity and adds the Faith rerelease will be followed by a reissue of Michael's 1990 album Listen Without Prejudice Vol. 1 early next year.

"We will be pushing for the album to get to number one," he says. "This is definitely a goal of

Also, if fans respond to the record in the way that we hope they will, then it will set up Faith to be a strong seller in the Christmas market and pave the way for Listen Without Prejudice."

George Michael's manager Michael Lippman adds there are currently no plans for Michael to tour in the UK off the back of the record's release.

Instead, he says Michael will concentrate on writing his next album "George wants to let the album speak for itself. Faith was an inspiration to a whole generation of people and this re-issue will really help to bring his music back to them."

Faith has sold more than 20m copies around the world, hitting number one in the UK and the US. It also earned the singer a Grammy award, three American Music Awards and two Ivor Novello Awards.

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Media news in brief

- **Lady GaGa** (pictured) has received a record 13 nominations for the MTV Video Music Awards, ahead of Eminem's eight nods. GaGa is shortlisted twice for video of the year for Bad Romance and Telephone, with the latter also being put forward for best collaboration, where it faces a challenge from Jay-Z feat. Alicia Keys' Empire State of Mind. Eminem will compete against Lady GaGa in the video of the year category for Not Afraid, while Florence + The Machine is also in the running for Dog Days Are Over. Other shortlisted UK acts include Coldplay, Gorillaz and Mumford and Sons. The awards ceremony takes place in Los Angeles on September 12.
- Music photographers Dean Chalkley,



Pennie Smith and Jill Furmanovsky have been announced as three of the judges on the **NME Photography Awards** panel. The competition, which launched last Wednesday, aims to find the most original music photography from both amateur and professional photographers. NME.com users will rate the entries and the scores will be considered in the final stage of voting

by the panel, which is headed by NME photo director Marian Paterson. Amateur categories include, live, portrait, reportage, festivals, age group 15-17, age group 14 and under and Grand Prix (into which all entries are automatically entered), while professional snappers can enter for photographer of the year and outstanding contribution.

- **Alex Fordham**, former head of online media at Anorak London, has moved to Authority Communications as head of PR. In doing so, he takes clients Tom Jones, Feeder and Pledge Music with him. Authority currently manages digital platforms for artists including Florence + The Machine, Paul Weller, Mika, The Courteeners and Ellie Goulding.

News media



6 Music campaign builds station reach while highest UK radio listening figures are recorded

6 kicks on in landmark quarter for radio

Rajars
By Christopher Barrett

AFTER MONTHS OF TENSION that saw the industry hold its collective breath while it awaited the BBC Trust's verdict on the proposed closure of 6 Music, the Trust's decision to offer the digital station a reprieve has been vindicated by another commanding book for the digital station.

In quarter two 2009, 6 Music's reach stood at just 595,000, but the very public national campaign aimed at persuading the Trust to keep the station on air has seen it enjoy a year-on-year increase in audience of more than 100%. During the second quarter of 2010 more than 1.19m tuned in to 6 Music, an increase of 16.7% on its previous quarter's reach of 1.02m.

Following the Trust's July announcement, as part of its Strategy Review Initial Conclusions, that a sufficient case for the closure of the station had not been made, publicity around 6 Music has died down. The question now is whether the station can sustain the remarkable growth it has enjoyed over the past year.

Asked what his expectations are now the furore over the station's possible closure has died down, Radio 2 and 6 Music head of music Jeff Smith says he realistically expects its reach to build more gradually, while continuing to be buoyed by the continued support of the BBC and word-of-mouth.

Smith is particularly pleased that an increase in audience has come with a significant increase in hours per listener, which reached a peak of 8.6 in Q2.

"There has been a lot of publicity about the station but when listeners are getting there it shows that they are actually listening to it and staying with it," says Smith. "It's a tremendous amount of listening people are doing and that is testimony to the distinctiveness of that content and that they like what they are finding."

The second quarter proved a landmark for radio listening as a whole, with 46.8m adults tuning in each week, representing 90.6% of adults aged over 15. With the weekly reach up nearly half a million listeners, year-on-year, it is the highest figure recorded for UK radio



Common people: more than 1.19m of them tuned into 6 Music in Q2 2010

listening since Rajar launched its current research methodology in January 1999.

This year's second Rajar also provided cause for celebration at commercial radio, which capitalised on a fall in the BBC's audience share from 56.5% in quarter one to 54.6% in the second quarter, to achieve an increase in commercial radio share from 41.3% to 43.2% during the same period.

Year-on-year commercial radio as a whole has grown its audience by

905,000 to achieve its highest reach of the past decade and the fourth consecutive quarter of growth.

"This is a fantastic set of results for the commercial radio sector showing long-term and sustained growth by every measure," says RadioCentre chief executive Andrew Harrison.

"The fact that commercial radio reach has hit a new record high and listening is up by almost 27m hours in the quarter is a testament to the investment that the sector is ploughing into ensuring that our content stands out from our competitors."

At Global Radio, which enjoyed a record reach during the second quarter, having gained close to 1m listeners to hit 19.5m, director of broadcasting Richard Park believes healthy competition within the



"For the first time in many years this looks like an industry in which people can say that they are really proud to be

working..." **RICHARD PARK, GLOBAL RADIO**

commercial sector is helping it become more vibrant than ever.

"Commercial radio clearly understands its entertainment brief and is doing it successfully. All of the different groups see it from a different angle but that appears to be creating a rising tide that is floating all the boats. For the first time in many years this looks like an industry in which people can say that they are really proud to be working," says Park.

Back at the BBC, Radio 2 managed to maintain its position as the biggest station in the UK despite seeing its audience fall by 5.8% to 13.73m, a drop of 840,000 listeners. Year-on-year though, the station has actually enjoyed a 2.3% gain in reach.

Meanwhile, following Chris Evans' remarkable first book, having picked up the baton from Terry Wogan on the Radio 2 breakfast show and bettered his all-time peak audience by no less than 1.1m listeners to garner a high of 9.53m in Q1, it is perhaps a little unsurprising that Evans has been unable to sustain remarkable high.

In his second quarter at the helm of the show Evans saw his audience contract in reach by more than 1m listeners to 8.48m, but despite the huge drop Evans still managed to outdo Wogan's final Rajar in quarter four 2009 when the veteran broadcaster equaled his best-ever audience of 8.43m.

Smith is unphased by the swift rise and fall in Evans' listening figures and the drop in Radio 2's reach as a whole. "On a year-on-year basis there is stability. Clearly we have gone through a lot of chum; we have made in the first quarter one of the biggest changes you can make to any radio station, let alone one the size of Radio 2, by changing our breakfast and drivetime shows," says Smith.

"We were amazed by the numbers in the first quarter, but the numbers we have now are realistic of where the station is and we will see how it pans out over the next year, rather than locking at isolated quarters, to see what the audience is making of these changes."

Meanwhile, sister station Radio 1 enjoyed a moderate quarterly climb in reach of 0.6%, consolidating a steady period of growth that has seen it boost its audience by 4.1% over the past year, to reach 11.81m.

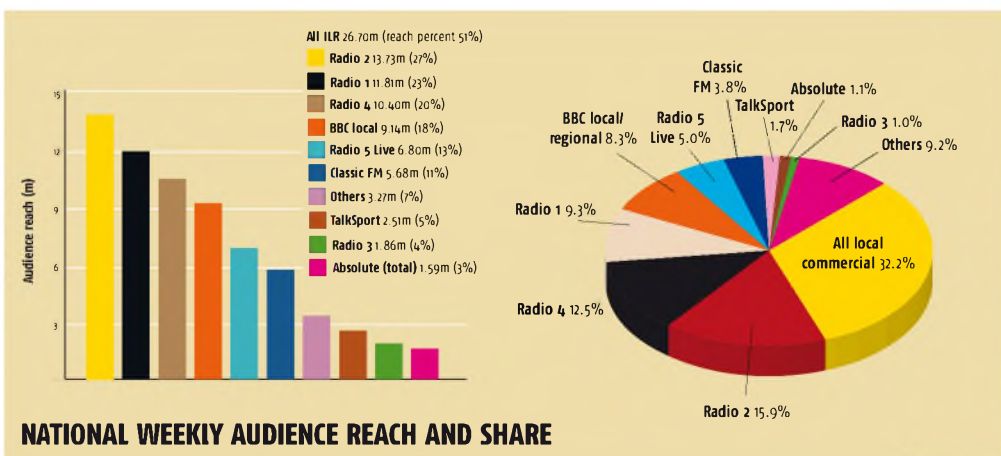
At 1Xtra the Rajar figures were less welcome, with the digital operation seeing both an annual and quarterly slide in listeners of 5.4% and 9.5% respectively to 600,000.

Digital listening as a whole increased in



"Listeners are getting to 6 and [these results] show they are actually listening to it and staying with it..."

JEFF SMITH, BBC RADIO



Smaller portions for breakfast: Chris Evans could not sustain his massive surge in listeners of Q1



Absolute.

DIGITAL RADIO

CLASSIC ROCK

reach by 11% year on year, with 20m tuning in to radio via a digitally-enabled receiver each week, among the highlights were a strong performance by Planet Rock which saw its reach rise by 3.5% on the previous quarter to achieve a record audience of 718,000.

Elsewhere, Absolute Radio enjoyed a considerable quarterly hike in reach of 13.7% to 1.59m, but it was not enough to prevent a yearly fall of 6.2%. New digital sister station Absolute Radio Classic Rock saw its share remain steady while its reach grew by 9% on the previous quarter to 290,000.

Over at GMG highlights included a quarterly rise of more than 1m listening hours and 218,000 listeners to Smooth, Real and Rock Radio, combined, each week.

chris@musicweek.com

London Rajars Weekly audience reach and share

While the now traditional battle of reach between Global Radio's Heart 106.2 and Bauer Media's Magic 105.4 was as close as ever during quarter two, the real surprise came with the topping of Radio 2 as the second most listened to station in London, behind Radio 4.

While Heart just pipped its old foe Magic past the post, with around 140,000 more listeners than its rival, with a record reach of 2.19m during quarter two, the margin was even closer when it came to Radio 2, which attracted 2.08m listeners during the period.

Heart increased its reach by 15.9% on the previous quarter and 15.2% on the same period last year, an achievement that has seen it become the first commercial station for six years to gain a larger audience than Radio 2 in the capital.

Global Radio director of broadcasting Richard Park is naturally in ebullient mood, having also seen Global property Classic FM enjoy a modest increase in reach and Capital's flagship breakfast show featuring Johnny Vaughan and Lisa Snowdon once again maintain its hold as London's most popular show

during the 6am to 10am slot.

"It is fantastic to be the number one music brand in London," says Park. "Our music position is finding favour around the country; it's an adult contemporary mix of new and old and we now have almost 8m people on the Heart Network."

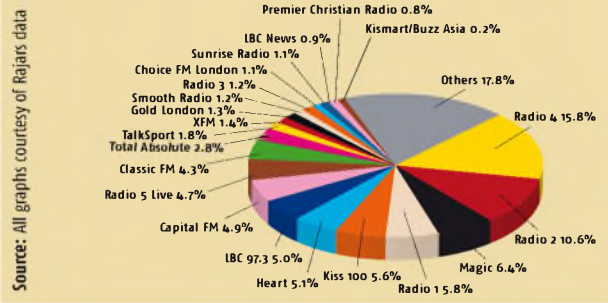
Naturally the team at Bauer are extracting their own highlights from the Rajar figures and point to the fact that its Magic and Kiss 100FM stations have the biggest share of any commercial stations in London with 6.4% and 5.6% respectively.

Commenting on Bauer's performance in the capital, which saw Kiss enjoy a 10.9% boost in reach to 1.85m, Steve Parkinson, the managing director of both stations, says he is delighted with the performance of the stations.

"In terms of time spent listening, our total hours, we are absolutely cock-a-hoop. To have Magic at nearly 14m hours and Kiss at more than 12m, compared to what Capital and Heart have achieved, is fantastic. We are delighted that the products are in such good shape. The marketing difference is as narrow as a couple of bus campaigns."



LONDON REACH AND SHARE



Source: All graphs courtesy of Rajars data

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

- Festival focus: **Little London Fields**
- **Out Of Bounds** meets music and fashion at Goodwood Festival
- **Viagogo charts**: fans go GaGa for the Lady's gigs

Manchester City Council loses legal battle after blocking Marley tribute at 11th hour

Promoter victorious after council u-turn

Festivals

By Gordon Masson

A MANCHESTER-BASED PROMOTER has won a landmark judgment that could see him in line for a massive damages claim, after a court ruled the City Council breached a contract when it cancelled his music festival.

Gold National Events won its legal battle against Manchester City Council for cancelling a Bob Marley tribute festival in 2008.

The promoter made the unusual – and brave – decision to bring legal action against MCC after the council initially granted permission to stage the festival at Platt Fields Park, only to withdraw the licence two days later claiming they were acting on police advice.



Gold winner: an empty Platt Fields Park and (inset) Kymani Marley

However, Detective Chief Superintendent David Keller of Greater Manchester Police told the court that although he had reservations about safety, he had not advised the council to cancel the concert.

Gold National director Mike Forrester says the festival, which was going to feature Bob Marley's son Kymani and Sean Paul as headliners with tickets priced at £15, was likely to be a sell-out at the 15,000-capacity venue.

He adds: "MCC had given no adequate reasoning for their refusal to honour the contract with Gold National Events." He claims the decision cost his company £500,000 in legal costs and loss of earnings.

In his ruling, the judge states: "None of the defences raised on behalf of MCC succeeds." The judgement adds, "[MCC] acted precipitately and prematurely in deciding to cancel the event forthwith. In the absence of any substantive defence, the cancellation constituted a clear breach of contract on MCC's part."

"Accordingly, Gold is entitled to recover at least nominal damages by reason of MCC's breach."

In a statement Manchester City Council said: "We are very disappointed with the court ruling as the

safety of patrons at the event was, of course, our primary concern."

Forrester tells *Music Week* he should learn what the court will order the council to pay in compensation as early as next month.

The promoter is now hoping to organise a festival for 2011 using the city's larger Heaton Park. "I'm hoping the council will have learned a lesson from this and will treat any future events that I organise fairly," he adds.

Other promoters are now studying the court's judgment to see whether similar recent festival cancellations might also warrant a legal challenge. A spokesman for the Association of Independent Festivals says: "AIF is looking into the judgment as it's an interesting development."

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,775,370	MICHAEL BUBLE The O2 arena, London	30,856	Live Nation
1,428,030	WESTLIFE The O2 arena, London	35,260	Live Nation
1,272,493	RIHANNA The O2 arena, London	29,941	Live Nation
757,074	WESTLIFE Sheffield Arena	19,923	Live Nation
730,184	MICHAEL BUBLE Manchester Evening News Arena	14,042	Live Nation
651,976	MICHAEL BUBLE LG Arena, Birmingham	12,538	Live Nation
512,086	MICHAEL BUBLE Liverpool Echo Arena	9,662	Live Nation
503,055	MICHAEL BUBLE Metro Radio Arena, Newcastle	9,582	Live Nation
489,160	KISS Manchester Evening News Arena	12,229	Live Nation
416,080	KISS Wembley Arena, London	10,402	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 9 - 15, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Secondary ticketing chart

pos	prev	event
1	5	MICHAEL BUBLE
2	6	MUSE
3	7	V FESTIVAL
4	NEW	THE SCRIPT
5	1	JLS
6	NEW	BESTIVAL
7	2	MUMFORD & SONS
8	3	LADY GAGA
9	NEW	MADNESS
10	4	PAOLO NUTINI
11	9	ROD STEWART
12	NEW	BELLADRUM FESTIVAL
13	18	30 SECONDS TO MARS
14	10	MICHAEL BOLTON
15	11	READING FESTIVAL
16	14	LEEDS FESTIVAL
17	16	LINKIN PARK
18	17	BIFFY CLYRO
19	NEW	ANDREA BOCELLI
20	NEW	ROBBIE WILLIAMS

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	12	MICHAEL BUBLE	16
2	4	PARAMORE	10
3	5	JLS	25
4	18	PLAN B	19
5	13	LINKIN PARK	6
6	15	LADY GAGA	5
7	2	READING/LEEDS FESTIVAL	12
8	NEW	THE SCRIPT	4
9	8	EDINBURGH TATTOO	14
10	11	ROGER WATERS	10
11	14	SIMPLY RED	6
12	10	30 SECONDS TO MARS	7
13	NEW	MGMT	9
14	NEW	STONE SOUR/AV. SEVENFOLD	4
15	6	V FESTIVAL	2
16	NEW	KASABIAN	2
17	NEW	STING	5
18	20	MUMFORD & SONS	5
19	NEW	SHAKIRA	2
20	NEW	BARRY MANILOW	6

Collective incentive unites RockCorps and Ticketmaster

ORANGE ROCKCORPS AND TICKETMASTER have joined forces in a deal which expands the group's live offering and army of charity volunteers around the country.

RockCorps, which rewards youngsters in London and Manchester with a gig ticket to a RockCorps-promoted show after they have completed four hours of voluntary work, has signed an agreement with Ticketmaster that enables volunteers anywhere in the UK to receive a £30 voucher which they can exchange for live show of their choice.

The mechanism works in a similar way to the RockCorp gigs, which will see Pendulum, Mark Ronson, N-Dubz and Taio Cruz play together on a Royal Albert Hall bill on September 26.

The Orange RockCorps website provides information on various established charities in UK cities including Glasgow, Manchester, Nottingham and Birmingham. Through the website, volunteers – called The Collective – will be able to find information about the charities and confirm volunteering opportunities with them. People living in other locations will be directed to Do-it.org where they can select an organisation in their area.

Ticketmaster will issue participants with a £30 gift card and direct them to the Ticketmaster website. A Collective member will be able to use the voucher to purchase a ticket for



Charitable: RockCorps CEO Stephen Greene and (right) Pendulum



would work, but we've been blown away by the way it has been embraced."

Greene adds, "We'll be starting out with 3,000 places for volunteers through The Collective this year. But if we exceed that number it will be a good problem to have, as we don't want to limit anyone getting involved."

In addition to Ticketmaster and telecommunications giant Orange, RockCorps also receives support from Channel 4, which will be broadcasting footage from the London show next month.

Greene declined to disclose financial details of the RockCorps set-up, but he says, "If you look at the level of acts we have, the venues we're using as well as the promo that Channel 4 and Orange do for RockCorps, you can see that our partners are involved in a big way."

This year's Manchester gig, on July 8, featured Tinie Tempah, Mr Hudson, Snoop Dogg and Vampire Weekend.

RockCorps, founded in the US five years ago, held its first UK show at the Royal Albert Hall in 2008.

News publishing

Hi-def sound library aims to shake-up TV production

Coming soon: TV Arcadia

Television

By Charlotte Otter

A NEW CINEMATIC SOUND LIBRARY with a range of bespoke themed compositions is hoping to become indispensable to television broadcasters when it launches later this year.

Arcadia Production Music is releasing Exotic Sensations, Sounds In Motion and Virtual Reality in September and a further 10 albums are planned to be added to the Arcadia Cinematic library over the next two years.

Each of the albums will contain 35 bespoke tracks of music composed specifically to provide background music for television programmes.

Arcadia Production owner John Brett says the tracks, which have been recorded to provide television viewers with the same sound quality as Hollywood blockbusters, are ideal for a range of programmes from dramas and comedies to documentaries and news features. "Ideally I would love to have our work featured



in a nature programme," he adds. "We even named one of the albums Planet Earth with this in mind."

Brett says the idea for the library was first mooted five years ago but it never got off the ground because the technology to record and play this style of music was not available at the time. He says it is only in the last 18 months that the technology has caught up with his vision.

"This is partly to do with the fact that the compositions are mostly soundscapes and when it came to the recording process, a lot more oscillators were used – giving each track a deep sound which sounds good with a sub-woofer," he adds.

When completed the collection will contain more than 700 original pieces of music, but Brett concedes it may take a couple of years before Arcadia finds out if it has been a success because production libraries often do not discover their music has been featured in a programme until it has aired.

"It's only when the royalty cheques come in that you can really get an idea of how well a particular piece has done," Brett says. "With production music it can take a year or two to get the feel of how a library is doing as it takes time for producers to use the music and for that piece to then appear on television."

However he says he is confident of the system's success and notes, "We haven't just regurgitated old material. This library is very different from what other music libraries have and extremely unique in the fact that, not only does it have a far superior sound quality to any other library out there, but that all the music is fresh and original."

charlotte@musicweek.com

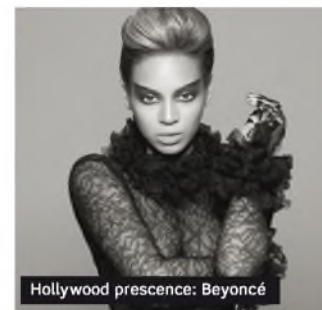
Cutting Edge looks to the silver screen

CUTTING EDGE CEO Philip Moross hopes to build on his company's Hollywood contacts after taking on the worldwide management of the film-friendly R2M catalogue.

The new deal will see the UK-based independent publisher work along-side existing R2M sub-publishers Sony/ATV, Lastrada and Warner/Chappell in representing the works of artists including The Carpenters, Dolly Parton, Diana Ross, Glen Campbell, Barbra Streisand, Whitney Houston and Beyoncé who have all been well represented on screen.

Moross says the company, which offers syncs, composition, sonic branding and music supervision, is now looking to push other areas of the catalogue further into the film market.

"We have a lot of contact with film music supervisors and this will help us to pitch R2M singers such as Jim Croce to the industry," he explains. "He is one of the great American standards who has been badly overlooked. His songs are the perfect fit for the film market."



Moross adds he will be looking at individual territories and working out how best to market the catalogue in each place – rather than taking a one-size-fits-all approach.

As well as pitching its catalogue to film companies, Moross says the company will examine other ways of creating value from the catalogue, which may involve having songs by R2M signings covered by other artists and bands.

On the subject of expanding the company's Moross says, "We are constantly looking for new opportunities. One of our biggest problems is we don't have enough of our own music to recommend to companies."

Album focus Professor Green

Bucks' gamble on Green pays off



Bucks Music is beginning to reap the rewards of the six-year deal with

Professor Green – aka Stephen Manderson – after the London rapper scored songwriting credits on every track of his album, *Alive Till I'm Dead*.

The album, which peaked at number two in the UK charts, was released by Virgin following Manderson's departure from Warner offshoot label The Beats, which he signed to in

2006 after collaborating with Mike Skinner.

Alive Till I'm Dead finds Manderson working alongside a number of writers including Labrinth, Emeli Sande, Alex Hayes and The Thundacatz – who helped pen the album's first single, *I Need You Tonight*.

That song, which samples *I Need You Tonight* by INXS, is one of two album tracks to feature other artists' work. The other, *Just Be Good To Green*, features elements of Beats International's *Dub Be Good to Me*, itself an early mash-up of The Clash's *Guns of Brixton* and The

SOS Band's *Just Be Good To Me*.

Bucks head of A&R Tim Medcraft, who originally signed Manderson to the company in 2004, says the process of clearing the two samples took a lot longer than anticipated; *I Need You Tonight* took about five months alone, he says.

"It took time liaising with INXS' publishers, who are based in Australia, to make sure they were 100% happy with the way the sample would be used in the song," he explains, adding both tracks were given the go-ahead before Manderson signed to Virgin last year.



Medcraft says Manderson's signing to Virgin marked a turning point for Professor Green, with the label introducing him to EMI Publishing writers Labrinth and Emeli Sande as well as James Murray, Mustafa Omer and Sony/ATV published Shahid Khan. Murray and Omer, who work under the name Mojam, also signed to Sony/ATV through a joint venture with Khan's company, Naughty Boy Recordings. The pair also helped pen *Alive Till I'm Dead*'s next single, *Monster*.

Another key collaborator on the record is unpublished executive producer Alex Hayes, who has worked with Manderson for the past decade. "Because we have been working together for so long Stephen [Manderson] just felt

really comfortable with me in the studio," he explains. "It has got to the stage where we can guess what each other is thinking – which is a fantastic way to be when it comes to songwriting."

Together, the pair wrote *Where Do We Go* as well as album closer, *Goodnight*, which features Amsterdam's Metropole Orchestra. Hayes says the song, which also credits Hayes' brother Ed, had originally been penned by the pair five years ago, but they waited for Manderson's contract with The Beats to come to an end before committing it to record.

The album also features a number of unpublished writers including Hanni Ibrahim, Lee Bailey, Yogi Tulsiani and Costas Nicolaides.

Album breakdown *Alive Till I'm Dead*

- KIDS THAT LOVE TO DANCE** Stephen Manderson, Saheed Khan, Emeli Sande Bucks Music, Sony ATV, EMI
- JUST BE GOOD TO GREEN** Stephen Manderson, Andrew Hughes, Jimmy Jam, Terry Lewis Bucks Music, cc, EMI, Flyte Tyme Tunes, Universal, MCA Music
- I NEED YOU TONIGHT** Stephen Manderson, Meshak Moore, Marwan El-Bergamy, Andrew Farris, Michael Hutchence Bucks Music, So Star, Peermusic, XL, Chardonnay Investments, Artemis
- CITY OF GOLD** Stephen Manderson, James Murray, Lee Bailey Bucks Music, cc
- OH MY GOD** Stephen Manderson, Timothy McKenzie, Marc Williams Bucks Music, Stellar Songs, EMI
- JUNGLE** Stephen Manderson, Maverick Sabre, R Conlon, A Gowers Bucks Music, cc
- DO FOR YOU** Stephen Manderson, Hanni Ibrahim Bucks Music, cc
- FALLING DOWN** Stephen Manderson, Yogi Tulsiani, Costas Nicolaides, Deleon Blake, Lee Bailey Bucks Music, cc
- MONSTER** Stephen Manderson, Mustafa Omer, James Murray Bucks Music, cc
- CLOSING THE DOOR** Stephen Manderson, F Greenall Bucks Music, Tenor Music
- WHERE DO WE GO** Stephen Manderson, 12Miligram, Alex Hayes Bucks Music, Powis Music, cc
- GOODNIGHT** Stephen Manderson, Alex Hayes, Ed Hayes Bucks Music, cc

News diary

ON THE WEB THIS WEEK

UNIVERSAL LAUNCHING 3G SERVICE IN INDIA

Parag Kamani: "With Indian consumers accustomed to downloading content for free, Universal is not going to have an easy task 'converting' consumers from downloading for 'free' into paying a fee, but Universal Music's initiative is a step in the right direction."

CARPHONE WAREHOUSE ENTERS THE CLOUD

Zelnick: "The system fingerprints the user's music collection essentially making a note of what digital music they possess. Hmm... is this DRM 2.0? Do I have to use the locker service to stream to my Blackberry? Can't I do it directly?"

GETJAR DELIVERING 3M APPS A DAY

MobiThinking: "The more you learn about independent app stores like GetJar, the harder it is to understand why Apple's App Store receives all the media attention. While Apple's – for obvious reasons – restricts the target market to Apple handsets (ie about 2-3% of mobile handsets), GetJar features downloads for all sorts of feature phones – the majority of handsets – and smartphones."

Box fresh for a new campaign

UNEARTHED

THE BOXER REBELLION'S self-release their third album later this year and, in the tradition of their previous studio effort, 2009's *Union*, the band have taken an unorthodox approach to setting up the release.

A key part of the album set-up is the band's role in forthcoming Drew Barrymore film *Going The Distance*, the soundtrack for which is released on August 23.

The Boxer Rebellion have three tracks on the soundtrack; two songs from *Union* and one new track, *If You Run*, written especially for the film. Other artists featured include Cat Power, Band Of Skulls, Edward Sharpe and the Magnetic Zeros and Passion Pit.

The band also feature as themselves in the film, performing their three tracks on the soundtrack.

The band's guitarist Todd Howe says the opportunity was too good to pass up. "Some of the guys involved with the film at New Line really loved our music and approached us to be in it," he explains.



Cast list

Management:

Sumit Bothra, Embargo

Radio

Leighton Woods, Hungry & Woods

Press/Online

DawBell

TV

Karen Williams, Big Sister

Publishing

Primary Wave

Label

The Boxer Rebellion

Agent

Clive Underhill-Smith

THE BOXER REBELLION

"It was one those things we would have been mad to turn down. I've struck up a great friendship since with Dave Neustadter, one of the producers and whose relationship the film was based on."

Although the band formed in 2001, it was not until the release of *Union* in early 2009 that their hard work started to pay off. In an ambitious move, the band initially made the album available exclusively via iTunes, with the lead single *Evacuate*

hosted as iTunes single of the week.

The subsequent exposure delivered the band's biggest commercial success to date, with *Union* peaking at number four on the iTunes UK top 100 and number two on the alternative chart.

Following the iTunes success, HMV partnered with the band for the physical release of *Union*, advancing the costs of manufacturing the CD and supporting the promotion and marketing of the album.

in return for a share of the revenues.

Their new, as-yet-untitled studio album is being mixed and produced by Ethan Johns, whose recent credits include Tcm Jones' *Praise & Blame*. The album is being recorded at Peter Gabriel's Real World Studios.

The band debuted some of their new material at SxSW in the US this year and were named best men in black in *SPIN* Magazine's coverage of the event.

Stuart Clarke

Dooley's Diary



He's all Hearts, that Will Page...

WHAT ON EARTH IS HAPPENING to the once-slovenly habits of the music industry? PRS for Music held the launch for its new **Adding Up the UK Music Industry For 2009** report last Wednesday at the ungodly hour of 9am, only to be greeted by fresh faces and intelligent questions. Not very rock and roll, now is it? Even renowned naturist **Olaf Furniss** showed up in a suit, to general shock and awe. Luckily, PRS for Music chief economist **Will Page** kept the crowd amused with some tales from his Edinburgh past, revealing he proposed to his girlfriend on the pitch at the Tynecastle ground of his beloved Heart of Midlothian FC, while the crowd apparently chanted, "You don't know what you're doing." Charming. Page then let on that the reason the report is a delicate maroon colour is to match Hearts' strip, which is a very fetching kit indeed... How's this for a scheme: **Nick Franglen**, one half of chill-out lords *Lemon Jelly*, is set to collaborate with thousands of pedestrians on September 2, when he creates a 24-hour piece of improvised music on London Bridge. From his performance space, tucked away under the northern arches of the bridge itself, Franglen will play the theremin through a series of effects and delays to provide "complex washes of sound" which will be relayed to speakers around him. Pedestrians

crossing the bridge above will be unwitting players of the **Soundbeam** – a sensor device that will cut the music when the beam is broken by movement. They describe the effect as "like an audio camera obscura" which we think you'll agree is pretty intriguing... Now, Coronation Street might not be everyone's first port of call to be turned on to new(ish) bands, but, with Manchester's favourite street now home to a gaggle of moody teenagers, a group is namechecked practically every week and must be required viewing for labels' marketing and PR departments. Apprentice hairdresser and neighbourhood threat **David Platt** is a long-time fan of **Foals**, wearing their merch and getting tickets to gigs. And now lesbians **Sophie Webster** and **Sian** are readying themselves for a concert featuring **Vampire Weekend**. It can only be a matter of time before **Snoop Dogg** gets the call to pour a pint in the **Rovers Return**...



Industry vets **Big Cat** founder **Frank Niedlich**, music PR and manager **Paul Carey** and producer **Andy Strange**

have set their sights high after launching new imprint **The Berlin Collective**. **Jon Byrne** & **The Victims** are the first signing with their **Sunshine EP** slated for digital release on October 11. Celebrating the signing in a west London boozier, **Carey** set out an ambitious mission statement. "In the Eighties and Nineties there were **Sub Pop** and **Creation Records**," he says. "In the last decade we saw the arrival of **Domino Records**. As a new decade breaks, **The Berlin Collective** sets out to create a home for the finest artists, bands and songs." We're watching. Pictured (top, l-r): **Mark Hughes** (**Atom Management**), **Dom Goodings**, **Pete Mills**, **Jon Byrne**, **Andy Strange**, **Frank Niedlich** and **Paul Carey**... In other signing news, **Welsh rockers Skindred** (right) were in town to ink a new publishing deal with **BMG Rights Management**. The heavy

metal/punk rock/reggae outfit even took time out to pose for a picture. Pictured (l-r): **BMG UK MD Tony Moss**, **Arya Goggin**, **Mikey Demus**, **Benji Webbe**, **Dan Pugsley**, and manager **Seven Webster**... Who have you been hanging out with this summer? Your wife/husband? That bloke down the pub who likes to play darts? Well, if you are manager extraordinaire **Stephen Budd**, the answer is no less than Prime Minister **David Cameron**. **Budd** accompanied the fledgling **PM**



on his recent trip to India, alongside names such as **Kelly Holmes**, **Chris Patten**, **Jeremy Hunt** and **Stephen Redgrave** (all present in this pic, as well as **Budd** to the PM's left). **Budd reports that the group "practically passed out"** in the highest humidity India has experienced in 30 years. "Going outside was like throwing a warm wet blanket around our shoulders," he adds, charmingly. But it was all worth it. "There is an extraordinary level of interest in UK music out there right now as they only really get access to Bollywood," **Budd** explains. "A great trip."

Features

THE RED PLANET

Responsible for sculpting Lady GaGa's sound into a million-dollar business and launching a label with Universal, RedOne is one of pop's hottest properties. Music Week caught up with him in London

Talent

By Christopher Barrett

WHILE ESTABLISHED HUBS OF CREATIVITY such as Nashville, Manchester, New York and Berlin have traditionally attracted the musically ambitious, for Moroccan teenager Nadir Khayat it was always about Sweden.

Now, long out of his teens, Khayat – aka RedOne – is established as one of the most successful and sought-after producers in popular music. Having become synonymous with the sound of Lady GaGa, his work with top-billing acts such as Enrique Iglesias and Michael Jackson means barely a week has gone by recently without RedOne's credit featuring on the singles chart.

The latest stage in RedOne's soaring career trajectory will this autumn see the first output from his newly established 2101 Records, a label he has founded in partnership with Universal Group CEO Lucian Grainge.

But life has not always been so rosy for RedOne. Born the youngest of nine children in Tetouan, Morocco, RedOne was raised listening to everything from Led Zeppelin to Stevie Wonder but it was the Swedish sounds of ABBA and later Europe that would lead him, aged 19, to travel to the country and seek out the source of that music first-hand. It was a move that would help form the foundations of his career.

Having relocated to Sweden and met his idol, Europe frontman Joey Tempest, RedOne set about launching a career as a guitarist and vocalist in a rock band but came unstuck when a management deal went sour.

A move to pop production proved far more fortuitous. His breakthrough came in 2005 with Darin's Step Up, which reached number one in the Swedish singles chart in 2005, while the following year he finally reached a global audience when the track Bamboo was used throughout the World Cup Finals.

But his subsequent move to New York in an effort to build on that momentum and break into the US market proved, at first, to be less than successful.

Sitting in an immaculately turned out room in St Martin's Lane Hotel in London, RedOne is brimming with energy which subsides only when he looks back on what proved to be a low point in his otherwise glittering career.

"I reached the point where I broke down. I was about to give up on music, I was broke and owed two month's rent on my apartment. But my wife persuaded me to stay three more months and those three months changed my life," says RedOne.

Having caught the ear of Epic Records president Charlie Walk, RedOne was asked to work on Kat DeLuna's album 9 Lives, an opportunity he grasped with understandable enthusiasm.

"I had five days, we did five songs, and they were hits. The first single went to number one and that got me rolling," he smiles.

On the back of that success RedOne's manager introduced him to Stefani Germanotta, a young artist who had recently been dropped by her label. She was also someone that RedOne was at first reluctant to work with.

"My manager persuaded me to meet her, we went and I heard her music, it was good but I told her it was a little too left, we needed to take it to the middle, make it global with the big sound and she said, 'I'm open, let's do it'," recalls RedOne. The rest is history and their collaborations such as Poker Face and Bad Romance have



helped Lady GaGa become one of the biggest-selling acts in years.

Currently working on new tracks with Lady GaGa as well as material for Nicole Scherzinger's forthcoming album, RedOne is also poised to launch his record label 2101, named after the number of the New York apartment where he turned his life around.

The Universal venture aims to sign around four acts a year, the first of which being Mohombi, who ended up living in Sweden after escaping a war-torn Zaire as a teenager. "He is half-Congolese and half-Swedish – he's got rhythm and pop," laughs RedOne, who met his protegee in LA.

"It is amazing how he has turned the rough experiences he had as a kid and become a very positive person, he makes everyone feel good and you can hear that through his music."

"Ten years ago I was hearing about him constantly but at that time I wasn't in the position that I am in now. He is an incredible writer. I saw his looks, I knew his performances are incredible and his own material was great, very unique."

An album has already been recorded in Sweden, Holland and LA, but RedOne is in no hurry to unleash it on to the market before he is certain the time is right.

"We are going to wait until people really want it. I don't believe in pushing things on people; you have to have people wanting it. Underground and on the streets they love him and it's building on the internet and radio," he says.

RedOne also reveals that he has inked a deal with New York-based singer L.P., who he describes as "a unique girl with a unique voice".

"One of the reasons Lucian [Grainge] loved my vision is because I don't want to do what has already been done; you have to create something new," he says. "Mohombi was that thing, very new, very rhythmic – I told Lucian that this guy will be a career artist that will

"I was about to give up – I was broke and owed two month's rent on my apartment, but my wife persuaded me to stay three more months. Those three months changed my life"

REDONE

take it all the way. He is a stage guy, he is a performer, he creates a new dance for every song, he is good-looking, he has his own world and he is going to own it," says the producer.

With RedOne not planning to produce each and every 2101 artist and by cherry-picking the appropriate Universal label to release each project, he is intent on treating the acts on his roster as individually as possible, but in turn he is looking for acts that are willing to work hard and build a career.

"There needs to be a solid body of work and a concept – a sound and a vision is everything. They need to have all the pieces that real bands and artists had back in the day. I think that is missing now, it is just about singles that fly out like hamburgers. We are looking at acts that will tour and get people to buy into the whole concept."

Having worked pretty hard himself in recent years, RedOne is naturally enjoying every moment of his success and smiles when he considers what the future will hold.

"It's always been one step at a time. Now I want to build my own empire."

chris@musicweek.com



PICTURED TOP
Nadir to the summit: RedOne aka Nadir Khayat in the studio with his 2101 signing Mohombi

Features

PLAYING THE FIELD

Music and the national game are coming closer as stadia exposure provides marketing and licensing opportunities

ABOVE
I don't want to go to Chelsea: many in the music industry disagree with Elvis Costello given the opportunities provided by the modern game

Live

By Gordon Masson

THE MUSIC INDUSTRY'S LOVE FOR FOOTBALL was summed up by Universal Music Group CEO Lucian Grainge when he admitted that watching his beloved Arsenal would be the only thing he would miss from his new base in America.

With the new season about to get under way, industry executives will make up some of the millions of punters who attend games every week – and with such captive audiences craving entertainment, more companies are recognising that the nation's soccer stadia offer a great forum to promote recorded music.

Marketing opportunities aside, the use of music to entertain football crowds helps generate substantial income for artists and songwriters as well as record labels and publishers. Indeed sports music in stadia figures prominently in PPL and PRS For Music's joint MusicWorks campaign.

The collection societies' research reveals 81% of people that visit sports stadia like to hear music played at appropriate times and that more than two in three people believe playing music makes them more sociable with other fans.

According to MusicWorks' survey, 70% of people say the atmosphere at stadia would not be as good if there was no music, while 86% say it increases the anticipation of the crowd when played before the event.

"Music has an undeniable emotional power which the clubs fully understand," says PPL's head of public performance operations Christine Geissmar. "It really creates a level of passion and atmosphere within the crowd and has the capacity, as research shows, to enhance a sportsperson's performance."

More than 13m people attended England's Premier League matches last season, while the millions attending lower league football also, by and large, provide the music industry unrivalled access to the key male, 25-plus demographic.

Such obvious opportunities prompted music PR man Tom Roberts to establish Shoot Music Promotions in 2007, with the growth in business during the company's first three years more than justifying that decision.

"Shoot was formed to build a bridge between the music and sports industries because sports didn't seem to understand how the music business worked and I realised there was huge potential for music to tap into sports in a more coherent way," says Roberts.

"What we do is very similar to traditional marketing: we're working the repertoire across sport TV, sport radio, sport press, online and, of course, in the stadiums and arenas where various sports are staged."

Among the many clubs that Shoot works with are Premier League giants Manchester United and Chelsea. "It's great that Tom Roberts sends us music because it doesn't just get played at Old Trafford," says Manchester United stadium announcer Alan Keegan. "I'm just back from Chicago with the team and the Americans were keen that we brought a bit of the Manchester vibe with us. Thanks to Tom we were able to play music by The Courteeners and Delphic, so maybe those bands will have some American fans that they might not have otherwise had."

Chelsea's AV manager Chris Frazer says, "We get most of our new music from Shoot and we're more than happy to promote what they send us as it means it keeps us relevant for new releases."

But it is not just the powerhouse outfits that benefit from Shoot's services.

"The Championship in England is very proactive when it comes to using music and they get crowds that are similar to the Premier League," says Roberts. "The same goes for Scotland, where clubs are particularly forward thinking with their use of music."

North of the border, Roberts cites Dundee United DJ Pat Kelly as one of the most progressive music programmers. "The music we play is really important especially for our fans – their tastes in music are so diverse these days so I try to cater for all," says Kelly.

"Two-Tone is very popular at [Dundee United's ground] Tannadice and we regularly blast out The Specials and other reggae tracks. These include the Seventies classics Monkey Spanner and Double Barrel by Dave and Ansil Collins."

Kelly continues, "Strangely enough two Seventies classics have been adopted as Dundee United anthems: Love Is In The Air by John Paul Young is a huge favourite along with Beautiful Sunday by Daniel Boone. Don't ask me why these have become firm favourites with the Dundee United faithful because I don't have a clue how they were played in the first place."

Non-league clubs also see the benefits of using music on matchdays. Cambridge United count on press officer David Gray for their music programming, thanks to his work as a tour manager, promoter and sound engineer, among other skills.

"When I first got involved at Cambridge, the team were running out to Coldplay's Yellow. They don't play in yellow and, with the greatest of respect to Coldplay, it's not the most uplifting song," says Gray.

"At the time I was good friends with the rapper Blade, so I started using his track Ya Don't See The Signs and got him down to perform on the pitch. Since then I've tried to select songs that help to get the crowd motivated, so the criteria is finding something that works well with the fans and trying to keep it as current as possible."

Also doubling up on duties is Arsenal's matchday music programmer Stuart MacFarlane, whose day job is as the club's official photographer.

"The main task is finding stuff that is appropriate and that fits the strict timeslots that the music has to go into," says MacFarlane. "A lot of songs contain obscenities these days, so you have to know the lyrics to a song so that you don't offend anyone."

The grass roots Players and playlists according to Stoke's Dave Kitson

What music do you listen to before a game?

When I first started playing, iPods hadn't arrived and so we travelled with an old-school ghetto-blasters in which somebody would play a mix CD. More often than not the music was R&B, which I hate, so I'd go and sit in the physio room and read the programme.

Towards the end of our first year in the Premiership with Reading, Steve Sidwell had a great club CD that he'd put on before the game. There was a tune called Lovin' You More by Steve Mac vs Mosquito, that seemed to get everyone up for the game. I like to think that music should be used to get you up for a game of football and not for relaxing you: football is not relaxing.

We see players listening to their iPods as they arrive at the grounds - do you know what team mates listen to?

R&B, maybe a bit of hip hop. That's when iPods are a life-saver: I couldn't listen to that before a game so it's best they keep it to themselves. Having said that, iPods are the most anti-social things. Changing rooms should be buzzing with



Stoke City striker Dave Kitson began his career in the late Nineties in non-league football

anticipation and energy before a game, but more and more I see players slumped around in their own world, generally looking miserable. Music can be a great motivational tool, but it works far better if everyone is listening to the same thing and talking to each other.

How do you find out about new music?

My good friend Ben Mynott is one of the biggest chillout DJs around. He throws a lot of stuff my way. My friends will text or ring saying have you heard this and I get new stuff [through] iTunes of course.

I despise Radio 1. If I have to listen to Fearne Cotton

saying the last tune was the best she's ever heard one more time I won't be held responsible.

Do you still go out and buy CDs?

No, it's iTunes all the way. The choice and mixes are just so accessible and lead you on to other things that you might not be familiar with. A shop on the High Street just can't compete, which is a shame as there's something about having the product in your hands and going through the sleeve. In that respect it's a shame vinyl was replaced. I could go out and buy CDs, but why would I? Why would anyone?

What do you listen to on your iPod when it's not a matchday?

I can count the times I've listened to my iPod on a regular day on one hand. Music has to be communal - you can put everybody in the same mood with one tune. That's what I love about music.

Who was the last act you went to see live?

I saw Paul McCartney at The O2 filling in one of Michael Jackson's vacant nights. I had tickets for MJ too. That was a tragedy - having watched This Is It on DVD those shows were going to be unreal.

I had The Cuban Brothers play at my wedding last year. If anyone hasn't seen them, do so. I guarantee you'll keep going back.

If one particular act could be fans of Stoke City, who would you want it to be so you could hang out with them?

Oasis. No question. Guys who genuinely understand the passion of performing and what it means to the people watching. They are the real deal, no bullshit.

"You also have to be careful that you don't play songs that are associated with other clubs. You can't even think of using an Oasis song if you're playing Manchester City, for instance. I also love the track Liquidator and used to play that before Chelsea started using it as their run-out music."

Chelsea's Frazer reveals, "Liquidator was requested by the players through their liaison officer, so that's what we've been playing as the team comes out for the last three or four years now."

Arsenal's run-out music - Elvis Presley's The Wonder Of You - is less appreciated. "We probably get more complaints about it than anything else," says MacFarlane.

He continues, "We'll play things like The Boys Are Back In Town for the first home game of the season, but mostly I make really selfish choices - I don't play anything I don't like, so you'll hear some new indie tracks, a bit of Northern Soul and music from the Eighties and Nineties."

Detailing the music process at Arsenal, MacFarlane explains there is a matchday meeting where everything around the game is programmed including big-screen video packages, advertising, pitch-side presentations and the music.

He gets an email three or four days before a game with the time slots which have to be filled with music. That means he might have 10 or 12 songs to fit in to the running order, four or five extra tracks just in case there are problems or something drops out of the schedule unexpectedly.

"So the running order might be; Nike ad - one minute 30; music - three minutes; pitch-side presentation - four mins; music - three minutes, etc. There are a lot of great songs that are over five minutes long, but you have to count them out because the longest time slot you get for a track is about three minutes 30 seconds."

Manchester United's Keegan says that music is playing an increasingly important role for the club - and not just in the stadium.

Keegan says, "United have a lot of different sponsors and they recognise the importance of music for their matchday activities. For instance, Kumho Tires recently took over one of the car parks for a pre-match event, which had ex-players such as Andy Cole, Dennis Irwin and Bobby Charlton, and music was integrated for that to keep the fans entertained."

Other uses of music are more light-hearted. "I've been tempted to play Heaven Knows I'm Miserable Now by The Smiths following defeats," says Gray. "But when Cambridge win we play I've Got A Lovely Bunch Of Coconuts. Nobody knows why. It's been in place as long as anyone can remember and it means there are kids of 12 or 13 who have it as the ringtone on their phones."

Gray adds that when unpopular club chairman George Rollis left a couple of seasons ago, he programmed all the music around his departure using tracks like Liar Liar and The Stone Roses' Bye Bye Badman.

While Arsenal do not play anything when the team lose, Manchester United's Keegan favours Always Look On The Bright Side Of Life while Chelsea's Frazer opts for Journey's Don't Stop Believin'.

"When we beat Liverpool in the Champions League we played One Step Beyond by Madness and the crowd went so mad for it that our safety officer has asked us not to play it again," recalls Frazer.

But while music can be used to celebrate and commiserate, more innovative clubs are leveraging its appeal to boost funds.

"Thanks to Shoot, Cambridge United has run a number of competitions in the matchday programme for signed exclusives and that's proved very popular, helping our matchday revenues through additional sales," says Gray.



PHOTO: Keith Chave

"Another big part of what we do now is working with artists and doing interviews. Those kind of things can be placed in match programmes and club magazines, the sports sections of tabloids, glossy magazines, Sky and TalkSPORT," says Shoot's Roberts. "We also do a lot of work with national and regional radio sports shows and we're working with a massive amount of sports programming TV and radio."

"All in all, football really seems to have developed its relationship with music and that's great news for all involved," he concludes. "Whether you're Eminem or a new folk artist there is a place for your music in the sports industry: it's a much more universal market now than it used to be."

Walk on, walk on Premier League run-out tracks

Pos	Club	Artist/Title
1	ARSENAL	Elvis Presley The Wonder Of You
2	ASTON VILLA	Craig Armstrong Escape
3	BIRMINGHAM CITY	The Temperer Feel It
4	BLACKBURN ROVERS	Europe The Final Countdown
5	BLACKPOOL	Tomoyasu Hotei Battle Without Honor
6	BOLTON WANDERERS	Ron Goodwin Theme from 633 Squadron
7	CHELSEA	Harry J And The Allstars Liquidator
8	EVERTON	John Keaton Theme From Z Cars
9	FULHAM	Survivor Eye Of The Tiger
10	LIVERPOOL	Gerry & The Pacemakers You'll Never Walk Alone
11	MANCHESTER CITY	Fat Boy Slim Right Here Right Now
12	MANCHESTER UNITED	The Stone Roses This Is The One
13	NEWCASTLE UNITED	Mark Knopfler Local Hero
14	STOKE CITY	Eminem Loose Yourself, followed by Stoke City Squad 1972 We'll Be You
15	SUNDERLAND	U2 Elevation
16	TOTTENHAM HOTSPUR	Star Wars OST Duel Of The Fates
17	WEST BROMWICH ALBION	Faithless Insomnia
18	WEST HAM UNITED	John Kelleter I'm Forever Blowing Bubbles
19	WIGAN ATHLETIC	Specially composed version of Gladiator theme
20	WOLVERHAMPTON WANDERERS	Aaron Copland Fanfare For The Common Man

Top 10 stadium music 2009-10

Pos	Artist/Title
1	KASABIAN (picturea) Underdog
2	THE TEMPER TRAP (picturea) Sweet Disposition
3	FLORENCE + THE MACHINE You've Got The Love
4	THE COURTEENERS You Overdid It Doll
5	KASABIAN Where Did All The Love Go
6	IAN BROWN Stelly
7	ROBBIE WILLIAMS Bodies
8	GORILLAZ Stylo
9	DOVES Andaluca
10	SCOUTING FOR GIRLS This Aint A Love Song

Source: Shoot Promotions

LEFT

Even at non-league level, the likes of Cambridge United (stripes) can make use of music marketing opportunities provided by Shoot Promotions

BELOW

Port Vale fan Robbie Williams is at number seven



Features



Searching QUESTIONS

With Google's music service finally appearing on the horizon, can the music industry expect the internet giant to filter its search-engine results to prevent it returning links to illegal torrent sites?

ABOVE
Search... and destroy?
Is Google willing to eradicate torrent and similar sites from its music-related search results

Piracy

THIS YEAR could be remembered as the year when Google got serious about music.

The long-awaited entry of the internet search giant into the world of digital music services is not only likely to give the hesitant digital music market a much-needed shot in the arm but it may also help to mitigate against the current piracy concerns that surround the internet's biggest beast.

It is the ease with which Google leads users to unlicensed sources that is fast becoming a serious concern for rights owners. Of course the vast majority of the time the results that Google turns in for music-related queries are legitimate. For example, searching on google.co.uk for some of the Top 40 albums just by title and name will lead you to legal stores, services, information and reviews in the top-ranked results. But just adding the word "download" to your search query will see many of these legitimate links replaced by torrent sites, online lockers and free music blogs. Adding the word "mp3" into your search concludes in even fewer results from legitimate websites. For example, legal purchase links disappear from the top five results for nearly half of the Top 40 albums (see chart).

Google would argue it is the relevance of its search results which is its most important goal. As a gatekeeper to the internet Google has to be neutral and agnostic. Popularity is the only rule that counts (well, that and

sponsored links of course). The company claims it is not its job to police the internet, so if torrent websites are the most popular results, so be it. Distorting or filtering search results is the thin end of a very worrying wedge for search engines and, just as is the case with ISPs, any search engine which voluntarily decided to intervene in such a way could soon find itself hemorrhaging users to competitors who continued to provide the desired results.

In an attempt to counter this problem, the BPI and IFPI have both served a series of takedown notices to Google under the Digital Millennium Copyright Act by providing a list of tracks linked to by Google, the search term and the link location. Google has co-operated in removing these links but those were an insignificant number in proportion to the millions of other offending search results. As AIM chairman and CEO Alison Wenham points out, "It's simply impossible to issue enough of these takedown notices."

Another tactic being pursued by the music industry is to see legal purchasing sites certified under the cross-industry Music Matters campaign. This would see legal purchasing sites afforded special prominence by Google, in the same way that certified medical retailers have been allowed by Google to displace illegal drug operations in the US.

At the most recent BPI AGM, Google president of global sales operations and business development Nikesh Arora hinted that the proposed Music Matters link-up could become a reality as the campaign picks up momentum. But he also emphasised that Google's search results will continue to be led by what is most relevant to the consumer.

Of course the torrent sites also happen to be smart enough with their SEO (search engine optimisation) to ensure they play ball with Google's "algorithm" - the means by which every page in its database is ranked for relevancy. "Torrent sites may not have teams of employees," says Kevin Jones, search director at Manchester SEO company Tecmark. "But they're very geeky and knowledgeable about Google's algorithm - and you have to remember that they're not bothered about the content of their website, they just want maximum traffic for maximum advertising revenue."

With some 75% of Google's ranking system depending on things other than page content - not least the number

of inbound links to the website in question - torrent sites are engaged in a permanent crusade to create as many of those links as possible, by fair means or foul.

"They'll be writing programs that automatically publish links to trick the algorithm - something that legitimate websites can't do, because Google doesn't permit it," says Jones. "But torrent sites invariably get away with it."

Could the music industry do more to compete? "Definitely. Sometimes it only takes the simplest of tweaks - and in all my time working in SEO, I've never had a music-industry client," continues Jones. "The industry as a whole just doesn't seem as receptive to it or to consider it as important as others do."

But why should an already cash-strapped industry spend money on SEO, when their main competitors are, arguably, illegal operations? In other words, why can Google simply not eliminate the offending sites from its database? Junkie disappeared from Google in March after the Fox Entertainment Group got heavy over the illegal distribution of the film Avatar. But now it is back and is currently the top result on google.co.uk for plenty of chart albums.

So will Google be more inclined to either push back or remove offending links when they finally release their much anticipated music service? According to a report in the *New York Post* the new store could be open as soon as November. On the one hand Google will have more of a motivation to drive users towards its own service but it seems unlikely this will alter the company's fundamental position of neutrality when it comes to its search results. In fact if anything, it might just make things more awkward for the music industry to be seen to be taking action against one of the most important new market entrants.

It is feared by Wenham and others that it will be impossible to ever make Google really co-operate. She adds, "The concern is that Google feels that it can do whatever it likes." She also points out that Google is now suing the tiny Florida-based Blue Destiny Records label in a "soft-option court" in order to prove a massive precedent - a precedent which would allow it to continue linking to torrents and cyberlockers with impunity.

But if the new music service is a success, that at least might help to balance the overall equation of Google's impact on the music industry.

Illegal links How legal searches are lagging behind

Google.co.uk search string	1st page rank	2nd page rank	1st store listed (+ page rank)
eminem recovery mp3	djluv.in	mp3boo.com	7digital (14)
alicia keys element of freedom mp3	forum.esoft.in	mp3raid.com	7digital (4)
david guetta one love mp3	beemp3.com	filestube.com	Amazon (14)
example won't go quietly mp3	beemp3.com	filestube.com	Amazon (9)
coral butterfly house mp3	bananamusic.com	elbo.ws	Play.com (6)
enrique iglesias euphoria mp3	mikkisays.net	komp3.net	Play.com (7)
lady gaga the fame mp3	myspace.com	komp3.net	eMusic (7)
scissor sisters night work mp3	4shared.com	mp3boo.com	Amazon (4)
justin bieber my world mp3	mp3boo.com	mp3raid.com	Play.com (4)
michael buble crazy love mp3	mp3raid.com	kickasstorrents.com	Amazon (11)

Source: Google.co.uk - search results correct at time of writing

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Key releases

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Out this week

Singles

- **B.O.B feat. Hayley Williams**
Airplanes (Rebel Rock Ent/Atlantic/Grand Hustle)
Previous single (chart peak): 'Nothin' on You' (1)
- **Cee-Lo Green** No One's Gonna Love You (Warner Brothers)
Debut solo single
- **Jason Derulo** What If (Beluga Heights/Warner Bros)
Previous single: 'Ridin' Solo' (2)
- **Eminem feat. Rihanna** Love The Way You Lie (Interscope)
Previous single: 'Not Afraid' (5)
- **Ellie Goulding** The Writer (Polydor)
Previous single: 'Guns and Horses' (26)
- **Laura Marling** Darkness Descends (Relentless/Virgin)
Previous single: 'Devils Spoke' (did not chart)
- **Tinchy Stryder** In My System (4th & Broadway)
Previous single: 'Gangsta' (67)
- **The Saturdays** Missing You (Fascination/Geffen)
Previous single: 'Ego' (9)
- **T.I. feat. Keri Hilson** Got Your Back (Atlantic/Grand Hustle)
Previous single: 'Whatever You Like' (47)

Albums

- **Jeezy** TM 103 (Mercury)
Debut album
- **Travie McCoy** Lazarus (Decaydance/Fueled By Ramen)
Debut album
- **Monarchy** Monarchy (Mercury)
Debut album
- **PVT** Church With No Magic (Warp)
Previous album (first-week sales/total sales: 0 Soundtrack My Heart (304/1,183))

Out next week

Singles

- **65Daysofstatic** Weak4 / Come To Me (Hassle)
- **Best Coast** Boyfriend (Wichita)
- **Billy Talent** Diamond On A Landmine (Atlantic)
- **Caribou** Sun (Cooperative Music)
- **Chase & Status** Let You Go (Vertigo)
- **The Cheek** Do Nothing (Polydor)
- **Dead Confederates** Giving It All Away (Kartel)
- **Chris Difford** Happy Once Again (SMM)
- **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)
- **Street Sweeper Social Club** The Ghetto Blaster EP (Cooking Vinyl)

Albums

- **Arab Strap** Philophobia (Chemikal Underground)



- **Isobel Campbell & Mark Lanegan** Hawk (V2/Cooperative)

“The third album from this modern-day Lee and Nancy is arguably their broadest and most satisfying to date. Written, produced and arranged by the former Belle & Sebastian cellist over 18 months in Glasgow and Arizona, Campbell is very much the creative force behind the album while Lanegan's brooding presence nevertheless looms large. There are moments of blissful dreamy languor echoing Mazzy Star (Time Of The Season), others of raw guttural blues (Get Behind Me) and many moments of romantic yearning before it culminates with the rousing Dylanesque folk-rock of Lately. Hawk is a vibrant, compelling at times beautiful piece of work that should win the duo new hearts and minds.”

www.musicweek.com/reviews

- **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** The Rubber Gum EP Vol. 2 (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)
- **David Rotheray** The Life Of Birds (Proper)
- **The Saturdays** Headlines (Fascination/Geffen)
- **Someone Still Loves You Boris Yeltsin** Let It Sway (Polyvinyl)
- **Taking Back Sunday** Love From Orensanz (Warner Brothers)

August 23

Singles

- **Aggro Santos** Saint Or Sinner (Future)
- **Belleruche** Clockwatching (Tru Thoughts)
- **Biffy Clyro** God & Satan (14th Floor)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syco)
- **The Chemical Brothers** Another World (Freestyle Dust/Virgin)
- **Gabriella Cilmi** Defender/Magic Carpet Ride (Island)
- **Tao Cruz** Dynamite (4th & Broadway)
- **Everything Everything** My Kz, Yr Bf (Geffen)

- **Fan Death** Veronica's Veil (Mercury)
- **Sky Ferreira** One (Parlophone)
- **Brandon Flowers** Crossfire (Mercury)
- **Four Year Strong** It Must Really Suck To Be Four Year Strong Right Now (Defacto/Island)
- **Goo Goo Dolls** Home (Warner Brothers)
- **Hurts** Wonderful Life (RCA)
- **The Lines** Glorious Aftermath (Acute)
- **The Pretty Reckless** Miss Nothing (Interscope)
- **Riva Starr feat. Noze** I Was Drunk (Postiva/Virgin)
- **Rumer** Slow (Atlantic)

Albums

- **The Cheek** Lovers' Quarrel (Polydor)
- **Ciara** Basic Instinct (LaFace)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Eels** Tomorrow Morning (E-Works/Cooperative)
- **Fantasia** Back To Me (1)
- **Four Year Strong** Enemy Of The World (Defacto/Island)
- **Freelance Whales** Weatherwaves (Columbia)
- **Klaxons** Surfing The Void (Polydor)
- **Maximum Balloon** Maximum Balloon (Polydor)
- **John Mellencamp** No Better Than This (Rounder)
- **One Night Only** One Night Only (Vertigo)
- **Rough Trade Shops** Psych Folk 10 (V2/Cooperative)
- **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)
- **N*E*R*D** Hot 'N' Fun (Interscope)
- **Nas & Damian 'Jr Gong' Marley** My Generation (Universal Republic/Island)
- **Katy Perry** Teenage Dream (Virgin)
- **Scorcher** It's My Time (Geffen)
- **Shontelle** Impossible (Island)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Cold/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

- **Tone Damli** I Know (Mercury)
- **Disturbed** Asylum (Reprise)
- **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 (Belle Union)
- **Various** Runaways OST (Atlantic)

September 6

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
- **Justin Bieber** U Smile (Def Jam)

- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **James** Look Away (Mercury)
- **K'naan** Bang Bang (A&M)
- **Kyla** Don't Play With My Heart - EP (Northern Line)
- **Linkin Park** The Catalyst (Warner Brothers)
- **McFly** Party Girl (Island)
- **Olly Murs** Please Don't Let Me Go (Syco/Epic)
- **Orianthi** According To You (Polydor)
- **Tiffany Page** Heaven Ain't Easy (Mercury)
- **Robyn** Hang With Me (Konichiwa)
- **Robert Plant** Angel Dance (Cecce)
- **Primary** 1 Nightmare Power (Circus Up/Atlantic)
- **The Script** For The First Time (Times Are Hard) (RCA)
- **Stromae** Alors On Danse (Island)
- **Tinashe** Saved (Island)

Albums

- **Aggro Santos** Aggro Santos.Com (Future)
- **Peter Dinklage** How They Are (Belle Union)
- **Mark Chadwick** All The Pieces (Stay By)
- **Die Antwoord** 5 EP (Polydor)
- **The Fabulists** Dog Violets (Trove)
- **Brandon Flowers** Flamingo (Mercury)
- **Goldhawks** Trick Of Light (Mercury)
- **Hurts** Happiness (RCA)
- **James** The Morning After (Mercury)
- **R Kelly** Epic (Mute)
- **Ray LaMontagne And The Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
- **The Like** Release Me (Downtown/Polydor)
- **N*E*R*D** Nothing (Interscope)
- **Robyn** Body Talk Pt 2 (Konichiwa)

“There is not a huge difference between this and Pt 1 of Robyn's Body Talk trilogy released earlier this year: again Robyn wields her modern take on pop/dance, with razor-sharp production from longtime cohort Klas Ahlund. Highlights include (Minimal Intent, which its haunting bassline and trashy synths; Hang With

THE PANEL

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



CHRIS COWEY
Tara Mathew: He Said She Said (Media Ministries)
What a stunning voice Tara Mathew has. When you hear her live, the classical training that she has had really shines through, big time. The new single really demonstrates her vocal range which is over five octaves. Incredible.



ANTHONY DAVIS (JAZZ FM)
Josephine: I Think It Was Love (Ark Recordings)
This first single from Josephine is a beautifully crafted track and a warm example of her timeless, distinctive, soulful voice. A fusion of influences from her Manchester roots and West African heritage along with an array of folk/jazz/pop inspirations, this is more than an impressive debut.



MARTIN ASTON (MOJO/ATTITUDE)
Niki and the Dove: DJ Ease My Mind (Moshi Moshi)
Showing another side to Sweden's torch singing sirens, this debut is a mini-masterpiece of melodrama. Phil Spector would approve of its emotional power, modest wall of sound and Malin's delivery. The wilder AA side Under The Bridge confirms this is no one-off.



JIM BUTLER (OBSERVER/GUARDIAN)
The Count & Sinden: After Dark (Domino)
This stunning single from dance's latest superstars-in-waiting will sound just at home on daytime radio as soundtracking an evening's hedonism. Featuring vocals from pals Mystery Jets, this sounds like Talking Heads produced by Basement Jaxx. Yep, that good.

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

Me, with an aggressive drumbeat underpinning Eighties melodies; and Snoop Dogg collaboration U Should Know Better, a fast-paced track with irresistible hooks. One real departure is album closer Indestructible, an orchestral track which emphasises Robyn's vocal strength and provides an epic finale to an album which has outdone its predecessor. The bar is raised high in anticipation for the winter release of Part 3."

www.musicweek.com/reviews

- **Roll Deep** Winner Stays On (Relentless/Virgin)



- **Roots Manuva** meets Wrong Turn Duppy Writer (Big Dada)
- **Smoke Fairies** Through Low Light And Trees (Third Man)
- **Stromae** Cheese (Island)

September 13

Singles

- **Big Boi** Follow Us (Def Jam)
- **Bombay Bicycle Club** Rinse Me Down (Island)
- **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)
- **Renee Fleming** Intervention (Mercury)
- **Seal** Secret (Warner Brothers)

- **Skunk Anansie** Wonderlustre (One Little Indian)

Albums

- **Rhys Chatham** A Crimson Grail (Nonesuch)
- **Chiddy Bang** Swelly Life (Regal)
- **Phil Collins** Going Back (Atlantic)
- **Taio Cruz** The Rokstarr Collection (4th & Broadway)
- **Grinderman** Grinderman 2 (Mute)
- **Junip** Fields (City Slang/Cooperative)
- **Gidon Kremer** De Profundis (Warner)
- **Les Savy Fav** Root For Ruin (Wichita)
- **Linkin Park** A Thousand Suns (Warner Brothers)
- **Manic Street Preachers** (It's Not War) Just The End Of Love (Columbia)
- **Of Montreal** False Priest (Polyvinyl)
- **Oriant** 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)
- **Cocknbul Kid** Misery (Island)
- **Eddie Vedder** Better Days (Island)
- **Caro Emerald** Back It Up (Dramatico)
- **Fenech-Soler** Lies (B Unique)
- **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 & Business International** Bike Song (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **KT Tunstall** (Still A) Weirco (Relentless/Virgin)
- **The Wombats** Tokyo (Vampires & Wolves) (14th Floor)

Albums

- **Joe Brooks** Constellations (Island)
- **Matt Costa** Mobile (Chateau) (Island)
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Polydor)



- **Maroon 5** Hands All Over (A&M/Octone)
- **Primary 1** Other People (Grow Up/Atlantic)
- **Lauren Pritchard** Wasted In Jackson (Island)
- **Röyksopp** Senior (Wall Of Sound)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Various** Eat Pray Love OST (Island)
- **Abe Vigoda** Crush (Bella Union)

September 27

Singles

- **30h!3** Double Vision (Asylum/Photo Finish/Atlantic)
- **I Blame Coco** Quicker (Island)
- **Enrique Iglesias feat. Usher** Dirty Dancer (Interscope)
- **Marina And The Diamonds** Shampain (679/Atlantic)
- **Kylie Minogue** Get Out Of My Way (Parlophone)
- **Plan B** The Recluse (679/Atlantic)
- **Alan Pownall** Chasing Time (Mercury)
- **The Sound Of Arrows** Nova (Polydor)
- **Tinie Tempah** Written In The Stars (Parlophone)
- **Tired Pony** Get On The Road (Fiction/Polydor)

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound)
- **Joe Cocker** Hard Knocks (Sony)
- **Deerhunter** Halcyon Digest (4AC)

Following the massive critical success of Deerhunter's last album *Microcastle*, expectations are feverishly inflated for the new Deerhunter release. Luckily, the Atlanta quartet seem to operate away from the rolling cycles of pressure and praise. And it shows in *Halcyon Digest*, which is an impressively self-assured work, sonically a world away from the frenetic wall of distorted guitars that (at times) defined *Microcastle*. Indeed, if this album resembles anything, it is more the Atlas Sound album *Logos*, recorded by Deerhunter main man Bradford Cox. In other words, it is noticeably more calm, tuneful and reliant on electronics and acoustics than *Microcastle*. The slightly unfair question that will be asked of *Halcyon Digest* is, does it live up to the very high standards of its predecessor? Those who favour wall-to-wall guitars may say no, but for those not so hung up on a particular Deerhunter sound it is arguably a better release – and that puts it among the very best to see light this year."

www.musicweek.com/reviews

- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
 - **Chromeo** Business Casual (Backyard)
- The new album from electropop duo Chromeo follows a busy festival season which has taken in appearances at Glastonbury and Lovebox. Preceded by the single Don't Turn The Lights On, the album release will be backed up with Chromeo's biggest UK tour to date, which includes a headline show at London's Roundhouse.
- **Eric Clapton** tbc (Warner Brothers)
 - **Fenech-Soler** Fenech-Soler (B Unique)
 - **Selena Gomez & The Scene** A Year Without Rain (Hollywood-Polydor)
 - **Jimmy Eat World** Invented (Interscope)
 - **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
 - **Mark Ronson & Business International** Record Collection (Columbia)
 - **Tiffany Page** Walk Away Slow (Mercury)

- **Tricky** Mixed Race (Domino)
- **KT Tunstall** Tiger Suit (Relentless)

October 4 & beyond

Albums

- **Joe Cocker** Hard Knocks (Arista) (4AC)
 - **Clinic** Bubblegum (Domino) (4AC)
 - **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatico) (4AC)
 - **I Blame Coco** The Constant (Island) (4AC)
 - **Kings Of Leon** Come Around Sundown (Hand Me Down) (143)
- Recorded in New York by Angelo Petraglia and Jacques King, *Come Around Sundown* follows the 6m-selling 2008 set *Only By The Night*. This summer the band returned to their home state with a triumphant headline slot at the Eonarrco Music & Arts Festival, played to €5,000 fans in London's Hyde Park and kicked off a US tour that will end on September 23.
- **John Legend & The Roots** Wake Up! (Sony) (4AC)
 - **Pixie Lott** Turn It Up! (Louder) (Mercury) (4AC)
 - **Meat Loaf** If I Can't Have You (Mercury) (4AC)
 - **Mt. Desolation** Mt. Desolation (Island) (143) (143)
 - **PJ Harvey** tbc (Island) (143)
 - **Skepta** Doin' It Again (3 BeauAATWBBK) (4AC)
 - **Tinie Tempah** The Disc-Overy (Parlophone) (4AC)



- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin) (143) (143)

SINGLE OF THE WEEK

Eminem feat. Rihanna Love The Way You Lie (Interscope)



The brilliant *Love The Way You Lie* is the second single from Eminem's seventh studio set, *Recovery*. It recently became his fourth single to top the Hot 100 in the US and has sold more than 1.4m units Stateside to date. It is certainly a benchmark track for the album, with Rihanna's hook providing a memorable contrast to Eminem's acid-tongued verses. The promo video for *Love The Way You Lie* debuted last Thursday and sees Megan Fox and Dominic Monaghan playing the lead role of a couple going through an abusive relationship. The rapper was in the UK this summer for his appearance at T In The Park, while *Love The Way You Lie* has been A-listed at Radio 1.

ALBUM OF THE WEEK

Travis McCoy Lazarus (Decaydance/Fueled By Ramen)



Bouyed by the success of lead single *Billionaire*, this debut solo album by Gym Class Heroes' Travis McCoy arrives in the UK in good shape. *Lazarus* features production by The Smeezingtons – who also helmed *Billionaire* – while Chad Beatz produced a *Don't Pretend*, which features Colin Munroe and Blink 182's Travis Barker. Other guests on the album include T-Pain, Lil Wayne, Bruno Mars and producer/songwriter Bei Maejor, who wrote the iTunes bonus track *She Did It*. Fellow album track *We'll Be Alright*, featuring a sample from Supergrass's *Alright*, has been causing ripples online since debuting on Pete Wentz' blog in July. A second single, *Need You*, will go to radio this month.

Key releases

Hurts flirt with pre-release success



IRON MAIDEN'S 15th studio album *The Final Frontier* remains the dominant force in the major online retailers' pre-release charts, holding at number one at Amazon and Play and number three at HMV.

Amazon buyers were alone in succumbing to the charms of Hurts last week but the Mancunian duo – who finished fourth in the BBC's Sound Of

2010 rankings – are gaining ground with their debut album, *Happiness*, following an explosion of radio and club interest in second single, *Wonderful Life*. The album, out next month, holds at number eight at Amazon, and debuts at number 19 at both HMV and Play.

Selling upwards of 1m copies in the US, *Dynamite* is Taio Cruz's second top five hit there and is

shaping up to be a major success here, too. With custom mixes attracting interest in pop, upfront and urban clubs, the track is also enjoying rapid growth on radio and TV. It is not surprising, therefore, that it remains top of Shazam's list of most-tagged pre-releases, though Roll Deep's *Green Light* signals its intentions, closing 4-2.

Though it is five weeks past its

number seven retail peak, Lady Gaga's *Alejandro* continues to set the pace on Last.fm's overall chart. But The xx's Mercury Prize nomination has galvanised support for the London band, massively increasing its Last.fm audience. As a result, five of the band's songs re-enter the list, with the singles *Crystallised* (two) and *Islands* (three) pacing the pack

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SOULJA BOY TELL 'EM	2,332	1,168
2	DEMI LOVATO	1,775	33
3	EMINEM	1,763	244
4	LADY GAGA	1,674	324
5	SUSAN BOYLE	1,514	381
6	DEPECHE MODE	1,497	1,497
7	JUSTIN BIEBER	1,354	158
8	JONAS BROTHERS	1,032	1,032
9	DRAKE	909	82
10	JASMINE V	883	256
11	MIRANDA COSGROVE	830	131
12	KE\$HA	819	195
13	GREYSON CHANCE	772	51
14	TRANS-SIBERIAN ORCHESTRA	554	554
15	ASHLEY TISDALE	504	157
16	SAGOPA KAJMER	489	341
17	GREEN DAY	470	386
18	MICHAEL JACKSON	469	211
19	LIL WAYNE	456	271
20	TREY SONGZ	384	88

Top 20 Play Pre-release chart

Pos	ARTIST TITLE Label
1	IRON MAIDEN <i>The Final Frontier</i> EMI
2	MANICS <i>Postcards From A Young...</i> Columbia
3	STONE SOUR <i>Audio Secrecy</i> Roadrunner
4	ROBBIE WILLIAMS <i>Greatest Hits</i> Virgin
5	KERRY ELLIS <i>Anthems</i> Decca
6	LINKIN PARK <i>A Thousand Suns</i> Warner Bros
7	DISTURBED <i>Asylum</i> Reprise
8	BRANDON FLOWERS <i>Flamingo</i> Mercury
9	TAKE THAT <i>Take That</i> Polydor
10	BLACK COUNTRY COMMUNION <i>S/t</i> Mascot
11	MURDERDOLLS <i>Women...</i> Roadrunner
12	KATY PERRY <i>Teenage Dream</i> Virgin
13	JOE MCELDERY <i>Joe McElderry</i> Syco
14	EELS <i>Tomorrow Morning</i> E-Works/Coop
15	THE SCRIPT <i>Science & Faith</i> RCA
16	MARK CHADWICK <i>All The Pieces</i> Stay By
17	CLIFF RICHARD <i>Bold As Brass</i> EMI
18	PHIL COLLINS <i>Going Back</i> Atlantic
19	HURTS <i>Happiness</i> RCA
20	TINIE TEMPAH <i>The Disc-Overy</i> Parlophone

Top 20 Amazon Pre-release chart

Pos	ARTIST TITLE Label
1	IRON MAIDEN <i>The Final Frontier</i> EMI
2	ROBBIE WILLIAMS <i>Greatest Hits</i> Virgin
3	CLIFF RICHARD <i>Bold As Brass</i> EMI
4	RICHARD THOMPSON <i>Dream Attic</i> Proper
5	EELS <i>Tomorrow Morning</i> E-Works/Coop
6	DAVID BOWIE <i>Station To Station</i> EMI
7	SUSAN BOYLE <i>The Gift</i> Syco
8	HURTS <i>Happiness</i> RCA
9	ROBERT PLANT <i>Band Of Joy</i> Decca
10	BRANDON FLOWERS <i>Flamingo</i> Mercury
11	MANICS <i>Postcards From A Young...</i> Columbia
12	BEE GEES <i>Mythology</i> Rhino
13	SIA <i>We Are Born</i> Monkey Puzzle/RCA
14	KATY PERRY <i>Teenage Dream</i> Virgin
15	KERRY ELLIS <i>Anthems</i> Decca
16	THE SCRIPT <i>Science & Faith</i> RCA
17	STONE SOUR <i>Audio Secrecy</i> Roadrunner
18	INTERPOL <i>Interpol</i> Soft Limit
19	PAUL HEATON <i>Acid Country</i> Proper
20	I CAMPBELL & M LANEGAN <i>Hawk...</i> Go-op

Top 20 HMV Pre-release chart

Pos	ARTIST TITLE Label
1	ROBERT PLANT <i>Band Of Joy</i> Decca
2	TAKE THAT <i>Tbc</i> Polydor
3	IRON MAIDEN <i>The Final Frontier</i> EMI
4	THE SATURDAYS <i>Headlines</i> Fascination/Geffen
5	ROBBIE WILLIAMS <i>Greatest Hits</i> Virgin
6	KATY PERRY <i>Teenage Dream</i> Virgin
7	A-HA <i>25 - Very Best Of</i> Rhino
8	BRANDON FLOWERS <i>Flamingo</i> Mercury
9	STONE SOUR <i>Audio Secrecy</i> Roadrunner
10	TINIE TEMPAH <i>The Disc-Overy</i> Parlophone
11	IMELDA MAY <i>Mayhem</i> Decca
12	JLS <i>tbc</i> Epic
13	KLAXONS <i>Surfing The Void</i> Polydor
14	LINKIN PARK <i>A Thousand Suns</i> Warner Bros
15	THE HOOSIERS <i>The Illusion Of Safety</i> RCA/24-7
16	UNDERWORLD <i>Barking</i> Cooking Vinyl
17	THE SCRIPT <i>Science & Faith</i> RCA
18	EELS <i>Tomorrow Morning</i> E-Works/Coop
19	HURTS <i>Happiness</i> RCA
20	MANICS <i>Postcards From A Young...</i> Columbia

Top 20 Last.fm overall chart

Pos	ARTIST TITLE Label
1	LADY GAGA <i>Alejandro</i> Interscope
2	THE XX <i>Crystallised</i> Young Turks
3	THE XX <i>Islands</i> Young Turks
4	MUMFORD & SONS <i>The Cave</i> Island
5	MUMFORD & SONS <i>Little Lion Man</i> Island
6	LADY GAGA <i>Bad Romance</i> Interscope
7	LADY GAGA <i>Telephone</i> Interscope
8	THE XX <i>VCR</i> Young Turks
9	ARCADE FIRE <i>The Suburbs</i> Mercury
10	KATY PERRY <i>California Gurls</i> Virgin
11	FLORENCE + THE MACHINE <i>Dog...</i> Island
12	THE XX <i>Intro</i> Young Turks
13	ELLIE GOULDING <i>Starry Eyed</i> Polydor
14	PENDULUM <i>Watercolour</i> Earstorm/Warner Erics
15	ARCADE FIRE <i>Ready To Start</i> Mercury
16	THE XX <i>Heart Skipped A Beat</i> Young Turks
17	TEMPER TRAP <i>Sweet Disposition</i> Infectious
18	FLORENCE + THE MACHINE <i>You Got...</i> Island
19	ARCADE FIRE <i>Modern Man</i> Mercury
20	ARCADE FIRE <i>Rococo</i> Mercury

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amazon.co.uk

hmv.com

last.fm

CATALOGUE REVIEWS

SIDE EFFECT

What You Need (BGP CDBGPM221)



Arguably the best of a new batch of albums in BGP's funk and jazz classics series, *What You Need* was LA-based quartet Side Effect's second album but their first with Helen Lowe as lead vocalist. By now a tight and sophisticated band easily bridging the soul/jazz divide, their smooth harmonies and impeccable instrumentation found a perfect foil in the gritty, soaraway stylings of Lowe. Among the standout tracks on a superb set are *Keep That Same Old Feeling*, a remake of a track first performed by The Crusaders, the infectious *S.O.S.* and *Always There*, the first and definitive vocal version of Wayne Henderson's instrumental that went on to become a major UK for Incognito feat. Jocelyn Brown.

VARIOUS

Book A Trip - The Psych Pop Sounds Of Capitol Records (Now Sounds CRNOW9)



The result of a raid on the vaults of Capitol liberating 24 late-Sixties psychedelic/soft pop obscurities, *Book A Trip* is breathtakingly brilliant. Despite having the likes of David Axelrod, Leon Russell, Neil Young and David Gates involved in production, writing and arranging duties it is heavily populated by bands who have remained unknown to mass audiences. All tracks are sourced from the original masters with many appearing on CD or in stereo for the first time. Highlights include the ethereal *My Mind Goes Travelling* by The Exception, *Strawberry Tuesday* by The Sidewalk Skipper Band and *Mr. Sun*, a superb selection from The Lettermen, who are just about the best-known act here.

LIZA MINNELLI

Cabaret...And All That Jazz: The Liza Minnelli Anthology (Salvo SAIVODCD 221)



This new double-disc set – which concentrates on Minnelli's recordings during the period 1973-1992 – is a perfect primer. As its title suggests, the album includes generous helpings of songs from the soundtracks of both *Cabaret* and *All That Jazz*. It also revisits her celebrated *Liza With A Z* album and includes her interesting takes Seventies hits such as *Oh Babe What Would You Say*, *Baby Don't Get Hooked On Me* and *I Believe In Music*, all of which she tackles with her unique verve. Her brief flirtation with the singles chart is also fully covered, with The Pet Shop Boys' excellent reinvention of *Sondheim's Losing My Mind*, and their own *Don't Drop Bombs* and *So Sorry I said* providing the set's most contemporary colourings.

RAYDIO

Raydio/Rock On Edsel EDSS1047)



long before he declared he wasn't afraid of no ghosts, Ray Parker Junior released a quartet of albums as the charismatic leader of Raydio. Considerably more successful in the US than the UK, the first two of those albums – *Raydio* (number 27, 1978) and *Rock On* (45, 1979) – were derivative but enjoyable collections which are now squeezed onto a single CD. Easy-paced and melodic, with nods to Kool & The Gang and Shalamar, both albums were entirely written, produced and engineered by Parker, and include the key tracks *Jack & Jill* and *You Can't Change That*, a sprightly declaration of everlasting devotion. Completing an excellent package is a 24-page booklet including lyrics, pictures and an essay.

Alan Jones

CATALOGUE SINGLES TOP 20



Randy Newman



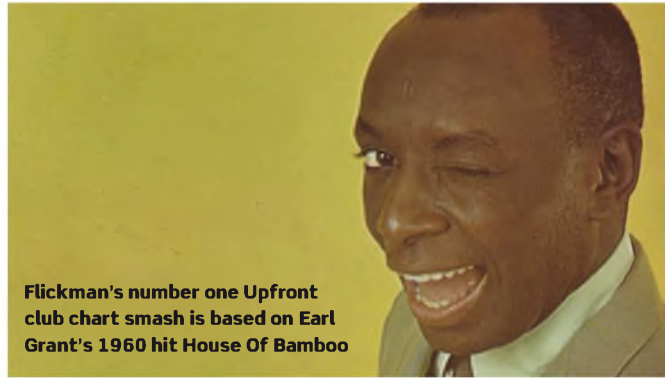
They Might Be Giants

This	Last	Artist Title / Label Distributor
1	1	JOURNEY <i>Don't Stop Believin'</i> / Columbia (ARV)
2	6	RADICAL FACE <i>Welcome Home Son</i> / Morr (SHKISRD)
3	2	JASON MRAZ <i>I'm Yours</i> / Atlantic (CIN)
4	5	SNOW PATROL <i>Chasing Cars</i> / Fiction (ARV)
5	3	RANDY NEWMAN <i>You've Got A Friend In Me</i> / UMC (ARV)
6	4	EMINEM <i>Lose Yourself</i> / Interscope (ARV)
7	18	GOO GOO DOLLS <i>Iris</i> / Warner Brothers (CIN)
8	NEW	RUFUS & CHAKA KHAN <i>Ain't Nobody</i> / EMI (E)
9	RE	THE KILLERS <i>Mr Brightside</i> / Lizard King/Mercury (ARV)
10	12	BLINK 182 <i>All The Small Things</i> / MCA (ARV)
11	7	MUSE <i>Supermassive Black Hole</i> / Helium 3/Warner Bros (CIN)
12	9	KATY PERRY <i>Hot N Cold</i> / Virgin (E)
13	NEW	THEY MIGHT BE GIANTS <i>Birdhouse In Your Soul</i> / Elektra (CIN)
14	17	SURVIVOR <i>Eye Of The Tiger</i> / Arista (ARV)
15	10	TAKE THAT <i>Rule The World</i> / Polydor (ARV)
16	20	WARREN G & NATE DOGG <i>Regulate</i> / Interscope (ARV)
17	13	GUNS N' ROSES <i>Sweet Child O' Mine</i> / Geffen (ARV)
18	RE	STEVIE WONDER <i>Superstition</i> / Motown/Island (ARV)
19	8	ELBOW <i>One Day Like This</i> / Fiction (ARV)
20	RE	MIA <i>Paper Planes</i> / XL (PIAS)

Official Charts Company 2010

Charts clubs

Italians make it a double with Earl Grant rehash



Flickman's number one Upfront club chart smash is based on Earl Grant's 1960 hit House Of Bamboo



The fuse is lit: Taio Cruz enters the Urban top 30



On a Roll: Green Light tops commercial Pop chart

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	8	3	FLICKMAN	The Sound Of Bamboo	Molto
2	10	3	CHASE & STATUS	Let You Go	Vertigo
3	1	5	ALEX GAUDINO	I'm In Love	MoS
4	16	5	GINGER WOZ RED & SASHA SOLETTE	Special One	Loony
5	12	2	SKY FERREIRA	One	Parlophone
6	37	3	AGGRO SANTOS	Saint Or Sinner	Future
7	22	3	PARTY DARK	Let's Go	Champion
8	14	3	ANALOGUE PEOPLE IN A DIGITAL WORLD & XPRESS 2	Playmates...	Hysterical
9	25	2	GINA STAR	I Want It Now	Toolroom
10	21	4	WTF?! & DEAD PREZ	It's Bigger Than Hip-Hop UK	Breakbeat Records
11	26	2	SEB	The Other Side	Ferocious Dance
12	36	2	BT FEAT. JES	Every Other Way	New State
13	6	4	DIGITAL DOG	Firing Line	3 Beat Blue
14	28	3	KARIN NAGI	History 2010	Loverush Digital
15	9	6	STROMAE	Alors On Danse	Island
16	4	4	LEXVAZ	Glider (EP): The Wheel/Glider	white label
17	15	1	SWEDISH HOUSE MAFIA	One	Virgin
18	NEW		EXAMPLE	Last Ones Standing	Data/MoS
19	7	3	ANOUSKA	Bad Girls	White Label
20	38	2	BEATBULIYZ	Bounce	Big Weekend
21	2	5	MONARCHY	Love Get Out Of My Way	Mercury
22	30	7	SHARAM JEY FEAT. ANDREAS HOGBY	Hearts Of Stone	King Kong
23	32	2	THE A-TEAM	Remix Package	20th Century Fox
24	17	5	VICTORIA AITKEN	Sunshine	white label
25	34	2	DUANE HARDEN PRESENTS MOISES MODESTO	Free Your Soul	Sotrenz
26	5	5	THE WANTED	All Time Low	Geffen
27	NEW		HITCHCOCK	Villain	Starbase
28	19	9	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
29	3	4	KATIE MELUA	A Happy Place	Dramatico
30	NEW		ROSELLE	If You Could Read My Mind	Hero
31	13	6	PLAN B	Prayin'	679/Atlantic
32	33	2	RIVA STARR FEAT. NOZE	I Was Drunk	Positiva/Virgin
33	NEW		JES	Closer	Magik Muzik
34	24	3	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia
35	23	5	CHERI MOON FEAT. JD ROX	One More Crazy Summer	Neverdie
36	NEW		ALAN CONNOR	Sun Went Down	Little Poppet
37	NEW		ROLL DEEP	Green Light	Relentless/Virgin
38	NEW		GREG CERRONE & DA FRESH	Troopers	Kitchen Music
39	31	8	WIDEBOYS & MAJESTIC FEAT. B-LIVE & BOY BETTER KNOW	In The VIP	Loaded
40	NEW		FORTUNE	Gimme/Under The Sun	Distiller

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	ROLL DEEP	Green Light	Relentless/Virgin
2	5	3	ALEX GAUDINO	I'm In Love	MoS
3	12	3	BEYONCE	Why Don't You Love Me?	Columbia
4	11	4	DIANA VICKERS	The Boy Who Murdered Love	RCA
5	13	2	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
6	18	4	BEBE VOX	She Got It Bad	Movation Oceanfall
7	16	3	AGGRO SANTOS	Saint Or Sinner	Future
8	17	4	NICOLA STEVENS	So Damn Hard	Galaxy
9	2	3	EZCAPADE	When The Beat Drops	Transmission
10	30	2	PARTY DARK	Let's Go	Champion
11	19	3	SAME DIFFERENCE	Shine On Forever (Photo Frame)	Poplife
12	1	4	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
13	NEW		NE-YO	Beautiful Monster	Def Jam
14	26	1	N**E**R*D FEAT. NELLY FURTADO	Hot-N-Fun	Interscope
15	23	2	LOCNVILLE	Sun In My Pocket	Epic
16	NEW		RIVA STARR FEAT. NOZE	I Was Drunk	Positiva/Virgin
17	25	2	STROMAE	Alors On Danse	Island
18	14	1	SWEDISH HOUSE MAFIA	One	Virgin
19	NEW		RISKEE	Dirty Love	AATW
20	7	4	TINCHY STRYDER	In My System	4th & Broadway
21	15	8	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
22	22	6	MAD 4 MUSIC	Don't Speak	Down 2
23	10	4	THE SATURDAYS	Missing You	Fascination/Geffen
24	NEW		VICTORIA AITKEN	Flirt In A Skirt (Sexy Skirt)	White Label
25	6	3	THE WANTED	All Time Low	Geffen
26	NEW		TAIO CRUZ	Dynamite	4th & Broadway
27	28	2	GINGER WOZ RED & SASHA SOLETTE	Special One	Loony
28	4	3	DIGITAL DOG	Firing Line	3 Beat Blue
29	NEW		OLLY MURS	Please Don't Let Me Go	Syco/Epic
30	NEW		STEVE BROOKSTEIN	Promised Land	Necteric

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST	Title
1	FREEMASONS FEAT. WYNTER GORDON	Believer
2	DUCK SAUCE	Barbra Streisand
3	EXAMPLE	Last Ones Standing
4	SEAMUS HAJI FEAT. AWA	Just A Friend
5	THE COUNT & SINDEN FEAT. MYSTERY JETS	After Dark
6	DAN CASTRO	Eastern Ensemble
7	ROBYN	Hang With Me
8	GROOVE ARMADA	History
9	CASPA	Back For The First Time
10	HAGENAAR & ALBRECHT	I Won't Let You Down
11	AGGRO SANTOS	Saint Or Sinner
12	CHRIS LAKE & MARCO IYS V	COPYRIGHT
13	DIE & INTERFACE FEAT. WILLIAM CARTWRIGHT	Bright Lights
14	CUBULAR DJS	That Bell Track
15	GOLDFRAPP	Believer
16	FENECH-SOLER	Lies
17	BEN PRESTON	Never Tear Apart
18	GET CAPE.WEAR CAPE.FY	Collapsing Cities
19	MORCHEEBA	Even Though
20	ATOMIC HOOLIGAN	Smoke & Mirrors



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



Canadians firing on all cylinders

ARCADE FIRE MAKE AN INCENDIARY DEBUT atop the album chart, blazing to first-week sales of 61,263 copies for their third album *The Suburbs*. Putting an end to the five-week residency of Eminem's *Recovery* – which dips to number two (31,913 sales) – the album is only the second by a Canadian group (albeit one with an American singer) ever to top the chart, eight years after the first, Nickelback's *Silver Side Up*. Thirteen other albums by Canadian solo artists have reached number one – four by Celine Dion, three each by Avril Lavigne and Bryan Adams, and one apiece from Shania Twain, Alanis Morissette and Neil Young.

Based in Montreal, *Arcade Fire* reached number two with *Neon Bible* in 2007, on slightly higher first-week sales of 65,700, being denied pole position by Kaiser Chiefs' *Yours Truly, Angry Mob*. *Arcade Fire*'s second album *Neon Bible* has sold 298,152 copies – almost exactly the same as its 2005 debut *Funeral* which debuted at number 71 (4,782 sales), took 47 weeks to reach its peak (number 33) and has sold 300,016 copies.

With only one other album selling sufficiently well to enter the album chart inside the Top 40 – veteran

dance act Chicane's *Giants* (number 35, 4,137 sales) – several albums take advantage of the lull to improve their standing.

Paolo Nutini's *Sunny Side Up* rallies 11-8 (10,772 sales), entering the Top 10 for the first time in 13 weeks. Nutini's second album has never fallen below number 31 in a 62-week chart career, and is on its 36th week in the Top 10. Its latest surge comes as the album is the subject of renewed TV advertising while being widely available for as little as £5. It has sold 1,439,116 copies to date, recently eclipsing Nutini's 2006 debut *These Streets*, which has sold 1,323,629 copies.

Holding at number 13 after climbing six weeks in a row, **The xx's** self-titled debut album continues to benefit from the band's Mercury Prize nomination. It sold 8,837 copies last week, and has sold 152,143 copies in nearly a year. It has finally spun off a chart single, with *Islands* moving 96-65-60 in the last fortnight to reach a new peak 21 weeks after its release.

The biggest mover in the chart is **Paloma Faith**, whose debut album *Do You Want The Truth Or Something Beautiful?* catapults 41-15 (8,356 sales), achieving its highest

Sales statistics

Last week	Singles	Artist albums
Sales	2,688,330	1,420,610
prev week	2,855,305	1,472,242
% change	-5.8%	-3.5%

Last week	Compilations	Total albums
Sales	459,185	1,879,795
prev week	529,486	2,001,725
% change	-13.3%	-6.1%

Year to date	Singles	Artist albums
Sales	86,168,591	47,668,067
vs prev year	80,361,647	48,649,135
% change	+7.2%	-2.0%

Year to date	Compilations	Total albums
Sales	11,421,727	59,089,794
vs prev year	12,951,502	61,600,637
% change	-11.8%	-4.1%

Compiled from sales data by Music Week

chart placing for 29 weeks while topping the 300,000 sales mark. The album, which debuted at number 14 last October, peaked at number nine the following month, and benefitted early on from spinning off two top 20 hits, *Stone Cold Sober* (number 17) and *New York* (15). The subsequent low peaks of the title track (number 64) and *Upside Down* (55) saw it dip out of the Top 75. Its return to the top 20 comes at a time when it is discounted below £5, TV advertised and simultaneous with the release of a new version of *New York*, featuring *Ghostface Killah*. The new version of the latter track, which is getting a lot of airplay, does not appear on the album, and climbs 82-44 this week, with sales up 110.5% to 5,305.

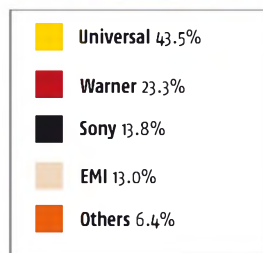
Now That's What I Call Music! 76 completes its third week atop the compilation chart, with sales of 80,870 raising its 20-day tally to 468,239 – 20.22% ahead of same-stage sales (389,507) of immediate predecessor *Now! 75* but 3.95% behind comparable period sales of 2009 equivalent *Now! 73* (487,521).

Overall album sales – at 1,879,795 – are down 6.1% week-on-week but are 7.9% above same-week 2009 sales of 1,742,401.

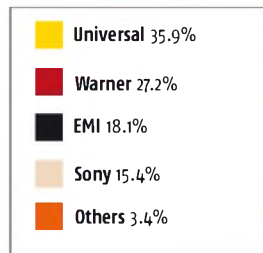
The Wanted debuted atop the singles chart last week with first release *All Time Low* – but the track cannot maintain its initial impetus, and tumbles to number five (48,187 sales), leaving the way clear for **Ne-Yo** to claim his third number one.

Beautiful Monster, which sold 69,387 copies last week, is the first single from Ne-Yo's fourth album *Libra Scale*, which is released in October. So *Sick* – the first single from Ne-Yo's 2006 debut album *In My Own Words* – and *Closer*, the introductory single from 2008's *Year Of The Gentleman*, also reached number one. However, the title track and first single from Ne-Yo's 2007 album *Because Of You* peaked at number four. Something else that So

ARTIST ALBUMS



SINGLES



Sick, *Closer* and *Beautiful Monster* have in common, apart from topping the chart, is that they were co-written and produced by Ne-Yo and Stargate – Norwegians Tor Erik Hermansen and Mikkel Storleer Eriksen. Stargate also helped write three other UK number ones: *Hear'Say's* *The Way To Your Love* (2001), *Beautiful Liar* by Shakira feat. Beyoncé (2007) and *Take A Bow* by Rihanna (2008).

They obviously enjoy writing "beautiful" chart-toppers, but it is a growing trend among all songwriters – of 844 number ones before 2000, only three have beautiful in their

titles but of 294 number ones this century, six are beautiful: *Beautiful Day* by U2 (2000), *Beautiful by Christina Aguilera* (2003), *You're Beautiful* by James Blunt (2005), *Beautiful Liar* by Shakira feat. Beyoncé (2007), *Beautiful Girls* by Sean Kingston (2007) and *Beautiful Monster*.

Ne-Yo's arrival at the top of the chart is tough on his former partner **Flo Rida**. The two teamed for *Be On You*, which reached number 51 last year. Chasing his third number one, Flo Rida's latest hit *Club Can't Handle Me* advances 5-2 this week (65,128 sales). Like Ne-Yo, he has enlisted the production/writing skills of Europeans, specifically Giorgio Tuinfort, a Dane of Surinamese origin, and Frenchmen Frederic Rieuster and David Guetta, with the latter also landing an artist credit.

Last week, five new entries poured into the Top 10 but this week's chart is much slower, with Ne-Yo the top tier's only new arrival. Among just three other Top 75 debuts, the highest comes from **The Hoosiers**. They made the Top 10 with two singles from their 2007 debut album *The Trick Of Life* but *Choices* – the first single from their upcoming second album *The Illusion Of Safety* – is just short of that target, debuting at number 11 (22,972 sales).

Also new to the Top 75: *Gold Dust* by DJ Fresh (number 24, 11,789 sales) and *We Used To Wait* by *Arcade Fire* (number 75, 2,415 sales) who thus achieve the rare distinction of simultaneously having the week's top album and lowest-ranked single.

One notable re-entry is **They Might Be Giants'** 1990 number six hit *Birdhouse In Your Soul*. The track is featured in the new *Clarks Shoes* advert and catapults back into the chart for the first time in 20 years, arriving at number 72 (2,634 sales). Its overall digital sales are 53,569.

Sales of singles dipped 5.8% week-on-week to 2,688,330 – 14.07% above same-week 2009 sales of 2,356,640.

International charts coverage Alan

The little lion men keep the British roaring up the charts

ALTHOUGH FINALLY LOSING TOP BILLING on the US chart to *Avenged Sevenfold's* *Nightmare*, Eminem's *Recovery* remains the world's biggest selling album for the sixth week in a row. The album has been number one throughout its life in Australia, Canada, New Zealand and Switzerland, and is top five in a further 23 territories, placing it way ahead of the field again.

Among UK acts, *Mumford & Sons* (pictured) and *Florence + The Machine*

continue to improve, *M.I.A.* and *Sting* slip, and *Tom Jones* returns.

In the US, where the single *Little Lion Man* is getting significant rock, pop and folk airplay, *Mumford & Sons'* *Sigh No More* leaps 58-35 to enter the Top 40 for the first time on its 19th chart appearance. It also reaches a new peak in New Zealand, where it jumps 38-21, and remains at its number six peak in Flanders. The album has been number one in Ireland and Australia, and is

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ARCADE FIRE <i>The Suburbs</i>	£8.93	£8.99	£8.95	£8.93
2 EMINEM <i>Recovery</i>	£8.93	£8.99	£8.95	£8.93
3 PLAN B <i>The Defamation...</i>	£5.99	£8.99	£5.99	£6.00
4 ELIZA DOOLITTLE <i>Eliza Doolittle</i>	£7.00	£6.99	£6.99	£6.99
5 TOM JONES <i>Praise and Blame</i>	£8.95	£8.99	£8.95	£8.95

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Kickstarts / DataMoS (ARV)
2	NEW	DJ FRESH Gold Dust / DataMoS (ARV)
3	2	BASSHUNTER Saturday / Dance Nation (ARV)
4	5	THE XX Islands / Young Turks (PIAS)
5	NEW	ASH Carnal Love / Atomic Heart (ADA CIN)
6	7	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
7	6	DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS)
8	NEW	FAKE BLOOD I Think I Like It / Cheap Thrills (ADA CIN)
9	8	RADICAL FACE Welcome Home Son / Morr (Shellshock SRD)
10	9	ALL TIME LOW Weightless / Hopeless (ADA CIN)
11	4	FUGATIVE Bad Girl / Hard2Beat/MoS (ARV)
12	3	MIA XXXO / XL (PIAS)
13	RE	GYPTIAN Hold You / Greensleeves (ADA CIN)
14	11	EXAMPLE Won't Go Quietly / DataMoS (ARV)
15	10	JEDWARD All The Small Things / Absolute (AbsoluteArvato)
16	13	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
17	NEW	DON FARDON I'm Alive / Nip n' Tuck (tbc)
18	NEW	CHICANE FEAT. ADAM YOUNG Middledistancerunner / Modena (AbsoluteArvato)
19	16	MIA Paper Planes / XL (PIAS)
20	15	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	2	JEDWARD Planet Jedward / Absolute (AbsoluteArvato)
3	NEW	CHICANE Giants / Modena (AbsoluteArvato)
4	4	VAMPIRE WEEKEND Contra / XL (PIAS)
5	3	EXAMPLE Won't Go Quietly / DataMoS (ARV)
6	NEW	BUCKCHERRY All Night Long / Eleven Seven (E)
7	5	DIZZEE RASCAL Tongue N' Cheek / Dirtee Stank (PIAS)
8	NEW	THE BLACK CROWES Croweology / Silver Arrow (Ess)
9	6	KATIE MELUA The House / Dramatico (ADA CIN)
10	7	FAITHLESS The Dance / Nate's Tunes (Nate's Tunes)
11	8	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
12	11	THE NATIONAL High Violet / LAD (PIAS)
13	9	THE TEMPER TRAP Conditions / Infectious (PIAS)
14	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	13	STORNOWAY Beachcomber's Windowsill / LAD (PIAS)
16	NEW	ARCADE FIRE Funeral / Rough Trade (PIAS)
17	15	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
18	14	FEEDER Renegades / Big Teeth (ADA CIN)
19	NEW	BURNS UNIT Side Show / The Burns Unit (tbc)
20	10	MIA MAY A / XL (PIAS)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FAKE BLOOD I Think I Like It / Cheap Thrills (Music Response)
2	1	RADICAL FACE Welcome Home Son / Morr (Shellshock SRD)
3	2	ALL TIME LOW Weightless / Hopeless (ADA CIN)
4	8	GYPTIAN Hold You / Greensleeves (ADA CIN)
5	3	DONAE'O I'm Fly / My-ish (SRD)
6	7	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (tbc)
7	9	AVICII & SEBASTIAN DRUMS My Feelings For You / Vicious (tbc)
8	10	DENNIS FERRER Hey Hey / Defected (tbc)
9	RE	CHROMEO Fancy Footwork / Back Yard (HOT)
10	NEW	DARWIN DEEZ Radar Detector / Lucky Number (tbc)

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	2	VARIOUS 80s Groove / MoS/Sony Music (ARV)
3	4	VARIOUS Anthems R&B / MoS/UMTV (ARV)
4	3	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
5	5	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
6	NEW	VARIOUS Planet Dance / AATW/UMTV (ARV)
7	6	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
8	NEW	VARIOUS Ultimate 80s Movie Hits / Sony (ARV)
9	NEW	VARIOUS Street Dance 2010 / EMI TV/Ministry of Sound (ARV)
10	7	VARIOUS Epic / EMI TV/Sony Music (ARV)
11	3	VARIOUS Gatecrasher Anthems - Paul Van Dyk / Rhino (EIN)
12	3	VARIOUS Clubland 17 / AATW (ARV)
13	11	VARIOUS Essential R&B - Summer 2010 / Rhino/Sony (ARV)
14	12	VARIOUS R&B Clubland / AATW/Sony/UMTV (ARV)
15	10	VARIOUS Generation Dubstep / Universal TV (ARV)
16	15	OST The Twilight Saga - Eclipse / Atlantic (CIN)
17	13	VARIOUS Club Anthems 2010 / EMI (E)
18	18	VARIOUS Disney Channel - Summer Rocks / Walt Disney (E)
19	14	VARIOUS Ultimate Pop Jr / UMTV (ARV)
20	NEW	OST Step Up 3D / Atlantic (CIN)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)
2	3	FOO FIGHTERS Greatest Hits / RCA (ARV)
3	2	MUSE The Resistance / Helium 3/Warner Bros (CINR)
4	4	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
5	NEW	BUCKCHERRY All Night Long / Eleven Seven (E)
6	5	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
7	6	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	10	BULLET FOR MY VALENTINE Fever / Sony (ARV)
9	8	AC/DC Iron Man 2 OST / Columbia (ARV)
10	9	PARAMORE Riot / Fueled By Ramen (CIN)

Jazz & Blues Top 10

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

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Tom Jones



climbing back up the chart in both countries - improving 4-3 in Ireland and 21-5 in Australia. The latter result, it should be said, owes much to exposure

the band received when in the country for Queensland's Splendour In The Park, Australia's largest winter festival. Sign No More also re-enters the German chart at number 88, while dipping 12-13 in the Netherlands and 50-54 in Canada.

Not to be outdone, Florence + The Machine's Lungs reaches new peaks deep into its career in three territories. On its fourth tour of duty on the US album chart, it jumps 131-108. The album leaps 7-3 in New Zealand on its 28th chart appearance and climbs 8-7 in Australia, where it has charted for 35 weeks. It has a modest portfolio elsewhere, and declines 3-4 in Ireland, 4-5 in Flanders and 19-21 in Portugal.

Sting's Symphonics remains charted in 19 countries. It holds at number one in Poland and Portugal, debuts in Sweden (number 45) and climbs in Wallonia (8-3), Canada (16-9), Finland (20-17), Hungary (32-10) and Mexico (94-87). But it loses ground in Italy (5-6), Russia (3-8), the Czech Republic (6-11), as well as France, Germany, Switzerland, Austria, Flanders, the US, the Netherlands and Ireland.

M.I.A. is trending more emphatically down with her MAY A set, falling 20-26 in Flanders, 34-57 in Canada, 37-57 in Sweden, 34-60 in the US, 48-74 in Wallonia and 98-140 in France. Its solitary improvement comes in New

Zealand, where, having fallen 21-30 last week, it climbs to number 25.

At the age of 70, Tom Jones narrowly missed out on topping the UK chart last week with Praise & Blame debuting at number two. It is not making quite such a big impression elsewhere but is still putting in some useful performances, not least in the US, where it debuts at number 79 to become Jones' 19th chart album since 1965, and his highest charting since 1977, when Say You'll Stay Until Tomorrow reached number 76. It also debuts in Austria (number nine), Ireland (16), Norway (27), the Netherlands (29), Germany (38) and Switzerland (52).

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Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart Position
1	New		NE-YO	Beautiful Monster	Def Jam CATC0162622066 (ARV)	HIGHEST NEW ENTRY
2	5	2	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic CATC0163215698 (CIN)	SALES INCREASE
3	2	5	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweet It Out/AATW CATC0163883120 (ARV)	
4	4	7	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope US9UM71015397 (ARV)	
5	1	2	THE WANTED	All Time Low	Geffen 2743018 (ARV)	
6	3	2	TRAVIS MCCOY FEAT. BRUNO MARS	Billionaire	Decayd/ance/Fu3le6 By Ramen AT0354CD (CIN)	
7	6	3	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel! Rock Ent/Atlantic/Grané Hustle AT0352CD (CIN)	
8	8	5	ELIZA DOOLITTLE	Pack Up	Parlophone R6808 (E)	
9	7	2	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name)	Virgin VSCD2015 (E)	
10	9	7	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin VSCD2013 (E)	
11	New		THE HOOSIERS	Choices	RCA/24-7 CATC0163301972 (ARV)	
12	15	4	JASON DERULO	What If	Beluga Heights/Warner Bros CATC0164034360 (CIN)	SALES INCREASE
13	10	2	MAGNETIC MAN FEAT. ANGELA HUNTE	I Need Air	Columbia 88697752181 (ARV)	
14	12	6	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope 2744795 (ARV)	
15	11	4	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia 88697741961 (ARV)	
16	19	8	EXAMPLE	Kickstarts	Data/MoS DATA230DOX (ARV)	
17	13	4	PROFESSOR GREEN FEAT. LIUY ALLEN	Just Be Good To Green	Virgin VSCD2011 (E)	
18	14	13	LADY GAGA	Alejandro	Interscope 2744129 (ARV)	
19	18	9	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island CATC0162266806 (ARV)	
20	20	3	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace CATC0162868080 (ARV)	
21	17	8	KYLIE MINOGUE	All The Lovers	Parlophone 2 CDR56817 (E)	
22	23	11	EMINEM	Not Afraid	Interscope 2742789 (ARV)	
23	16	5	JLS	The Club Is Alive	Epic 88697714762 (ARV)	
24	New		DI FRESH	Gold Dust	Data/MoS CATC0165013436 (ARV)	
25	30	13	EDWARD MAYA FEAT. VIKI JIGULINA	Stereo Love 3	Beat Blue/AATW OXGLOBE1346 (ARV)	SALES INCREASE
26	22	7	PLAN B	Prayin'	Atlantic 6791175CD (CIN)	
27	24	9	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Positive/Virgin CATC015232088 (E)	
28	26	9	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone 2 CDR5814 (E)	
29	25	8	DRAKE	Find Your Love	Cash Money/Island CATC016195128 (ARV)	
30	21	5	3OH!3 FEAT. KESHA	My First Kiss	Asylum/Photo Finish/Atlantic PFOO2CD (CIN)	
31	27	20	USHER FEAT. WILL.I.AM	OMG	LaFace CATC0159525250 (ARV)	
32	28	21	JASON DERULO	Ridin' Solo	Beluga Heights/Warner Bros CATC0160781716 (CIN)	
33	29	19	PLAN B	She Said	Atlantic 6791172CD (CIN)	
34	34	17	TRAIN	Hey, Soul Sister	Columbia 88697692092 (ARV)	
35	31	17	ALICIA KEYS	Try Sleeping With A Broken Heart 1	CATC0156023878 (ARV)	
36	33	16	RIHANNA	Te Amo	Def Jam US9UM70912379 (ARV)	
37	35	9	SHAKIRA FEAT. FRESHYGROUND	Waka Waka (This Time For Africa)	Epic CATC0162305547 (ARV)	
38	50	2	MARINA AND THE DIAMONDS	Oh No!	6791Atlantic 6791174CD (CIN)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart Position
39	38	5	SCOUTING FOR GIRLS	Famous	Epic CATC016071991 (ARV)	
40	37	12	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grané Hustle AT0352CD (CIN)	
41	32	7	SCISSOR SISTERS	Fire With Fire	Polydor 2743011 (ARV)	
42	43	5	PENDULUM	Witchcraft	Earstorm/Warner Erco WEA4474CD (CIN)	
43	39	11	K'NAAN	Wavin' Flag	A&M 2733657 (ARV)	
44	Re-entry		PALOMA FAITH	New York	Epic 88697562142 (ARV)	
45	58	3	ELLIE GOULDING	The Writer	Polydor CATC0165081178 (ARV)	HIGHEST CLIMBER
46	41	13	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA CATC0159515292 (ARV)	
47	47	33	ALICIA KEYS	Empire State Of Mind Part II	CATC0157951829 (ARV)	
48	42	6	SKEPTA	Rescue Me	Beat/AATW/BBK CDGLOBE1415 (ARV)	
49	44	19	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco 88697686132 (ARV)	
50	48	23	TINIE TEMPAH	Pass Out	Parlophone R6805 (E)	
51	36	4	DIANA VICKERS	The Boy Who Murdered Love	RCA 88697743452 (ARV)	
52	45	51	JOURNEY	Don't Stop Believin'	Columbia USSM1800116 (ARV)	
53	40	3	BASSHUNTER	Saturday	Dance Nation DANCEN09CDS (ARV)	
54	54	3	30 SECONDS TO MARS	Closer To The Edge	Virgin USVI20900433 (E)	SALES INCREASE
55	51	60	BLACK EYED PEAS	I Gotta Feeling	Interscope CATC0151966769 (ARV)	
56	46	14	KE\$HA	Your Love Is My Drug	RCA CATC0161840256 (ARV)	
57	49	14	AGGRO SANTOS FEAT. KIMBERLY WYATT	Candy	Future CATC0160355212 (ARV)	
58	52	19	SCOUTING FOR GIRLS	This Ain't A Love Song	Epic 88697652852 (ARV)	
59	61	36	LADY GAGA FEAT. BEYONCÉ	Telephone	Interscope 2734706 (ARV)	
60	65	2	THE XX	Islands	Young Turks Y0357 (PIAS)	
61	55	21	JUSTIN BIEBER FEAT. LUDACRIS	Baby	Def Jam CATC0158297014 (ARV)	
62	63	41	LADY GAGA	Bad Romance	Interscope 2726152 (ARV)	
63	56	8	JUSTIN BIEBER	Somebody To Love	Def Jam CATC0162266333 (ARV)	
64	60	11	N-DUBZ FEAT. BODYROX	We Dance On	AATW/UMT CATC016226404 (ARV)	
65	68	15	ROLL DEEP FEAT. JODIE CONNOR	Good Times	Relentless/Virgin RELCD66 (E)	
66	67	19	MUMFORD & SONS	The Cave	Island 2733942 (ARV)	
67	53	15	MUSE	Uprising	Helium 3/Warner WEA4482CD (CIN)	
68	75	21	ELLIE GOULDING	Starry Eyed	Polydor 2732866 (ARV)	
69	73	29	RIHANNA	Rude Boy	Def Jam CATC015976669 (ARV)	
70	Re-entry		DAVID GUETTA FEAT. KID CUDI	Memories	Positive/Virgin CATC0159569693 (E)	
71	Re-entry		KINGS OF LEON	Sex On Fire	Hane Me Down 8869752002 (ARV)	
72	New		THEY MIGHT BE GIANTS	Birdhouse In Your Soul	Elektra EKRT04 (CIN)	
73	62	12	PIXIE LOTT	Turn It Up	Mercury CATC0161815503 (ARV)	
74	64	17	PROFESSOR GREEN FEAT. ED DREWETT	I Need You Tonight	Virgin VSCD2010 (E)	
75	New		ARCADE FIRE	We Used To Wait	Sonovox GB1171021644 (ARV)	

Official Charts Company 2010.

Airplanes 7	Candy 57	Fire With Fire 41	Love The Way You Lie 4	Ridin' Solo 32	The Club Is Alive 22	We No Speak Americano 3	Key
Alejandro 18	Choices 11	Frisky 28	Memories 70	Rude Boy 69	The Writer 45	We Used To Wait 75	★ Platinum (600,000)
All Night Long 49	Closer To The Edge 54	Gettin' Over You 27	My First Kiss 30	Saturday 53	The Writer 45	What If 17	● Gold (400,000)
All The Lovers 21	Club Can't Handle Me 2	Gold Dust 24	New York 44	Sex On Fire 71	Song 58	Witchcraft 42	● Silver (200,000)
All Time Low 5	Commander 19	Good Times 65	Not Afraid 22	She Said 33	Try Sleeping With A Broken Heart 35	Your Love Is My Drug 56	As used by Ratio 1
Baby 61	DJ Got Us Fallin' In Love 20	Hey, Soul Sister 34	Nothin' On You 40	Somebody To Love 63	Turn It Up 72		
Bad Romance 62	Don't Stop Believin' 52	I Gotta Feeling 55	Oh No! 38	Starry Eyed 68	Uprising 67		
Bang Bang Bang 15	Enie Meenie 46	I Like It 14	OMG 31	Stereo Love 25	Waka Waka (This Time For Africa) 37		
Beautiful Monster 1	Empire State Of Mind Part II 47	I Need Air 13	One (Your Name) 9	Te Amo 36	Wavin' Flag 43		
Billionaire 6	Part II 47	I Need You Tonight 74	Pack Up 8	Telephone 59	We Dance On 64		
Birdhouse In Your Soul 72	Famous 39	Islands 60	Pass Out 50	The Boy Who Murdered Love 51			
California Gurls 10	Find Your Love 29	Just Be Good To Green 17	Prayin' 26	The Cave 66			
		Kickstarts 16	Rescue Me 48				

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	Label / Catalogue number (Distributor)	
1	New		ARCADE FIRE	The Suburbs	Mercury 2742629 (ARV)	HIGHEST NEW ENTRY
2	1	7	EMINEM	Recovery	Interscope 2739452 (ARV)	
3	3	17	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 518658472 (CIN) ★	
4	4	4	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099540 (E)	
5	2	2	TOM JONES	Praise And Blame	Island 2742127 (ARV)	
6	6	32	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★	
7	10	42	MICHAEL BUBLE	Crazy Love	143/Reprise 936249707 (CIN) 5★	
8	11	62	PAOLO NUTINI	Sunny Side Up	Atlantic 256469037 (CIN) 4★	
9	9	44	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV) 2★	
10	15	23	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 936249672 (CIN)	SALES INCREASE
11	7	3	PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3080 (E)	
12	12	34	ALICIA KEYS	The Element Of Freedom	18869746572 (ARV)	
13	13	22	THE XX	XX Young Turks	YU3/CD (PIAS)	
14	18	5	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E)	
15	41	39	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ★	HIGHEST CLIMBER
16	22	37	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	SALES INCREASE
17	14	3	EARTH WIND AND FIRE	The Greatest Hits	Sony RCA 8869757912 (ARV)	
18	23	8	B.O.B	B.O.B Pres. The Adventures Of Bobby Ray	Rebel Rock Ent/Atlantic/Grand Hustle 7567894848 (CIN)	SALES INCREASE
19	19	29	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV) ★	
20	5	2	AVENGED SEVENFOLD	Nightmare	Warner Brothers 936249639 (CIN)	
21	18	57	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 3★	
22	20	6	SCISSOR SISTERS	Night Work	Polydor 2738110 (ARV)	
23	24	11	PENDULUM	Immersion	Warner Brothers 2564689916 (CIN)	
24	30	47	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) ★	SALES INCREASE
25	21	8	OASIS	Time Flies: 1994 - 2009	Big Brother 8869727662 (PIAS)	
26	27	32	DAVID GUETTA	One Love	Positive/Virgin 6401220 (E) ★	
27	25	15	30 SECONDS TO MARS	This Is War	Virgin CDV15299 (E)	
28	26	17	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
29	16	11	DIANA VICKERS	Songs From The Tainted Cherry Tree	RCA 88697653682 (ARV)	
30	37	23	ELLIE GOULDING	Lights	Polydor 2732999 (ARV)	SALES INCREASE
31	29	8	DRAKE	Thank Me Later	Cash Money/Island 2743307 (ARV)	
32	28	42	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN) 2★	
33	40	19	AMY MACDONALD	A Curious Thing	Mercury 2731460 (ARV)	SALES INCREASE
34	17	2	JEDWARD	Planet Jedward	Absolute: ABRECCD1 (Absolute/Arvato)	
35	New		CHICANE	Giants	Modena MODENACD4 (Absolute/Arvato)	
36	47	18	MARINA AND THE DIAMONDS	Family Jewels	679/Atlantic 2564683625 (CIN)	SALES INCREASE
37	56	24	VAMPIRE WEEKEND	Contra	XL CD429 (PIAS)	SALES INCREASE
38	35	913	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	34	29	BIFFY CIYRO	Only Revolution	14th Floor 98697541452 (CIN) ★	
40	36	28	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 8869754090 (ARV) ★	
41	33	32	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
42	32	38	JLS	JLS	Epic 88697564572 (ARV) 4★	
43	39	7	EXAMPLE	Won't Go Quietly	Catal/M66 DATA CD6 (ARV)	
44	43	77	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★	
45	32	3	ENRIQUE IGLESIAS	Euphoria	Interscope 2742564 (ARV)	
46	54	44	ROD STEWART	Some Guys Have All The Luck	Rhino 8122298823 (CIN) ★	SALES INCREASE
47	50	35	GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV) 3★	
48	42	22	GORILLAZ	Plastic Beach	Fair Play/Decca 6241662 (E)	
49	31	2	3OH!3	Streets Of Gold	Asylum/Photo Finish/Atlantic 7567891826 (CIN)	
50	49	16	AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	
51	52	41	CHERYL COLE	3 Words	Fascination 2721459 (ARV) 3★	
52	Re-entry		GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV)	
53	51	20	PARAMORE	Brand New Eyes	Fueled By Ramen 7567895844 (CIN)	
54	53	13	LADY GAGA	The Remix	Interscope 2740468 (ARV)	
55	43	126	PAOLO NUTINI	These Streets	Atlantic 510150172 (CIN) 4★	
56	44	4	BOMBAY BICYCLE CLUB	Flaws	Island 274171 (ARV)	
57	New		BUCKCHERRY	All Night Long	Eleven Seven ESM778 (E)	
58	52	43	DIZEE RASCAL	Tongue N Cheek	Dirtee Stank 1:STANCK07 (FIAS) ★	
59	Re-entry		MICHAEL BUBLE	Call Me Irresponsible	43/Reprise 9362499987 (CIN)	
60	57	61	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV) 4★	
61	63	51	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV) 2★	
62	New		THE BLACK CROWES	croweology	Silver Arrow 2028615412 (ADA CIN)	
63	64	64	N-DUBZ	Against All Odds	AATWUMTV 2725229 (ARV) ★	
64	Re-entry		SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★	
65	60	10	KATIE MELUA	The House	Cramlike DRAM(D0061 (ADA CIN)	
66	53	61	MUSE	Black Holes & Revelations	Helium 3/Warner Bros 2564635091 (CIN) 2★	
67	New		BEST COAST	crazy For You	Wichita WEBB259 (E) (ARV)	
68	66	62	WHITNEY HOUSTON	The Ultimate Collection	Arista 8869777012 (ARV) ★	
69	71	20	DAVID BOWIE	Best Of Bowie	EMI 5398212 (E) ★	
70	Re-entry		ABBA	Gold - Greatest Hits	Polydor 5170072 (ARV) 13★	
71	43	3	THE BASEBALLS	Strike!	Rhino 5186594272 (CIN)	
72	72	26	EMINEM	Curtain Call - The Hits	Interscope 9887893 (ARV) 3★	
73	Re-entry		PINK	Funhouse	LaFace 88697406492 (ARV) 3★	
74	Re-entry		LADY ANTEBELLUM	Need You Now	Capitol 6336412 (E)	
75	70	19	QUEEN	Absolute Greatest	Parlophone 3091952 (E) 2★	

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