

# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

21.08.10 £5.15

## NEWS IN THEIR PLACE

Coldplay extend publishing deal ahead of fifth album



## LIVE SOUTH (LONDON) BY SOUTHWEST?

Ken Livingstone makes live pledges in mayoral bid

## FEATURES FOLK MEDICINE

This year has been a shot in the arm for UK folk artists



Poor ABC figures 'reflect wider problems of industry'

# Mag bosses bemoan 2010's music output

### Media

By Charlotte Otter



**BAUER MEDIA EXECUTIVE STUART WILLIAMS**

is pointing the finger of blame at the poor quality of this year's music release schedule for plummeting music magazine sales.

The Bauer music and film managing director makes the accusation after last week's Audit Bureau of Circulation figures, covering January to June 2010, showed that overall sales of the main titles fell 4.6% year-on-year.

Williams, whose company looks after *Mejo*, *Q* and *Kerrang!* magazines, says his publications can only sell as well as the standard of music in the market at one time, and that the drop in sales of music magazines simply reflects the wider problems experienced by the music industry.

"It's been a really quiet year for music releases and, apart from Lady GaGa, there have been very few bands coming back into the limelight," he says. "Readers want to find out about new and exciting bands and if there aren't any out there for us to cover then we can't blame readers for not wanting to spend money on our titles."

Year-on-year sales of *Q* dropped 10.7% to 89,450 while sister publication *Mejo* saw a fall of 6.2% in its readership, with units tumbling to 91,678 a month. Williams says the relationship between the music industry and music magazines is symbiotic - both feeding off the other's success.

However, he notes that *Q*'s falling readership cannot be entirely the fault of the record industry. "We have also made a few mistakes along the way - having U2 as our Glastonbury special front cover, which was released the same day the band



pulled out from the festival [above], is the one which immediately springs to mind," he adds.

Meanwhile, sales of *NME*, which is owned by IPC Media, plummeted 17.3% year-on-year, leaving the magazine shifting only 33,875 units per week - 11,000 less than its weekly rival *Kerrang!*. It is the latest setback for the title, which had hoped the appointment of new editor Krissi Murison last September would mark a turn in fortunes.

However, IPC Media managing director Paul Williams is adamant the magazine will pull around its flagging readership and says the company's focus is more on the *NME* brand than the title. "Our website now attracts 1.2m music fans each

week - judging a brand like *NME* on just its magazine sales is wrong, you have to look at the bigger picture."

He adds a revamp of the magazine in April has resulted in an increase in sales, which is not reflected in the new ABC figures. "Hopefully, the next set of results will show a more accurate picture of the changes which have been taking place at *NME* magazine," he says.

Last week's figures did provide some hope for music magazine publishers, though, with *Kerrang!* experiencing a 1.8% increase in readers, pushing the magazine's following to just above 44,000. Future Publishing's *Classic Rock* and Channelfly Enterprises title *The Fly* also experienced small improvements, with the former maintaining a steady readership of just over 70,000 and the free monthly notching a 0.4% increase in its figures, placing it as the music title with the biggest circulation - at 108,207.

Stuart Williams says *Kerrang!*'s success can be attributed to the new editor Nicola Brewne who has ensured the magazine has focused on its core readership of late teens. He adds the title has also been promoting a fresh wave of new acts and says, "Every five years there seems to be a new genre of music which comes to the surface. I think we are at the start of a new cycle and *Kerrang!* readers seem to be responding well to that."

Future Publishing COO Simon Ware says his company can take comfort in the success of *Kerrang!*'s increased readership, noting the rise in readers points to a continued interest in music magazines. "It obviously pays to be a specialist title and we are looking at ways of diversifying and making sure that our readers get value for money when they buy one of our titles," he says.

[charlotte@musicweek.com](mailto:charlotte@musicweek.com)

### ABCs Year-on-year...

Magazine	Jan-Jun 10	YoY change
The Fly	108,207	+0.4%
Mojo	91,678	-6.2%
Q	89,450	-10.7%
Uncut	74,067	-3.2%
Classic Rock	70,323	0%
Metal Hammer	44,034	-4.3%
Kerrang!	44,013	+1.8%
NME	33,875	-17.3%
<b>ROCK TOTAL</b>	<b>555,647</b>	<b>-4.6%</b>

Source: ABC



## America embraces its new favourite Sons

Mumford & Sons have consolidated their position as one of the UK's biggest breakthroughs of the year by reaching 1m global sales of their debut album.

The Island act's *Sigh No More* surpassed seven figures last week as it won a place in the top 30 of the Billboard 200 albums chart for the first time, moving 35-26 with 11,750 weekly sales. It has now sold 125,000 units in the US, helped by the success at rock and alternative radio of the track *Little Lion Man*, which also moved closer to winning a place on the Hot 100, climbing 22-13 on the bubbling under chart.

The new US chart breakthrough for the album, which is released through the Glassnote label, followed the announcement last week of a 20-date North American tour, which will begin on October 18 at the Hollywood Palladium in California and conclude on November 15 at New York's Terminal 5.

According to Island Records co-president Ted Cockle, the pattern of the album's success globally is strong sales in territories where Mumford have visited and played live, including Australia where it

topped the chart and sales are double platinum; Germany, where it has sold 50,000 units; and Canada, New Zealand and the Netherlands where it has gone top 40.

However, that has left geographical gaps that Island will be aiming to fill with the second album, which could be released next summer.

"Normally if you look at the spread when you reach 1m records it's fairly level in each market, but that's not the case with Mumford," he says. "They are so many uncharted territories."

Cockle also attributes the album's strong sales to people buying into the act, rather than individual songs. "There's always an extra dimension to them and it hasn't been about one song being aggressively worked at radio," he adds.

Universal Music Publishing UK and Europe president Paul Connolly, whose company publishes the band, adds, "This success shows what you can achieve when you have something of real quality. Mumford & Sons have got great songs, a great singer and are backed by a top manager in Adam Tudhope."

# News

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

## The Playlist



### LABRINTH

#### Let The Sun Shine

Child/Syco

B-listed at 1Xtra and Capital, this is a big start for the rising star who has cut his teeth producing/co-writing Tinie Tempah's first two singles. (Single, September 26)



### THE TING TINGS

#### Hands

Columbia

Mixed by Calvin Harris, the first single from this duo's long overdue follow-up is a slice of radio-friendly disco-pop with bite. (Single, October 11)



### MAGNETIC MAN

#### Perfect Stranger

Columbia

This is a sparse, affecting track from the trio which boasts an emotive vocal courtesy of Katy B. It is the follow-up to Radio 1 favourite I Need Air. (Single, September 27)



### MYTOYBOX

#### Free

Jive

A recent song of the day on Popjustice, this debut single is an infectious slice of upbeat, summer dance-pop in the tradition of David Guetta. (Single, October 4)



### DINOSAUR PILE-UP

#### Mona Lisa

Friends Vs Records

The first single proper by the UK trio, Mona Lisa is a swinging, memorable pop song that packs an almighty guitar-driven punch. (Single, September 27)



### HANNAH YADI

#### Guillotine

Neon Gold

Recent Warner/Chappell signing Hannah Yadi has found a big fan in hip New York label Neon Gold with this brilliant new track. (free download, available now)

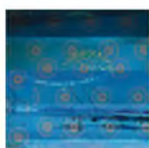


### CHAPEL CLUB

#### All The Eastern Girls

Loog

A Paul Epworth-produced single from Chapel Club's forthcoming debut, this is a charming, heartwarming track with a distinctly British lyrical twist. (single, tbc)



### GOLD PANDA

#### Snow & Taxis

NoTown

The first taste of a long-awaited debut, this tortured and beautiful song arrives off the back of US tours with HEALTH and Simian Mobile Disco. (single, October 4)



### JIMMY EAT WORLD

#### My Best Theory

Interscope

This new single is a punchy, infectious rock song punctuated by dark guitar melodies and an urgent lead vocal. It debuted on Zane Lowe last week. (single, August tbc)

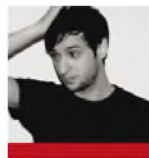


### EGYPTIAN HIP-HOP

#### Moon Crooner

Moshi Moshi

Inventive, slightly mad pop with an undercurrent of danceability, Moon Crooner leads the band's new EP. (single, September 20)



## SIGN HERE

EMI Music Publishing has signed **Russ Chimes** to a worldwide deal. Chimes is working on his own musical project as well as collaborative projects with Starsmith and singer Cass Lowe, who recently signed to Sony/ATV

Copyright Tribunal comes under fire once more as appeal goes

# Make Tribunal 'fit for the di

## Organisations

By Robert Ashton

**THE EFFECTIVENESS OF THE COPYRIGHT TRIBUNAL** and its ability to set rates in the new media age is in the spotlight again after Video Performance Limited successfully appealed a crucial Tribunal decision.

VPL will now head to the Tribunal again after hearing a High Court judge rule that the royalty rate a music TV operator pays it for broadcasting videos had been arrived at by a "flawed basis".

Mr Justice Floyd handed down a 67-point judgment last week arguing that the 12.5% rate the Tribunal established in July 2009 for CSC Media Group to pay VPL for playing videos on its seven music channels, including Flaunt and Bliss, made the mistake of overlooking the rates paid by rival services.

At the time CSC had asked that the rate it pays to VPL should be 8% with the collecting society arguing it should be 20%. After accepting the promotional benefits of music videos – the "pop promo effect," as the



"Flawed" royalty rate: Mr Justice Floyd

Tribunal called it – and evidence relating to the market, the Tribunal initially established the royalty rate should sit in a window somewhere between 10–15%.

After further evidence, it finally settled at the 12.5% rate. However, in his judgment Justice Floyd wrote the Tribunal had failed to take into account "relevant comparators" such as the 20% rate paid by BSKyB. "In my judgment it is clear on the face of the Tribunal's decision that it arrived at the diminished window without reference to the matters which it discussed later in the decision, in particular the BSKyB licence," he wrote.

PPL and VPL director of licensing Tony Clark explains this is an important feature of the judgment because

one of the cornerstones of the Tribunal is that where there is an appropriate comparator, it should take that into consideration. "It seems the Tribunal set the window before it looked at a key comparator and was, therefore, handicapped by the window it had already established itself," explains Clark.

The move means VPL and CSC, formerly known as the Chart Show Channels, will meet again at the Tribunal – although probably not until next year – for it to thrash out a new rate.

Kevin Bays, who led CSC's legal team at Davenport Lyons and had argued that the promotional benefit of videos had been a major determinant in the 2009 established rate, says it is too early to comment on the new direction the case has taken.

This latest reverse – two major decisions made by the Tribunal have now been successfully appealed in the last five years – puts it under renewed scrutiny following recent calls by the Innovation Select Committee and the Intellectual Property Office to reform it.

Clark, whose organisation also

## Coldplay lengthen publishing deal ahead



## GIG OF THE WEEK

**Who:** Junip  
**When:** Monday, August 16  
**Where:** Hoxton Bar & Kitchen, London  
**Why:** Jose Gonzalez makes a low-key debut for his new musical project Junip, whose new album will be released on City Slang via Cooperative next month

**COLDPLAY HAVE EXTENDED THEIR RELATIONSHIP** with Universal Music Publishing Group ahead of the release of their fifth studio album after signing a new deal that covers future songwriting.

While keeping them with Universal, the new publishing deal also furthers the band's association with Caroline Elleray, who signed them in 1999 – the year before their breakthrough hit *Yellow* and the release of first album *Parachutes*.

Universal Publishing UK & Europe president Paul Connolly says Coldplay define all that is great about music today. "They're incredibly talented, they write fantastic songs, and they deliver amazing shows to their fans. They've sold more than 50m albums worldwide and their



"They've sold more than 50m albums

worldwide and their huge success is entirely deserved. We're obviously very proud..."

**PAUL CONNOLLY, UNIVERSAL**

huge success is entirely deserved. We're obviously very proud to be Coldplay's publisher so it's great that we've been able to extend our relationship with them in this way," he adds.

The band's manager Dave Holmes of 3D Management adds, "Coldplay and myself are pleased to continue our relationship with Universal Music Publishing. Paul and Caroline are the best in the business and we are happy to be a part of their ever growing family."

Having reunited with producer Brian Eno and long-time engineer Rik Simpson, the band are currently recording the follow-up to *Viva La Vida Or Death And All His Friends*, which sources suggest will have a more acoustic feel to it.

Although no release date has yet been scheduled for the new album, it is expected to appear sometime in 2011 and not later this year as some reports have suggested.

Universal inherited Coldplay

against rates decision

## 'Digital age'

had a major run-in with the Tribunal last year in its battle with the hospitality industry over music tariffs, says he would support any moves to overhaul the Tribunal and make it fit for purpose in the digital age.

"The Tribunal is central to collective licensing; it lies behind a great deal of what we do," says Clark. "But once collective licensing extends into the new exploitation of music rights it faces the challenges of determining market rates. It needs to be equipped to do that because once you are in that new space you don't find comparators."

There have been some recent improvements to the workings of the Tribunal, but Clark and others in the industry now argue more resources need to be directed its way if it is to be equipped for the 21st century marketplace.

"Rights holders, users and collecting societies all need to have faith in the body," adds Clark, who also draws a comparison between the resources the Tribunal can call upon compared to the much larger regulator Ofcom.

robert@musicweek.com

## of fifth album



in 2007 following the conclusion of its €1.63bn (£1.26bn) purchase of BMG Music Publishing, where Coldplay were initially signed by Ellery, who has been UK head of A&R of the merged Universal and BMG publishing operations since 2007. She renewed her contract with the company the following year.

In 2008 Coldplay topped the chart in more than 20 countries with fourth studio set Viva La Vida...

The Parlophone-issued album has since sold more than 10m units globally, having become the world's biggest-selling album of 2008 and with the track Viva La Vida providing Coldplay with their first ever number one single in both the UK and US.

Janice Brock lands A&R acquisitions role ex-North America

# Brock ticks the boxes for Sony/ATV acquisitions job

## Publishing

By Paul Williams

**SONY/ATV'S UK-BASED EXECUTIVE** Janice Brock has been given a newly-expanded role after being put in charge of the publisher's A&R acquisitions outside North America.

The job of overseeing international A&R acquisitions was previously handled out of Sony/ATV's Los Angeles office by Kathleen Carey, but global chairman/CEO Marty Bandier has decided to move it to London with his long-time associate Brock now filling the role.

Bandier says he has switched the job to the UK because the kind of deals involved with it are typically for ex-North America, so basing it on the west coast is not "the most expedient and easiest" way to do it.

"It seems to me having someone on the ground in the UK who is familiar with both the UK and US markets and the European market would stand a better chance of knowing the real value of the acquisitions for these territories and at the same time have the ability to have access to the company," Bandier says.

Brock's brief includes negotiating the terms of new deals with managers and lawyers and Sony/ATV's own business affairs teams, while she will look to generate creative opportunities for Sony/ATV's ex-North America writ-



Brock takes over role from Kathleen Carey

ers and artists and keep the publisher's affiliates up to speed with writers' current projects.

The new role also means she occupies a dual job title of UK artist relations director, in which she continues to report into UK MD Rak Sanghvi, and international acquisitions vice president, reporting into both Bandier and Sanghvi.

"I'm really thrilled to have this new responsibility," says Brock. "After two decades working in the music publishing industry in New York my ties to the US are strong. The opportunity to look after our songwriters when they are outside their home territory, to initiate writer/artist collaborations for them here in the UK and in the US, and to give our US artists a second base in London is something Sony/ATV take great pride in."

Brock has already struck two deals in her new international role.

One of the deals is with country songwriter Josh Kear who co-penned Lady Antebellum's Need You Now, which was a UK Top 40 hit in May having peaked at number two on the Billboard Hot 100.

Since being signed to Sony/ATV in a sub-publishing deal for Europe Kear has been in the UK writing, undertaking work with names including Naughty Boy, Olly Murs, Chris Braide and Erik Hassle.

Meanwhile, Brock has also secured a deal for the world outside North America with Canadian songwriter/producer Adam Messinger who has two songs on Justin Bieber's My World 2.0 album, while he also co-wrote Never Say Never from the remake of The Karate Kid, also performed by Bieber.

Alongside her international role Brock will, as UK artist relations director, act as contact point between UK- and US-based writers to secure better writer collaborations. Additionally, she continues to look after all PR and internal communications for the UK company.

Kathleen Carey, who previously looked after international acquisitions, continues to be based in LA as creative senior vice president.

Brock has vast experience of the US market, having worked for Bandier there for 18 years at EMI Music Publishing before following him in 2007 to Sony/ATV, then relocating to the UK a year later.

paul@musicweek.com

## Elektra to offer 60 albums at Sixties prices

### ELEKTRA RECORDS

**FOUNDER** Jac Holzman (right) is looking to celebrate his label's 60th anniversary this year by pegging the cost of albums by major artists including The Doors and MCS at their original prices and selling them on iTunes.

"We are going to bring back 60 classic albums from the Sixties and early Seventies, from my era, and we are going to make them available via iTunes at Sixties' prices," says Holzman.

The move comes alongside the launch of a comprehensive website featuring the work of 100 artists from the influential and eclectic label, which at one time or another accommodated every style of group from the incendiary Stooges to the mellow sounds of Bread.



Elektra60.com will offer a comprehensive look at the output of Elektra Records over the last six decades, including an interactive timeline using audio, video, text and images featuring myriad artists from Bob Dylan to Busta Rhymes.

Holzman, who is currently acting as a senior advisor to Warner Music Group chairman and CEO Edgar Bronfman, says he designed the site with the intention of providing a historical foundation for the new Elektra Records while also celebrating independent record making.

"If one person is inspired to launch a label then the whole project has been worthwhile," says Holzman. "[Elektra's 60th anniversary] is not going to be celebrated with fancy cocktail parties; it is going to be celebrated online where it belongs, where everyone is invited."

The anniversary is also being marked with the publication of a history of the label and the man behind it - *Becoming Elektra: The True Story Cf Jac Holzman's Visionary Record Label*.

Written by British music journalist and PR Mick Houghton - and published by Jawbone Press - the book is designed for the coffee-table market and will be available from September.



## IN THIS ISSUE



### NEWS

#### OCC RECRUIT TO CHART UNEXPLORED AREAS 4

Commercial appointment to focus on non-music-based industries

### MEDIA NEWS

#### MALIBU TV PARTNERSHIP GENERATES URBAN BOOM 6

Hour-long Box TV show to focus on 18-35 demographic

### LIVE NEWS

#### LIVINGSTONE PLEDGES COMMITMENT TO LIVE 8

Mayoral candidate talks of SXSW-style expo and scrapping 696

### PUBLISHING NEWS

#### WANTED WRITER CAPTURED 9

Warner/Chappell hails newcomer Ed Drewett's talent

### DIGITAL NEWS

#### RADIO PURCHASING MADE PURE 10

Pure targets impulse buys with streaming/downloading capability

### UNEARTHED

#### JUNIP 11



José González puts solo work on ice to focus on collaborative act

### FEATURES

#### FOLK: YOU CAN ALL JOIN IN 13

Mercury nominations and double-platinum albums - folk has grown massively in 2010

#### FINISHING TOUCHES 14

Things are looking up as new activity brings cheer to mastering studios

#### EVOLUTION OF THE WILY OLD FOX 18

US licensing agency HFA is spearheading new services

# News

## Editorial Paul Williams



**BAUER EXECUTIVE STUART WILLIAMS'** complaint that the poor release schedule this year has hit *Q* and other music titles' circulations could be interpreted as sour grapes, but he does have a point.

It is undeniably true that for too long most music magazines' sales, including *Q*'s, have been heading downwards, but it is not unreasonable to assume this trend has been exacerbated over the past year by a dearth of big-name releases and very few artist breakthroughs.

Just one new UK act, Plan B, has managed to reach platinum status with a 2010-issued album, while among the superstar contingent only Eminem has delivered a new album this year that has resonated in any meaningful way with the public.

The one particular area that is really struggling is guitar-based music, from indie to mainstream rock. This was picked up on a couple of months ago by Absolute Radio

## A lack of big releases does partly explain this sorry set of ABCs

COO Clive Dickens who said he was increasingly having to look to overseas markets to find new repertoire to air because there was so little going on in the OCC singles chart. At least the picture has become a little better in the albums market of late thanks to Arcade Fire and a few others.

For the likes of *Q* and *NME*, with the latter's circulation in the first half of this year slumping to the previously unheard-of depths of 33,000, all this has made the job of trying to sustain circulation in the face of competition from the likes of the internet and elsewhere all that much harder. If there are not many exciting artists currently active to write about, who can you put on your cover to tempt potential readers? It becomes a real struggle.

Of course, not all music titles' circulations are dropping, with the likes of *Kerrang!* and *Classic Rock* holding or continuing to add numbers, proof that if you cover an area of music that can still get the fans excited enough they may well buy your magazine.

More than any other territory in Europe, the UK can proudly speak of a diverse and thriving digital music market with something like 60-plus legitimate services now on offer to the public.

However, it is clear there is still a lot more progress that needs to be made, especially on the continent, which has continually lagged behind the UK in terms of developing a successful online music market, while the whole of Europe remains firmly in the shadows of the US's digital music sector.

So the newly-announced EU initiative to try to create a global repertoire database could not have come soon enough because, if successful, it will for the first time ever be able to offer a common resource containing information on all sound recordings and musical works, covering everything from who the labels and publishers are in each territory to more mundane, but hugely crucial, matters like ISRC numbers and product codes.

Without the establishment of such a system the industry will have to continue to endure different and too-often incompatible systems that make it a challenge to establish who controls which recordings and where.

Setting up such a database will no doubt be a long process – anything involving the EU always is, although thankfully the project does come with a strict timetable in place – but the fact that so many big players are involved has to bode well for this to actually be achieved.

A global database in itself will not solve all this market's problems, but what it will do is provide a smoother ride for digital music businesses, give a better incentive for new ones to launch and make it more likely those making the music in the first place are correctly compensated.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

## Company to focus on non-music-based industries

# OCC to chart unexplored areas with new commercial recruit

### Charts

By Charlotte Otter

**THE OFFICIAL CHARTS COMPANY** is looking to expand its reach into new markets after appointing Giles Jones to oversee its commercial activities.

The former Game Factory European general manager will be charged with promoting the organisation to new industries including the advertising, games and toy sectors as the company looks to diversify its client base. Jones will also look after the sales of music and video consumption data and the exploitation of the OCC database to existing clients.

His appointment follows the company establishing a stronger profile within the industry through a series of new licensing partners and services.

OCC managing director Martin Talbot says Jones's role will enable the company to better promote itself to new and existing clients as it sets its sights on establishing a data service which is planned to be launched in six months' time.

This new service, he explains,

will include the development of an OCC Top Line interface, providing users with pictorial representation of chart activity, and also a mobile service which will deliver specific "pre-canned" data.

"We now have the infrastructure in place at the company and are looking to expand and change to suit the needs of our clients," says Talbot. "We don't want to con-

led results and activity. "Music companies are finding it harder and harder to make revenue and we are finding that more of the decisions they make are led by data. This could be from the performance of a particular artist over a period of time to a genre or even the method in which a piece of music is being consumed. We are here to provide that information in

"We don't want to rely solely on our traditional licensing partners; we want to broaden our scope"

**MARTIN TALBOT, OCC**



tinue to rely solely on our traditional licensing partners, we want to broaden our scope. Jones has the experience and expertise to help us achieve this aim and we have never had any one before at a senior level who can help us to launch our new products to new and existing clients."

Talbot adds the changes at the OCC are a reaction to the music industry's increased focus on data-

the way that they want it," he explains.

The Official Charts Company – a joint venture between the BPI and the Entertainment Retailers Association – is responsible for the commissioning, marketing, distribution and management of the UK's Official music and video charts, as well as the underlying data.

[charlotte@musicweek.com](mailto:charlotte@musicweek.com)

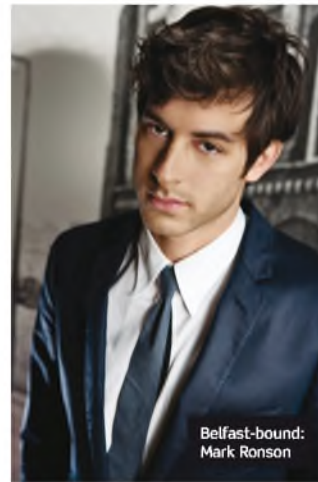
## MTV and Time Out seal partnership

**MTV IS EXPANDING** its MTV Presents franchise after joining forces with the London edition of *Time Out* in a move that sees the magazine promote upcoming shows in the capital.

In return the station will provide support for *Time Out*'s monthly London Sessions concert series through editorial and advertising on its website.

MTV Networks UK & Ireland director of talent and music programming Matt Cook says the partnership with *Time Out* will be mutually beneficial with the magazine and broadcaster having the "same outlook" on music.

"Our aim is to provide the same level of consistency when it comes to the live shows that we have had over the last year and a half," he explains. "We want to keep things simple and not get too ahead of ourselves. The agreement with *Time Out* adds an extra dimension to our artist offering with editorial profile and support within London whilst allowing us to keep the same ethos of our earlier shows – that of intimate venues, affordable tickets and good music."



Belfast-bound: Mark Ronson



The joint venture comes as MTV Presents looks to expand its reach outside the capital with an open air concert in Belfast featuring Mark Ronson during the city's Music Week festival in September.

"We feel it has got to the point where MTV Presents is established enough both with artists, record labels and managers where we can take the next step," says Cook, adding the Belfast show is a huge

leap forward for franchise, both in terms of size and location

MTV will work alongside Belfast City Marketing Bureau on the event which will try and promote the city's musical heritage. Belfast City Council councillor Conor Maskey says Presents will help to define the new mood in the town, adding, "Our latest generation of musicians are playing a crucial role in revitalising the city."

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

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

YES 27% NO 73%

### THIS WEEK WE ASK:

Is Bauer executive Stuart Williams right to blame music press circulation falls on a poor release schedule?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

## ON THE WEB

www.musicweek.com

- Lady Antebellum wins digital battle
- Scotland warms to The Saturdays
- BPI Japan mission proves huge success

Request for Proposals available for companies to digest

# Global Repertoire Database calls for music industry input

## Digital

By Robert Ashton

**MUSIC COMPANIES** have until autumn to help build the proposed Global Repertoire Database which it is hoped will pave the way to boosting the growth of legitimate digital services throughout Europe.

A 34-page Request for Proposals is now available for rights holders, societies, music services and others to help create the framework for what is being billed as the world's first "comprehensive and authoritative" resource providing information on the ownership and control of global repertoire.

The GRD, which is backed by EMI Music Publishing, Universal Music Publishing, PRS for Music and iTunes, has had a long digestion period running back almost two years when European Commissioner Neelie Kroes asked the industry to help tackle the lack of legitimate digital services and the difficulties they have in becoming established.

However, the outcome of those meetings led to the GRD being posited and a working group elected to push its agenda forward. Since then there has been substantial progress with a Request for Information on the database issue in April and now this major Request for Proposals, which puts the business case for creating such a major information resource and also the scope of the proposed GRD.



PRS for Music chief executive Robert Ashcroft says the working group has identified a clear need for change in data management for the benefit of both those wishing to use music and those that have created it. He adds PRS for Music and its partners across the industry are "looking forward to working together, to further improve the infrastructure that underpins our business".

Respondents to this latest Request for Proposals will be expected to address the requirements of the proposed GRD, covering areas such as musical works, licensors, music videos, dispute management and even data quality.

The aim to ensure it is the most complete and comprehensive

resource is illustrated by the 13 different data fields the GRD expects to provide for sound recordings and music videos, including title, language of title, duration of sound recording, original release date, ISRC and Universal Product Code where relevant.

The industry now has until October 15 to provide their thoughts on this and also address issues such as information architecture and who has access to the data available.

The GRD working group then expects to complete its evaluation of submissions by mid-November with a number of presentations scheduled from November 23-25 and a set of final recommendations published on December 10.

[robert@musicweek.com](mailto:robert@musicweek.com)

## AIM survey to uncover industry trends

**THE ASSOCIATION OF INDEPENDENT MUSIC** is to launch a fourth annual survey of its 850-plus members to uncover the issues facing the indie sector and how it can tailor its services to meet them.

AIM chairman and CEO Alison Wenham says the survey is becoming increasingly important for her organisation – and the wider industry – because it throws up sophisticated patterns about revenues and employment which AIM is now able to map.

The survey will ask questions about the size of the company, its revenues and international exposure with many last year citing India as a major growth area for sales.

"We are reaching a point where it is possible to see important trends," says Wenham, who is for the first

time considering making the results of the survey public in the autumn. "It's a good way of finding out where our members are and also refining the services we offer to ensure they are relevant. We want to get a consensus of the biggest issues and try and address them."

Last year, the AIM survey threw up the surprising statistic that some 67% of the membership were experiencing – or expecting to see – growth. "It showed us the indie sector is in growth mode and resilient," Wenham says. "However, I expect one of the big issues again this year will be access to finance because there is a real funding gap in this economic climate."

The responses to the survey are expected to be received by the beginning of September.



"We want to get a consensus of the biggest issues and address them"

ALISON WENHAM

## News in brief

● **Paul Brown** is to leave his post as SVP of strategic partnerships at Spotify this Friday. Speaking to *Music Week*, he says he is leaving to join a "start-up outside of the music industry" in September. He will also remain on the advisory board of Topspin. No replacement for Brown has been announced at Spotify, although it is understood that processes are in motion.

● **YouTube** has removed the hit internet spoof video Newport State Of Mind after a copyright claim by EMI Publishing over the Jay-Z parody. The clip, directed by filmmaker M-J Delaney, had been viewed hundreds of thousands of times since it was posted last month, but because no permission had been granted to use music from the original composition, EMI was able to instruct YouTube to take down the copyright infringing content.

● **Chris Phillips** and **Mike Shepherd** have joined **Bolt Burdon Solicitors** as part of the company's new media and entertainment team.

● **Live music recommendation and discovery site Songkick** has partnered with YouTube to offer concert suggestions to users. Sitting within the re-launched youtube.com/music site, Songkick will power concert recommendations in the Events Near You section which draws on a user's IP address to pinpoint their location.

● **Coutts & Co** has appointed **Jeff Stubberfield** as commercial banker in its media banking team. He will focus on the music and entertainment business.

● **James Brownlow** has been appointed programme director of 95.8 Capital FM following Paul Jackson's decision to emigrate to Australia. Brownlow, who previously worked as senior Galaxy programming director for Manchester and the North, will report to Global director of broadcasting Richard Park when he starts in November.

● **Rondor Music** parent company **Universal Publishing Music Group** has demanded **Brian Wilson** and **Mike**



Love get a writing credit for Katy Perry's *California Gurls*. Rondor, which owns the rights to The Beach Boys' 1965 hit *California Girls*, are also demanding royalties from Perry's label Capitol Records for the line in the song: "I really wish you all could be California girls."

● **Warner Music Group** has promoted **Kevin Gore** to president and chief executive officer of Rhino Entertainment. His new role will see him oversee the day-to-day operations and strategy of the company's catalogue and licensing division, including growing its global digital sales, innovating new product initiatives, expanding recorded music licensing opportunities and stewarding its brand licensing division.

● **Eagle Rock Entertainment** and **Omniverse Vision** are partnering with more than 800 cinemas globally to screen a movie celebrating The Rolling Stones' *Exile On Main Street* 1972 tour. The screenings of *Ladies & Gentlemen The Rolling Stones* will take place in the US and in selected UK cinemas for one night only on September 16.

● The **BPI** has announced a record number of UK companies have closed deals in Japan as a result of its recent BPI trade mission to the territory.

● **Sony Music Group** and **The Hendrix Estate** have announced the second wave of **Jimi Hendrix** reissues this year. *Jimi Hendrix Experience: BBC Sessions*, *Jimi Hendrix: Blues, Live At Woodstock*, and *The Merry Christmas And A Happy New Year EP* will be released in October, as well as a new four-disc compilation entitled *West Coast Seattle Boy*.

DON'T MISS

# BIGSOUND

The 2010 Music Industry Summit & Showcase  
3 days of seminars, events, networking and live music  
Brisbane, Australia 8 - 10 September 2010

Visit [www.bigsound.org.au](http://www.bigsound.org.au) for more info

BIGSOUND

QTMUSIC

Queensland Government Australia

# News media

## ON THE WEB

www.musicweek.com

- Galaxy man is new Capital PD
- Smooth added to Freesat
- MusicTank aims to raise the journalistic bar

## TV Airplay chart Top 40

nielsen



Travie McCoy

This Wk	Last	Artist Title Label	Plays
1	1	B.O.B FEAT. HAYLEY WILLIAMS <i>Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle</i>	607
2	2	FLO-RIDA FEAT. DAVID GUETTA <i>Club Can't Handle Me / Atlantic</i>	577
3	9	NE-YO <i>Beautiful Monster / Def Jam</i>	512
4	4	TRAVIE MCCOY FEAT. BRUNO MARS <i>Billionaire / Decaydance/fuelz/d By Ramen</i>	437
5	3	YOLANDA BE COOL & DCUP <i>We No Speak Americano / Sweat It Out/AATW</i>	435
6	NEW	EMINEM FEAT. RIHANNA <i>Love The Way You Lie / Interscope</i>	406
7	6	JASON DERULO <i>What If / Beluga Heights/Warner Bros</i>	399
8	7	ROLL DEEP <i>Green Light / Relentless/Virgin</i>	359
9	5	KATY PERRY FEAT. SNOOP DOGG <i>California Gurls / Virgin</i>	358
9	NEW	ALESHA DIXON <i>Drummer Boy / Atlantic</i>	328
11	17	TINCHY STRYDER <i>In My System / 4th &amp; Broadway</i>	320
12	13	THE WANTED <i>All Time Low / Geffen</i>	317
13	25	THE SATURDAYS <i>Missing You / Fascination/Geffen</i>	316
14	11	PROFESSOR GREEN FEAT. LIILY ALLEN <i>Just Be Good To Green / Virgin</i>	306
15	10	KELLY ROWLAND FEAT. DAVID GUETTA <i>Commander / Island</i>	303
16	8	EMINEM <i>Not Afraid / Interscope</i>	293
17	21	OLLY MURS <i>Please Don't Let Me Go / Syco/Epic</i>	287
18	15	KYLIE MINOGUE <i>All The Lovers / Parlophone</i>	281
19	20	ENRIQUE IGLESIAS FEAT. PITBULL <i>I Like It / Interscope</i>	271
20	16	TINIE TEMPAH FEAT. LABRINTH <i>Frisky / Parlophone</i>	270
21	17	TAIO CRUZ <i>Dynamite / 4th &amp; Broadway</i>	270
22	23	SWEDISH HOUSE MAFIA <i>One / Virgin</i>	269
23	14	MARK RONSON & BUSINESS INTERNATIONAL <i>Bang Bang Bang / Columbia</i>	262
24	22	LADY GAGA <i>Alejandro / Interscope</i>	261
25	24	ELIZA DOOLITTLE <i>Pack Up / Parlophone</i>	258
26	12	JLS <i>The Club Is Alive / Epic</i>	255
27	32	CHARICE FEAT. IVAZ <i>Pyramid / Reprise</i>	224
28	27	DJ FRESH <i>Gold Dust / DataMoS</i>	224
29	19	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO <i>Gettin' Over You / Positiva/Virgin</i>	217
30	NEW	EXAMPLE <i>Last Ones Standing / DataMoS</i>	209
31	NEW	MAROON 5 <i>Misery / A&amp;M/Octone</i>	204
32	34	BENNY BENASSI FEAT. KELIS & APL <i>Spaceship / AATW</i>	203
33	28	AGGRO SANTOS <i>Saint Or Sinner / Future</i>	197
34	33	PLAN B <i>Prayin' / 679/Atlantic</i>	195
35	39	INNA <i>Amazing / AATW/UMTV</i>	189
36	30	BEYONCE <i>Why Don't You Love Me? / Columbia</i>	184
37	NEW	K'NAAN FEAT. ADAM LEVINE <i>Bang Bang / Polydor</i>	179
38	RE	30 SECONDS TO MARS <i>Closer To The Edge / Virgin</i>	170
39	NEW	ULTRA FEAT. FEARLESS & DAPPY <i>Addicted To Love / AATW</i>	163
40	45	ALL TIME LOW <i>Weightless / Hopeless</i>	161

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, DancemationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

...always listening

nielsen  
Music Control

Global  
airplay  
tracking

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

Hour-long Box TV show to focus on 18-35 bracket

## Malibu TV partnership generates urban Boom

### Television

By Charlotte Otter

A POST-WATERSHED music TV series aimed at young adults has been launched by Box TV as part of a bid by the station to move into hosting branded programmes.

Launched last week, Malibu presents Boom TV is run in partnership with drinks company Malibu and will play new R&B and urban music as well as air series of music-themed shows during its three-hour slot.

The series models itself on Channel 4's Saturday morning show T4 and will be presented by 1Xtra DJ Twin B and artists Goldierocks and Mr Midas.

Initially planned to run for 12 weeks on Box TV sister channels Kiss and 4Music, the show, which runs from 9pm to midnight on Thursdays, will be promoted through a radio campaign on the channel's sister radio station Kiss and fellow Bauer/Channel 4-owned TV station 4Music as well as via media campaigns on Kiss TV and TotalKiss.com.

Box TV programming director Dave Young says the series, aimed at 18- to 35-year-olds, is shot in a magazine style with a selection of clips, interviews and chat segments. Guests already lined up include Professor Green, Tinchy Stryder, Kano and Roll Deep.

Young adds for the show to appeal to its youth audience Malibu presents Boom TV will also feature a



First guests: (from left) - Professor Green, Tinchy Stryder, Roll Deep and Kano

number of chart countdown shows, a new documentary titled Under The Skin and the Being N-Dubz series as well as a 30-minute audience participation feature with the hosts titled Boom 5.

Young suggests the agreement with Malibu is more than just the drinks brand putting its name to sponsorship. "They were prepared to get involved in the funding of the programme and putting their name to advertorial promotions and competitions which will be featured on the show as well," he says.

Young adds that brands involving themselves at this level in

a TV show is relatively new and has not been embraced by terrestrial channels. But he says it is an adventurous way for companies to communicate with their audiences.

"I think digital channels have grasped the opportunity a lot more," he says. "The music industry sees it as a great benefit that organisations are providing funding which helps them promote their artists and audiences - especially youth audiences - see it benefiting them, too, and welcome their involvement. It's a win-win situation for all."

charlotte@musicweek.com

### Media news in brief

- The University of Westminster's music business network MusicTank has joined forces with former Sleazemation deputy editor Lulu Le Vay to develop a **journalism course**. Designed by Le Vay and featuring guest speakers such as Hot Chip's Joe Goddard and Radio 1 DJ and Bestival promoter Rob da Bank, the course will look at the entire journalistic process. Spanning eight weeks Words Up aims to cover everything from building up contacts to pitching stories.
- **GMG Radio** has launched iPhone and iPad apps for its Rock Radio, Real and Smooth stations. Free to download, they allow users to stream from their station of choice, purchase music from iTunes, interact with the presenters and share tracks. The apps run on the

iOS4 operating system, users can multitask while station content streams in the background. The apps also link to the station's website for news feeds and competitions.



- **MTV Networks UK & Ireland** is looking to expand its online audience with the launch of its first digital-only programme next month. MTV has begun promotion for teen drama Being Victor (above) by using Victor's character to post a blog. MTV will also use Twitter feeds from the show's other characters and links from Victor's blog to the MySpace pages of

featured independent bands to help build the show's fanbase before it airs. MTV Networks UK & Ireland director of digital media Dan Patton says the move is aimed at changing viewing habits and providing "dedicated and ground-breaking content for mobile platforms."

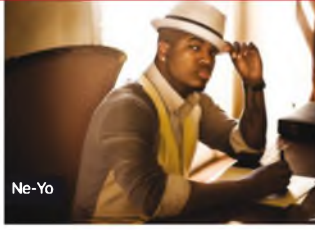
- Sony Music Group and The Hendrix Estate have announced the second wave of Jimi Hendrix reissues this year. Fans can look forward to Jimi Hendrix Experience: BBC Sessions, Jimi Hendrix: Blues, Live At Woodstock and the Merry Christmas And A Happy New Year EP in October, as well as a brand new four-disc compilation of demos, alternate takes and previously unreleased recordings called West Coast Seattle Boy.

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

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

# Airplay analysis Alan Jones

## Ne-Yo has a Monster on his hands



There is a major change at the top of the radio airplay chart, with last week's number one exiting the Top 10, and a new number one that was not even in the Top 10 a week ago.

After jumping 4-1 last week, Eliza Doolittle's Pack Up seemed likely to continue at number one but a major decrease in support for the track from Radio 1 robs it of a big chunk of its audience, and sends it spiralling to number 11. Pack Up actually increased its tally of plays on the Nielsen Music Control panel last week from 1,910 to 2,050 but shed more than a quarter of its audience. Radio 1 aired the track only seven times last week, compared to 22 times in the previous frame.

Meanwhile, Ne-Yo's Beautiful Monster scores the chart's biggest increase in plays and audience as it soars 16-1. Securing the biggest jump to the summit of any track in 2010, Beautiful Monster is Ne-Yo's first number one radio airplay hit - although So Sick (2006) and Closer (2008) emulated Beautiful Monster by topping the OCC sales chart, neither was able to go all the way to the top of the radio airplay chart -

and Ne-Yo's last single in his own right, Mad, reached only number 24 on the airplay chart in 2008. Beautiful Monster's rapid rise was facilitated by improvements of 396 plays and 23.42m listeners, week-on-week. It was the most-played record on Radio 1 with 26 airings (up from 19 a week ago) generating 41.40% of its audience. Four plays on Radio 2 provided a further 10.79% of its audience. Its highest tallies of plays came from 95.8 Capital FM (57), Leicester Sound (55) and RAM FM (54).

Katy Perry topped the chart for five weeks with California Gurls, which pauses at number three on its way down, while follow-up Teenage Dream rockets 58-22 with plays and audience increasing by more than 40%. Teenage Dream's top supporters are all in the East Midlands: it was aired 42 times apiece by Nottingham's Trent FM, Derby's RAM FM and Leicester Sound.

There is a sixth week at number one on the TV airplay chart for Airplanes by B.o.B feat. Hayley Williams. Its tally of 607 plays was 30 more than nearest challenger Club Can't Handle Me by Flo-Rida feat. David Guetta.

## Campaign focus



After a recent string of high-profile collaborations with Chase & Status and Gorillaz saw him reach new audiences, UK rapper Kano is targeting the mainstream on the release of his fifth album.

Released on August 30 on Bigger Picture Music, Method To The Madness includes collaborations with Aidonia, Wiley and Michelle Breeze, the latter of whom features on single Upside, currently C-listed at Radio 1.

PIAS Recordings product manager Matt Sadie says the album has the potential to elevate Kano further into the mainstream. "We see the album as testament to his development

as an artist and through his well-publicised work with Gorillaz and a host of killer songs co-produced with the likes of Hot Chip and Boys Noize. We are in a prime position to help Kano bring something fresh and exciting into the UK urban/pop market."

Since the 2005 release of debut album Home Sweet Home on 679, the urban star has won MOBO nominations, a cameo role in UK film Rollin' With The Nines and had his own character created in the Def Jam: Icon game.

Kano starts a UK tour next month, beginning with an album launch date at London's Bush Hall on September 1.

## UK radio airplay chart Top 50

Table with 11 columns: Rank, This week, Last, Weeks on chart, Sales chart, Artist Title Label, Total plays, Play: % +/-, Total Aud (m), and Avg %/wk +/-.

Nielsen Music Control (UK) provides the following data for the week ending 21st August 2010. Radio 1 (North West), Radio 2 (North West), Radio 3 (North West), Radio 4 (North West), Radio 5 (North West), Radio 6 (North West), Radio 7 (North West), Radio 8 (North West), Radio 9 (North West), Radio 10 (North West), Radio 11 (North West), Radio 12 (North West), Radio 13 (North West), Radio 14 (North West), Radio 15 (North West), Radio 16 (North West), Radio 17 (North West), Radio 18 (North West), Radio 19 (North West), Radio 20 (North West), Radio 21 (North West), Radio 22 (North West), Radio 23 (North West), Radio 24 (North West), Radio 25 (North West), Radio 26 (North West), Radio 27 (North West), Radio 28 (North West), Radio 29 (North West), Radio 30 (North West), Radio 31 (North West), Radio 32 (North West), Radio 33 (North West), Radio 34 (North West), Radio 35 (North West), Radio 36 (North West), Radio 37 (North West), Radio 38 (North West), Radio 39 (North West), Radio 40 (North West), Radio 41 (North West), Radio 42 (North West), Radio 43 (North West), Radio 44 (North West), Radio 45 (North West), Radio 46 (North West), Radio 47 (North West), Radio 48 (North West), Radio 49 (North West), Radio 50 (North West).

## Pre-release Top 20

Table with 4 columns: Rank, Artist Title Label, Total audience (m), and Avg %/wk +/-.

# News live

ON THE WEB

www.musicweek.com

- **Amsterdam Dance Event** line-up revealed
- **Bull & Gate** celebrates its 30th birthday
- **Red Bull** aligns with street musicians

Mayoral candidate talks of SXSW-style expo and scrapping 696 if he returns to office

## Livingstone pledges commitment to live

### Politics

By Gordon Masson

**LONDON COULD BECOME THE BASE** for a week-long music conference and series of gigs to rival South by Southwest if Ken Livingstone is re-elected as the capital's Mayor.

That is one of the promises from the former Mayor, who also wants to make live music a priority in London, protect its venues, cut licensing red tape and rid the scene of the controversial and "bizarre" Form 696 if he regains office at City Hall.

Making a play for the music industry vote in the 2012 Mayoral Elections, Livingstone has launched a policy document, Ken4Music, to underline some of his music policies should he win re-election and outlines his vision to *Music Week*.

"London's music scene is as much a part of the capital's lifeblood as the buses and trains that take millions to concerts and festivals in the capital each year," says Livingstone. "I want London to host a regular music festival, taking the example of SXSW, which generates millions for the local economy and provides a focus for music nationally and internationally."

He notes the annual Texas event ploughs about \$110m into Austin's local economy each year and he believes London's existing venues and infrastructure should make the capital an even better setting for a similar gathering.

Livingstone says he is already in talks with venue owners, promoters and the music industry to try to establish where in the calendar such an expo would sit best.



PHOTO: LUK GAZDIO

### If re-elected as Mayor... Ken's pledges

- Develop a live music strategy for London which integrates best practice planning guidelines
- For the first time incorporate protection of live music venues into the Mayor's planning strategy, the London Plan
- Create a forum to ensure better lines of communication between local authorities, the GLA and the music industry
- Work with venues across the city and the international music industry to create a London-wide music festival/expo

### Number crunching Ken's figures

- The UK is the third-biggest music market in the world and was worth £3.6bn in 2008
- Live music is the biggest employer in the music industry, accounting for 44,000 jobs in 2008
- Camden Council says the night time economy is worth £70-120m with at least 20% attributed to music venues and nightclubs
- Austin City Council estimates South By Southwest 2008 had an economic impact of about \$10m

Source: Ken4Music

Livingstone believes it would not be difficult to work something into the Mayor's main planning strategy whereby existing venues could be protected. His policy document specifies that in situations where a venue has to close - for example with the Astoria because of the Crossrail project - then a proper replacement should be included in the redevelopment plans for the area.

He is also keen to rid the capital of the Metropolitan Police's controversial risk assessment Form 696, which has been a bureaucratic nightmare for promoters wanting to host live shows. Livingstone suggests, "The idea that that level of bureaucracy can be applied to live music is ludicrous. Anyone who knows anything about the music business knows that acts can change at the last minute. You can't have a law on

the presumption that one particular ethnic group is more violent than another - it's quite frankly bizarre that the police believe they can make that judgement."

The prospective Mayoral candidate - he is likely to contest the Labour candidacy for the office of London Mayor with former Bethnal Green MP Oona King next month - is urging the music business to contribute to the debate.

Livingstone says he wants to do everything in his power to maximise the use of London venues, including opening up the city's schools, which are unused at evenings and weekends, to provide cheaper concert venues and rehearsal space.

Camden's Electric Ballroom - a venue Livingstone helped save from the developers' bulldozers - was used to launch the Ken4Music initiative and he took the opportunity

to gauge the health of the live music business from those in the venue.

Electric Ballroom manager Kate Fuller believes the issue of noise complaints is something that needs to be addressed by the future Mayor. "We have people who move into neighbouring flats for as little as six months, but because they complain about noise, the council comes down on us hard, even though we have been operating for decades," she says.

The politician's ideas were also welcomed by musicians. Singer-songwriter Emmy The Great says, "Opening dialogue between musicians and legislators sends a message of affirmation to artists. The plans for the city-wide expo are especially exciting; this will give our city and music industry a point of relevance on an international scale."

gordon@musicweek.com

### Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,024,540	ERIC CLAPTON/STEVE WINWOOD Wembley Arena	13,643	3A Entertainment
821,864	WESTLIFE LG Arena, Birmingham	21,628	Live Nation
572,570	ERIC CLAPTON/STEVE WINWOOD LG Arena, Birmingham	9,047	3A Entertainment
532,476	RIHANNA Manchester Evening News Arena	12,678	Live Nation
520,562	WESTLIFE Cardiff International Arena	13,699	Live Nation
346,836	RIHANNA Metro Radio Arena, Newcastle	8,258	Live Nation
230,850	MARK KNOPFLER Metro Radio Arena, Newcastle	6,414	3A Ent/Kennedy St
226,462	MARK KNOPFLER SECC, Glasgow	6,239	3A Ent/Kennedy St
113,400	SCOUTING FOR GIRLS HMV Hammersmith Apollo	4,536	Live Nation
97,000	RANDY NEWMAN Royal Festival Hall, London	2,425	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 16 - 22, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

### Hitwise Primary ticketing chart

pos	prev	event
1	2	BOARDMASTERS FESTIVAL
2	5	TAKE THAT
3	7	BELSONIC FESTIVAL
4	3	30 SECONDS TO MARS
5	NEW	GUNS N' ROSES
6	6	MICHAEL BUBLE
7	4	MADNESS
8	NEW	MUSE
9	8	PARAMORE
10	NEW	TASTE OF CHAOS FESTIVAL
11	19	AVENGED SEVENFOLD
12	NEW	JANE MCDONALD
13	12	MUMFORD & SONS
14	NEW	BARRY MANILOW
15	13	PENDULUM
16	NEW	ROGER WATERS
17	11	PLAN B
18	NEW	ARCADE FIRE
19	NEW	ROXY MUSIC
20	9	JLS

### Tixdaq Ticket sales value chart

pos	prev	event	dates
1	1	MICHAEL BUBLE	11
2	NEW	GUNS N' ROSES	3
3	4	LADY GAGA	3
4	5	ROGER WATERS	10
5	8	LINKIN PARK	5
6	3	JLS	21
7	9	SIMPLY RED	7
8	7	PARAMORE	9
9	2	READING & LEEDS FESTIVAL	5
10	NEW	SANTANA	1
11	11	STING	5
12	14	PLAN B	14
13	NEW	SHAKIRA	2
14	NEW	STONE SOUR/AV. SEVENFOLD	6
15	17	THE SCRIPT	6
16	NEW	CLIFF RICHARD/THE SHADOWS	4
17	NEW	VAMPIRE WEEKEND	3
18	NEW	BLINK 182	3
19	20	30 SECONDS TO MARS	5
20	6	V FESTIVAL	2

## High Voltage sparks big merch

HMV AND CLASSIC ROCK MAGAZINE are hailing their debut High Voltage festival a success with the retailer's pop-up store proving a hit with the so-called "50 quid man".

The London's Victoria Park weekend, which was promoted by HMV-owned Mama Group, attracted middle-aged rock fans from across Europe to the event headlined by Emerson Lake and Palmer, ZZ Top and Foreigner.

And organisers found that this older demographic significantly ramped up on-site sales at one of the retailer's new pop-up store concepts.

"Sales were very strong," says HMVlive manager Simon Eltringham, adding they were around four times up on those at Lovebox, held



the previous week in the same park. He explains, "The High Voltage audience is more into its music and keen to get their hands on CDs as well as band merchandise. At Lovebox I think people are there for the day with their friends, but don't come planning to see any bands in particular."

Eltringham points to boxed sets as being one of the best sellers and adds the pop-up stores' proximity to the stages meant talent could

drop by and sign T-shirts and other merch for fans.

"A lot of the big-hitters were able to sign stuff for us, while bands such as The Answer came into the shop for a meet and greet with the fans and that shifted a lot of product, too," he says, adding that next year the company will increase signing sessions at all the festivals it is involved with.

Classic Rock publisher Chris Ingham also believes the debut event was a musical and merchandising success and adds that within 48 hours more than 1,700 people had provided feedback through an online survey. "They've already made suggestions about who they'd like to see performing next year," he adds.



# News publishing

Warner/Chappell hails newcomer Ed Drewett's talent

## Wanted writer captured

### Signings

By Paul Williams

**WARNER/CHAPPELL** creative director Mike Sault has hailed his signing Ed Drewett as a textbook example of songwriting development after he co-penned a chart-topping hit for *The Wanted* before his own full debut as a recording artist.

Drewett's *All Time Low* co-write with Wayne Hector and Steve Mac debuted at the top of the OCC singles chart for the boy band at the start of this month, giving the 22-year-old the perfect start to his songwriting career.

Sault says the phone has been ringing "quite a lot" since Drewett's success, with many people now wanting to utilise his songwriting talents. But Sault says this will have to be achieved alongside plans to launch Drewett as an artist in his own right.

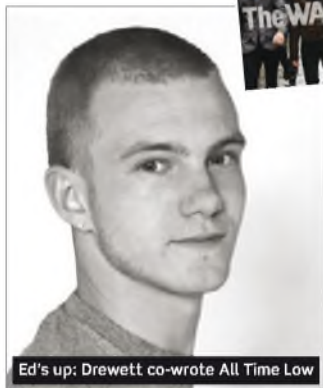
Already a featured artist on Professor Green's top-three hit *I Need You Tonight*, Drewett will follow this with his first solo single *Champagne Lemonade* on October 25 through Virgin Records, while Sault is anticipating a debut album will appear in the first or second quarter of next year.

Veteran A&R man Sault believes he has got a big star on his hands. "We've got a proper entertainer here," he says. "That was the brief. I wanted to do something a little more personality-led because I knew he could carry it."

Sault signed Drewett to Warner/Chappell towards the end

of 2008 (ahead of him signing a recording deal with Virgin the following year) after being introduced by fellow Warner/Chappell signing Matthew Benbrook, who co-authored Paolo Nutini hits *Last Request* and *New Shoes*.

"For me it's been a textbook development of



Ed's up: Drewett co-wrote *All Time Low*

a songwriter," says Sault. "He walked through the door in early 2008 and we did the classic publishing thing of putting together some choice collaborations for him."

The first of these collaborations was with Paul Statham, his first signing to Warner/Chappell, and "it happened straight away". Sault adds, "I put the first song I got back in the CD player and thought, 'That's really interesting' and already his attack on the song, his delivery and his writing went up two or three notches."

After Drewett signed to Virgin, working with Robbie Williams' veteran A&R man Chris Briggs, Sault

says more collaborations were set up, including with Shep Solomon, Fraser T Smith, Wayne Hector and Steve Mac. It was out of one of these sessions that *All Time Low* emerged.

"It was initially written for him but it became apparent a bit further down the line that it didn't quite fit with the rest of the album we were aiming for. [The *Wanted's* team] heard it and they asked if they could have it. We gave it to them and the rest is history," he says.

Drewett's single *Champagne Lemonade* was co-written with Tim Powell in his first project away from the hugely successful *Xenomania* team.

"It was a couple of days in Brighton down at Tim's studio and we got *Champagne Lemonade* out of it," says Sault. "It was absolutely spot-on. It's a real punter track, very immediate and sets up what Ed is about."

A couple of tracks with Fraser T Smith have also been completed, while Drewett has been in LA co-writing with Lily Allen collaborator and her co-lvor Novello songwriter of the year partner Greg Kurstin.

Meanwhile, we can expect more songs from Drewett for other people. "The fact his first proper release as a single has gone to number one, that's going to continue," says Sault. "That train has left the station now. We're very much not machine-gunning it, but we'll encourage that and continue that as well."

paul@musicweek.com

## A&G to kick-start Ford career

**A&G SYNC IS LOOKING** to introduce the largely unheralded yet hugely influential former Sly Stone and Bobby Womack sideman Jim Ford to a generation of younger fans after signing a worldwide sync deal with publisher Mixed Green Music to represent him.

The company wants to place the late Ford's unreleased works – a mixture of R&B, soul and country – in soundtracks, in the hope of replicating the new attention brought given to similar songwriters such as Vashti Bunyan and Nick Drake: interest in their work was recently re-ignited after their music was used in T-Mobile and Volkswagen adverts.



A&G Sync UK sync manager Nick Nash says he is excited about four tracks composed by the US singer/songwriter – *She Turns My Radio On*, *The Sounds Of Our Time*, *Which Way* (aka *I Wonder What They Will Do Today*) and *If I Can Quit When I Am Behind* – recently covered by Elvis Costello on his *Spectacle*: Elvis Costello with... talk show – due to the themes covered in the songs.

"His work is very understated and very hard to pigeonhole," says Nash. "We hope it will open a lot of doors both in terms of appearing on syncs but also turning a new generation of people onto his music."

The company will pitch Ford's

works to film companies through their US music supervisor service. Nash adds, "I have been a big fan of Jim for a long time and more than anything, I really want to expose him to anyone we can."

Ford released one album, *Harlan County*, in 1973 before briefly working with Aretha Franklin, Stone and Womack, with whom he helped write the acclaimed *The Poet* album. However, he fell out of the public eye later the same decade, leaving behind a wealth of unreleased masters and demos.

His music briefly resurfaced four years ago, when Musik & Media managing director L-P Anderson tracked down his catalogue, however Ford died in 2007 before the industry could capitalise upon any new-found interest.

Used by  
over 50,000  
media and music  
professionals  
worldwide



music promotion software

Promote and  
distribute  
your music.  
Fast. Easy. Online.

iPool is the world's leading software for online music promotion and digital business-to-business distribution.

- Make your music available to media and business partners around the world. It's fast, easy and economical.
- Cut your promotional and B2B distribution costs. Extend your reach.
- Protect your music from unauthorized distribution with our robust and cutting-edge watermark technology.

Over 150 iPool customers, including:



Get a 5% discount on your first three months! Just enter promotion code **NB3TZ6** when ordering at <http://iPool.info/pricing/en>

Contact us to learn more:

<http://iPool.info> • [contact@iPool.info](mailto:contact@iPool.info)  
Phone: +49 421 1676 4840

# News digital

## Digital news in brief

● **Viacom** is officially appealing the US court ruling in June that cleared YouTube of mass copyright infringement. That case ran for three years and Viacom was seeking \$1bn (£0.6bn) in compensation.



● **Eminem** has become the second living musician after Lady GaGa to acquire more than 10m friends on Facebook.

● New numbers from comScore show that 31% of the 48.5m mobile owners in the UK use apps. Usage rises to 71% for smartphone users.

● A federal court in the US has ordered the immediate closure of unlicensed lyrics sites operated by **LiveUniverse** following action by publishers including Warner/Chappell and Peermusic.

● **The Really Useful Group** has licensed film and stage performances of Andrew Lloyd Webber shows for use in Xbox 360 singing game Lips.

● **Katy Perry** has partnered with Deutsche Telekom to recruit fans in eastern Europe to appear in the video for upcoming single Fireworks.

● The **Reclusive Barclay Brothers** are offering 100 people £27 each to listen to their debut single if they submit their email address.

● Music service **Playlist.com** has filed for Chapter 11 bankruptcy protection.

● More than 300,000 **Symbian**-enabled handsets are currently being activated every day. Google recently announced it is activating 200,000 Android-enabled handsets a day.

● The **V Festival** will be streaming footage live from three of the four stages at its Chelmsford site this coming weekend.

● **LimeWire** has requested a jury trial in the filesharing case brought against it in the US by music publishers.



## New services

● **Scrolling Lyrics Player/KaraoBird** is a Firefox extension that was built using Songbird and which turns YouTube into a karaoke machine and syncs a scrolling lyrics window with the music playing.

● **Shuffler** is close to being launched and will create online radio stations by crawling music blogs and aggregating the music they are hosting. Users can create 20 stations for free or pay \$9 (£5.74) for unlimited stations.

## Apps round-up

● **V Festival (Ovi - free)** As part of Nokia's partnership with the UK festival, this app features an interactive site map, travel and weather updates, a news feed and social network integration.

● **Ticketweb (iPhone - free)** Official app that offers news, show information, photo-sharing from gigs and customer comments.

Pure targets impulse purchasing with new streaming and downloading capability

# Radio purchasing is made Pure

## Services

By Eamonn Forde

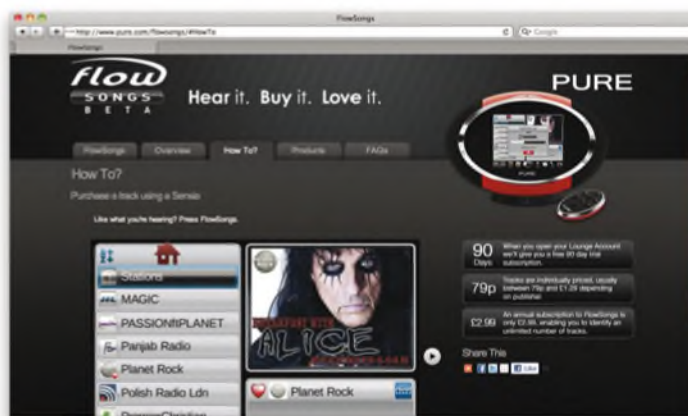
**IMPULSE MUSIC PURCHASING** is being given a boost with the arrival of Pure's hybrid streaming and downloading service alongside the tag line "Hear It, Buy It, Love It".

Available across the radio manufacturer's range of connected sets, the new FlowSongs service allows users to instantly purchase tracks played on any radio station for download and on-demand streaming.

Pure director of marketing Colin Crawford says, "It has taken us a long time to get here - but it's here at last."

Users with a compatible internet-enabled Pure radio can buy tracks by simply pressing the purchase button on the set, although there are a number of setup issues they must address first.

To activate FlowSongs users must first open an account



on Pure's [www.thelounge.com](http://www.thelounge.com) website, top up their account with credit and pay an annual subscription fee of £2.99. (The service is currently offered on a 90-day trial without the need to pay the subscription fee first.)

Using Shazam's fingerprinting technology, songs from any digital, FM or online stations being played through the radio set can be identified and, where licensed for digital use, purchased.

This works in two ways: tracks can either be stored in the cloud for on-demand streaming on compatible Pure products or the Lounge website; or they can be downloaded as

320kbps MP3s to a user's computer and sideloaded on to portable digital music players. All downloads are powered by 7digital and are chart-eligible.

PRS chief economist Will Page believes the new service will create a mass of impulse purchases. "In the music business, we talk all the time about cannibalisation," he says. "What FlowSongs is doing is creating additional purchases. The exposure element is very important, too."

Not all songs will be available for immediate purchase because either the songs have not been licensed - notably, tracks by The Beatles and AC/DC are not - or the tracks have only been serviced to radio ahead of a full commercial release.

In the latter case, this could be seen as working against the new service's push to increase impulse purchases. But 7digital CEO Ben Drury does not agree and argues that pre-ordering will grow in importance.

"There was an assumption in the

"There was an assumption that pre-ordering was not attractive, but in actual fact it is very attractive. People love to pre-order..."

**BEN DRURY, 7DIGITAL**

past that pre-ordering was not attractive, but in actual fact it is very attractive," he says. "People love to pre-order. We tend to have our catalogue ingested before iTunes and Amazon. There is no reason why we can't allow people to pre-order songs that they hear or tag them for future purchase."

Pure's director of connected services Pete Downton adds they will make the catalogue as comprehensive as possible and work with Shazam to match as many tracks as possible. The company also points out that the service is initially being launched in public beta. "This is the start of a journey for us, rather than the end of one," said Downton.

However, there remains some uncertainty over how streaming rights will apply. *Music Week* contacted a number of labels and label organisations but none would clarify if they had a streaming agreement in place with the service.

Downton explains, "This is new ground for the music industry and we are working through with label partners to figure out a model that works for everybody."

[eamonn.forde@me.com](mailto:eamonn.forde@me.com)

# Bands get mobile content option outside the Boxx

**NEW SERVICE GIGABOXX** is offering artists and labels self-managed mobile music stores that circumvent the need for apps.

Currently in open beta, the service is being developed as a low-cost and straightforward way for acts to retail content via mobile.

Labels and acts pay a set monthly fee of £14.95 for the basic package which includes QR codes and an SMS reply service.

A tiered pricing system also adds in local wi-fi and Bluetooth solutions so that acts can create a network in venues to wirelessly deliver audio and video content to fans. "It's a closed network," says Gigaboxx co-founder Hugh Stanley-Clarke. "You can't go on there and surf the net."

The mobile stores can be customised and managed through an online wizard. Users, whether they



are small acts or labels, add the content they want to make available to fans and there is no upper limit to their content storage space.

It offers content as dual-downloads so that users can have content sent direct to their handsets as well as a back-up copy sent to their PC.

The entire service is mobile web-based and intentionally not built around apps as Stanley-Clarke says this would narrow the potential consumer base.

"Many apps are just web-based

interfaces that are typically built for the iPhone, Android or BlackBerry," explains Stanley-Clarke. "Actually most are just being built for Apple devices which make up just a fraction of the entire market here. People always forget about a little company called Nokia which has over 40% of all smartphones."

The system can tell which phones are being used and it configures content accordingly and fits to the screen size. "I think smartphones are fantastic," he adds. "But as a band or a label you should be focusing on selling products and not necessarily worrying about whether or not it's an Apple device or a BlackBerry device."

Stanley-Clarke points to the experience of Japan as a sign of what western markets - and the

music industry here - should aspire to. "The music industry in the west should get a grip," he says. "Mobiles are going to dominate in the next five years in the west. This gives us all a great opportunity. The internet was the start of the revolution but mobile is going to be the complete revolution over the next five years."

He states the response rates during a nine-month private beta trial are proof of this and says at one recent small gig 68% of the 120-strong audience SMS-ed in.

Stanley-Clarke also reveals that Gigaboxx is in advanced talks with a major player in Japan to launch the service as a joint venture over there.

Other market launches are planned for the coming months and he says he will also have a cloud operation ready to launch in the next three or four months.

# News diary

## Junip freshens up González

### UNEARTHED

FOLK ARTIST JOSÉ GONZÁLEZ has put his solo work on ice as he looks to focus his energies on long-time collaborative project Junip's debut album.

Formed 10 years ago, Junip is fronted by González alongside co-founder Elias Araya and Tobias Winterkorn. The trio's first album *Fields* is finally complete and, with deals in place with various leading independent labels around the world, the trio are ready to focus their efforts on the September-released set.

City Slang, home to Broken Social Scene, Caribou and Nada Surf, has licensed the album for European release. The indie is partnered with Cooperative Music to market and promote the release in a campaign it hopes to follow well into 2011.

The band are already into their second UK promotional visit of the year. The first took place in June with a headline performance at the Borderline in London as part of a Mojo Honours List show, which accompanied the digital release of



**JUNIP**

#### Cast list

<b>Management</b> Morgan Johansson & Fredrik Holmgren, Moondog	<b>Marketing</b> Jason Rackham, Cooperative Music.	<b>Press</b> Duncan Jordan, Cooperative Music.	<b>Badge</b> <b>International</b>
<b>Label</b> City Slang.	<b>Product Manager</b> Craig Penney, Cooperative Music.	<b>Radio</b> Russell Yates/ Mig Morland, Cool	Paul Trueman, Cooperative

their second EP, *Rope And Summit*.

The band are currently back in the UK and will headline Hoxton Square Bar and Kitchen tonight (Monday), before returning in October for a full headline tour that will include dates at XOYO in London, Thekla in Bristol and the Deaf Institute in Manchester.

Cooperative Music head of marketing Jason Rackham says it is important people discover the

album, so this stage of the campaign is all about providing as many opportunities as possible for fans to connect.

"There are obviously José González fans out there for whom this is a natural jump, so it's about reaching them first and foremost, and then growing from there. Junip has broad appeal," says Rackham.

To that end, fans are being offered a free download of Junip's

current EP, when they sign up to the mailing list via the official website.

Spotify will be streaming for album a month ahead of release, backed by an online advertising pack on the site. City Slang will also release a super-deluxe version of the album to iTunes which will include the trio's two EPs bundled with the album and a bonus track for a standard album price.

Stuart Clarke

### ON THE WEB THIS WEEK

#### MUSIC'S UNTAPPED MILLIONS BY GREENLIGHT'S GARY SHENK

**Gideon Luke:** 'Very good article, thanks so much for this. As a 21-year-old musician, this is what we really need – new innovations! Be Blessed!'

**Trevor Churchill:** 'This needs the central licensing model for master recordings which I've been bellyaching about for years. Speak to Fran Nevrlka at PPL. PRS can deal with the song clearances.'

#### BAND PAY PEOPLE TO LISTEN TO THEIR MUSIC

**David Stark:** 'Let's see if this crazy idea has any impact on sales, or will they end up re-titling as 'We Could Be Bankrupt Together!''

#### POOR MUSIC PRESS PERFORMANCE IN ABCS

**Martin McCoubrey:** 'I'm not surprised at the big drops at *NME* and *Q*. They are the two magazines I have stopped buying over the last two years. They are no longer music magazines really, but they are trying to be tabloid-style mags and that is why they are failing.'

### Dooley's Diary



Even the undead are giving the industry a kicking...

**IN WHAT HAS BEEN A RATHER** quiet week in the music industry – with most of it on holiday – Dooley's thoughts go out to record labels who have been getting a fair old bashing of late. Never one to shirk away from a good slagging, former White Zombie frontman and walking corpse **Rob Zombie dusted off his crystal ball** to prophesise that the industry will "never recover" from the slump it has suffered in recent years. Then the singer, who has obviously not heard of the sporting phrase "never kick a man when he's down," went on to declare **the physical album a dead format**. "Nobody wants to actually purchase music anymore," he brazenly announced. "It's a weird time because the music scene is alive and well, it's just the music-buying public is not. A year from now, I don't even know if they'll be pressing CDs anymore or, if they do, stores won't even bother carrying 'em." Let us please remember this a year from now, and see how accurate the big Z really is...However, there are still some kind and generous folk in the business. While Robbie might have just got back with *Take That*, his last album's producer **Trevor Horn** has been busy with his own band reunion. He is **reforming The Buggles**



for one night only at a September 28 gig in aid of the Royal Hospital for Neuro-disability...Since its launch 15 years ago, **eBay** has seen all manner of items auctioned on its site, from broken laser pointers to a woman's virginity – all in the name of making a fast buck or two. Now Get Cape. Wear Cape. Fly singer **Sam Duckworth has put himself up for bids** on the site in the name of charity. The big-hearted frontman found himself so moved by the current plight of the flood victims in Pakistan he has put himself at the mercy of the site's automated bid-tracking system with the successful bidder winning **a private acoustic show in their home**. All money raised will go to Oxfam's Pakistan Flood Appeal...**Dramatico dumped the usual canapés** for a tasty dish of bangers, mash, peas and gravy at BBC Western House last week for

the first of two showcases for its artist Caro Emerald, all overseen by label boss Mike Batt. Pictured at the second shindig at Penthouse in

Leicester Square are (l-r) Republic PR's Sue Harris, Andrew Bowles (Dramatico), Lewis Carnie (Radio 2), Emerald, Steve Tandy (COP Media), Alan Boyd (Radio 2), Chris Hession,

Batt and Jamie Griffiths (Smooth)...It is surely the BBC's biggest casting dilemma since trying to find a replacement for David Tennant as Doctor Who. Ahead of the Beeb shooting **When Harvey Met Bob**, a TV film about the story behind Live Aid, **the historic event's publicist Bernard Doherty** received a contract in the post asking him to allow his "likeness" and "name" to feature. Which prompts the question: who on earth will portray Big Bernie? "Rumours that Johnny Depp will be playing me are pure speculation," quips the LD Communications man, helpfully suggesting his own son Sean is "keen and better-looking" than the Pirates of the Caribbean star...**Minder Music's team** were in fine fettle last month after receiving an ASCAP Award in Los Angeles for *Ice Cream Paint Job* by



Dorrough, and co-written by Minder writer Reuben Proctor. Although Dooley's mind is currently boggling at what euphemisms an ice-cream paint job can actually stand for, the lovely and talented artists took time out to pose for a quick photo with their award. Pictured (l-r): Dorrough, Minder Music's Patrick Fogarty, Reuben Proctor aka 2Much and

ASCAP representative Tremayne Anchrum... Meanwhile, **Lady Antebellum popped across**

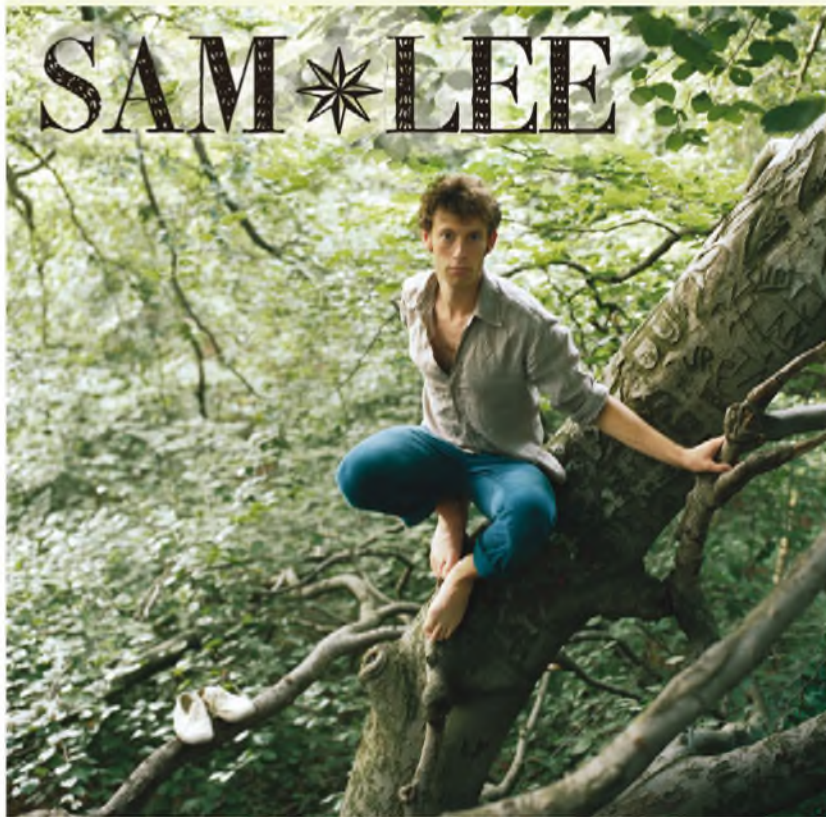


to our small island for their first promo visit last week. Never ones to take a breather, the hard-working trio popped into the EMI offices to meet the team and then decided to have lunch in the canteen before performing a sold-out show at O2 Shepherd's Bush Empire. Here's a lovely photo of them at EMI HQ...**PRS for Music's bid to win more of a public profile** seems to be working with the organisation even turning up the other night in a **Who**

**Wants To Be A Millionaire** question about a chart it had compiled of 2009's biggest karaoke songs. Unfortunately, the poser was not to the liking of the contestant who decided to use a recently introduced "switch"

lifeline allowing her to swap the question for another one...And finally, our sympathies go out to the team at **Bella Union** who have had to work overtime to re-create data lost in a burglary that saw all the company's computers half-inched. We hope the swines who did it get their comeuppance sooner rather than later...

GROUND OF ITS OWN  
**THE DEBUT ALBUM** OCTOBER 2010



**SAM \* LEE**

"One of the most promising folk singers to emerge from the London scene this decade" *The Independent* \* "You will be dumbfounded by Sam Lee with duck-egg eyes, a horseshoe smile and an honest, confiding baritone" *The Guardian*

**The Magpie's Nest**  
 New Folk - Old Folk - No Folk

WWW.SAMLEESONG.CO.UK

**FOLK UNION**

Explore future traditions and contemporary song-writing with the leading proponents of folk every Friday at Kings Place.

**AUTUMN 2010**

**September**

- 17 The Broadstairs
- 24 Songdog

**October**

- 1 Heidi Talbot and John McCusker
- 8 The Balladeers
- 15 Parkband
- 22 Peggy Seeger
- 29 The Carrivick Sisters

**November**

- 5 Svieta Vain
- 12 Sigrd Maldestad
- 19 Kris Drever
- 26 Jonny Kearney and Lucy Farrell

**December**

- 17 **The Arctic Circle - Christmas Concert** featuring Emily Barker, Ted Barnes, Dom Cayote, Dale Grundle, Harry Escott

Fridays, 8pm  
 Tickets £9.50 online

**OTHER FOLK MUSIC EVENTS THIS AUTUMN**

**September**

**9-12 Kings Place Festival 2010**

featuring Eliza Carthy, Mark Knopfler

**December**

**9 Legends of Irish Music**

Maire Ni Chathasairgh, Chris Newman

**10 Steel Skies**

Alistair Anderson, Emily Ball, Sophie Ball, Lillias Kinsman Blake, Andy Watt

**11 June Tabor**

with How Warran, Andy Cutting, Tim Harries, Mark Emerson

All festival tickets just £4.50 online

**kings place**  
 music+art+restaurants

Tickets from £9.50 online | [www.kingsplace.co.uk](http://www.kingsplace.co.uk)  
 90 York Way, London N1 9AG | Box Office: 020 7520 1490

**efdss**  
**folk rising**  
 english folk dance and song society

in association with

**The Magpie's Nest**  
 New Folk ~ Old Folk ~ No Folk



Following the packed-out events this summer, this is the second series of Folk Rising. A three-part studio concert series presents a sample of the freshest, undiscovered and at times radical music being produced within the indefinable folk tradition. With the burgeoning profile that folk music has achieved in recent years never has there been a showcase opportunity for the periphery musicmakers approaching folk from the 'outside' as well as those from 'within'.

This will be a roulette of a musical experience charting the daring and the dangerous, the wonderful and the weird but above all suggesting how the future of folk will sound.

20 October, 17 November, 1 December 2010

Tickets £5

020 7485 2206 | [www.efdss.org](http://www.efdss.org) | on the door

Cecil Sharp House,  
 2 Regent's Park Road,  
 London NW1 7AY



Supported by  
**ARTS COUNCIL ENGLAND**

# Features

# YOU CAN ALL JOIN IN



Mercury nominations, double-platinum albums, chart-topping podcasts... these achievements are hardly expected from a scene such as folk, but this year the genre has grown into a very different beast

## Folk

By Annie Windley

**A QUICK GLANCE AT THE ALBUMS IN CONTENTION** for this year's Barclaycard Mercury Prize reveals the huge step forward folk music has taken in the past year.

Whereas previously, the inclusion of a folk album on the shortlist may have seemed tokenistic, this year, Mumford & Sons' banjo-backed blend of stomping folk and pop is truly up with the leaders. Having broken through to the mainstream, their Island-released album *Sigh No More* has outsold all the other nominees on its way to double-platinum success.

There is a real upsurge of interest among the record-buying, and gig-attending public for artists with echoes of roots and folk in their music. And the fact that Mumford & Sons and fellow Mercury nominee Laura Marling – who reached number four in the albums chart with *I Speak Because I Can* – are being touted as “nu-folk” seems to be having a positive effect on traditional folk.

Adam Tudhope, managing director of Everybody, which manages Marling, says the similarity between the genres lies more in the sense of camaraderie among a group of musicians rather than the way the music itself sounds. “It’s about like-minded, rather than like-sounding artists. It’s incredibly exciting to have some involvement in a side of popular music that is about collaboration, musicianship and artists supporting each other.”

This spirit of collaboration has long been a key aspect of the traditional folk world, with many key artists regularly participating in a variety of projects – for example, Eliza Carthy has her own band, has recorded the album *Gift* with her mother Norma Waterson, and joins a host of others, including father Martin Carthy, in the boundary-crossing *The Imagined Village*, which recently appeared at Cambridge Folk Festival.

As the new breed of folk continues to grow in influence, the traditional folk sector is proving as resilient as ever. Topic managing director Tony Engle reports that although sales have dipped, as a specialist label, “Topic is designed to operate in difficult circumstances”. Its seven-disc 70th anniversary boxed set, *Three Score & Ten*, released last autumn, has sold 5,000 units so far; no mean feat for such a specialist release. Looking forward, Engle is confident about the label’s forthcoming release *Looking Glas* from traditional singer Fay Hield.

Independent distributor Proper Music says folk remains strong and is the company’s best-selling genre. Commercial director Drew Hill says, “Festival sales are producing a good return and we’ve also seen a move towards genuine traditional material being bought as download.”

One notable digital success for Proper comes from Bellowhead member Jon Boden’s *A Folk Song A Day* podcast. The distributor is administering the release, with a website dedicated to the venture and, as the title suggests, a traditional folk song is made available free through iTunes every day for a year.

“It’s incredibly popular – now, a month after its launch, it is still the third most popular music podcast on iTunes and the 38th most downloaded of all podcasts,” Hill says.

The tracks cease to be free at the end of each month, where they become available as a paid-for download package or individual tracks.

This current appreciation for traditional folk was well demonstrated at Proper-distributed act Bellowhead’s recent appearance at Truck Festival.

Boden says, “About 90% of the audience didn’t know who we were, but they loved it. It’s still tricky for the public to get the first access point to traditional music, but things like a rock festival appearance are a great platform and hopefully traditional music will feel easier to them next time they come across it.”

Bellowhead look set to be one of folk’s big sellers in the coming months, with their album *Hedonism* release by Navigator in October.

Universal’s surprise hit Port Isaac’s *Fisherman’s Friends* is another indicator of traditional folk’s growing appeal. The group’s album of sea shanties made the UK Top 10 with more than 80,000 sales. “The new folk movement has helped make traditional folk more accessible. And when the majors such as Universal take leaps of faith, the buyers cotton on,” says specialist PR Will McCarthy.

As the goodwill towards folk continues to resonate a number of innovative promoters are helping push things forward. One of these entrepreneurs is Sam Lee, a singer in his own right.

With its banner, “New folk, old folk, no folk,” Lee’s London club, and collective of folk promoters, *The Maggie’s Nest* won this year’s Radio 2 Folk Club of the Year Award.

“Regardless of whether a particular act is what I would call folk, if that is how they label themselves it takes people towards the folk world. Increasingly, the old material doesn’t seem so out of place,” he says.

After recently undergoing an overhaul, home of the English Folk Dance and Song Society, Cecil Sharp House in Camden is a vibrant hub of folk activity drawing interest and audiences from a much younger age with acts as diverse as Super Furry Animals frontman Gruff Rhys to former Pentangle guitarist John Renbourn.

The venue’s chief executive Katy Spicer highlights its recent *Folk Rising* showcase programme as an example of the trend. “A completely new young crowd who have never been here before attended the sell-out events,” says Spicer. “We’ve also had big drawing events with *A Hawk and A Hacksaw* and *Vetiver* last year.”

English Folk Dance and Song Society library director Malcolm Taylor, who is in charge of all the archive material, is also heartened by the number of young people coming into the library from outside the trad folk genre.

“Putting archive material on the internet has been a great boost, with our indexes attracting 1,500 hits a day,” he enthuses.

While the Cambridge Folk Festival is a perennial sell-out, the newer festivals encompassing the genre are thriving, too. *End Of The Road Festival*, the 5,000-ticket boutique event, for example, is selling out more quickly each year and enthusing a host of twenty-something festival-goers with the thirst for traditional material. Founder and organiser Simon Taffe reports that staff at the event’s *Rough Trade* stall last year were pleasantly surprised by the number of younger people interested in folk and country material. The company hopes to further feed this interest with the release of *Rough Trade’s Psych Folk 10*, featuring the likes of Hush Arbors and Jack Rose.

“Cambridge Folk Festival works because it has indie bands alongside more folky artists. We try to book bands with an edge which will appeal to the young audience, whatever the genre,” says Taffe.

## ABOVE

Folk young and old: Mumford & Sons, Port Isaac’s *Fisherman’s Friends* and Laura Marling have brought sales and media interest to the genre

“The new folk movement has helped make traditional folk more accessible. And when majors such as Universal take leaps of faith, the buyers cotton on”

WILL MCCARTHY, PR

# Features



## FINISHING TOUCHES

After the downturn of the last two years, things are looking up as new levels of activity bring cheer to mastering houses

Master plan: many studios such as Metropolis (pictured) are expanding into new areas of digital media

### Mastering

By David Davies

**MASTERING HOUSES ARE CONTINUING TO DIVERSIFY** into other areas of digital media, but with much music now recorded away from professional studios, it could be that the art of mastering is about to come into its own once again.

Following some erratic patterns of demand during 2008 and 2009, it is clear that any decline in need for mastering services has – in the term used by Masterpiece’s business development manager Leena Bhatti – “plateaued”.

Virtually everyone who spoke to *Music Week* for this overview alluded to increased levels of activity in mastering for CD and download compared to 2009, while many also expressed delight at the continuing strength of the vinyl market.

“Quite simply, there just seems to be a lot more music around at the moment,” says The Soundmasters’ Kevin Metcalfe. “The industry is moving on from the doom and gloom of last year.”

Exchange rate issues are also enhancing the appeal of UK studios, with eastern Europe in particular providing an important source of new work.

But nothing is being taken for granted: most of the larger operations (for example, Abbey Road, Metropolis, Masterpiece) have continued their expansion into other areas of digital media including authoring and content distribution, while nearly all mastering companies now augment their core business with online services.

“We are diversifying all the time,” says Metropolis head of mastering Sarah Stern. “I am very optimistic. We have to be prepared to move with the times and we are striving to evolve with the marketplace.”

All this additional labour may not be lavishly rewarded, however. The industry median per hour rate continues to be pegged at around £160, while



**ABOVE**  
The golden touch: the audio transfer process at Inflight and (right) electric mastering with one of the UK’s most experienced mastering engineers, Guy Davie



“There just seems to be a lot more music around at the moment. The music industry is moving on from the doom and gloom of last year...”

**KEVIN METCALFE,  
THE SOUNDMASTERS**

web-based services – which frequently offer a five-day turnaround time – are unlikely to make anyone rich with per track rates averaging £75. Many houses apply identical rates across the board, but several confirmed that there is continuing pressure to negotiate lower rates or special deals for individual projects – hardly surprising given the prevailing financial climate.

CD and MP3 masters will often be completed as part of a combined package, but working across multiple formats inevitably heralds further technical issues. As Stern observes, “People might be looking for a different EQ to get the most out of the download format, but we still believe service and expertise are paramount for all our clients.”

Changing patterns of consumption are also influencing mastering decisions. Skye Mastering’s Denis Blackham has had “a couple of clients who only want their mastered project to sound right as a downloaded file and played back via an iPod and their earpieces. They are not interested at all in what it sounds like on a home stereo system with loudspeakers”.

To the distress of some seasoned engineers, mastering for download has also opened up a new front in the loud-

ness wars. Metcalfe is not alone in bemoaning the “everything as loud as everything else” tendency fuelled by the rise of the download compilation and playlist. “You can say that it will sound better if you don’t [push up the levels], but at the end of the day if you don’t do it they could go somewhere else that will,” he admits.

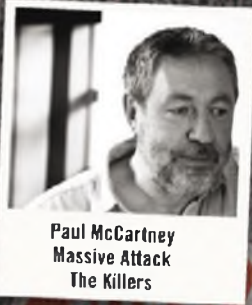
Mastering for the new formats has also prompted quite substantial investments in extra equipment for many houses. For example, Electric Mastering managing director Pete Hutchison says that the company now has a computer system that allows it to run off “dedicated MP3s which sound superior to regular MP3s, and that’s been quite popular”.

Of course, providing distinctive services all adds to the USP, and in this regard Electric Mastering can also point to its recent installation of a 1950s valve mono cutting system, purchased specifically for a limited-edition EMI classical reissue series, but available for other projects. Together with forthcoming stereo valve cutting facilities, Hutchison believes that the studio will be able to “open a lot of doors for people to remaster their catalogue in a different way”.



# MASTERS OF METROPOLIS

Tim Young



Paul McCartney  
Massive Attack  
The Killers

Ian Cooper



Sting  
Jeff Beck  
Oasis

Miles Showell



Magic Numbers  
Faithless  
Craig David

Stuart Hawkes



Chase & Status  
Goldie  
Amy Winehouse

John Davis



U2  
The Prodigy  
Florence & The Machine

Noel Summerville



Kraftwerk Remasters  
Warp Records 20th Ann.  
Grizzly Bear

Andy 'Hippy' Baldwin



The Who  
The Orb  
The Good, The Bad & The Queen

Giovanni Scatola



Universal TV Compilations  
Sony TV Compilations  
Warner Jazz & Classic

Mazen Murad



Groove Armada  
Bjork  
Benedict XVI

Tony Cousins



Bat For Lashes  
Genesis  
Peter Gabriel

Metropolis. Europe's No#1 Mastering Facility.



metropolis-group.co.uk | mastering@metropolis-group.co.uk | 020 8742 1111

# MASTERPIECE

## AUDIO/VIDEO/DIGITAL SOLUTIONS

### TESTIMONIALS

"We truly value our relationship with Masterpiece. The range of services are great and turnaround time is both incredibly speedy and cost efficient." *Nadia El Kholi - Commercial Music Group, Sony Music.*

"Working with Masterpiece is never anything short of a pleasure. Their speed and efficiency has saved me from potentially major problems on many occasions and they are always on hand to answer my stupid questions or urgently turn around an order. Thanks folks!" *Ben Wileman - Wichita Recordings*

"Masterpiece are a pleasure to deal with, not only providing excellent quality but always extremely efficient and go above and beyond to meet our requirements" *Suzie Murray - Warner Bros. Records*

"Banging beats from the boys, jokes with the ladies..... pretty much your ideal studio to work with!" *Mark Wilkinson - Ministry of Sound*

"It is very rare that you find a staff from start to finish as professional and right on point as the team at Masterpiece. From mastering a track, to an album, to cutting a record, their ears are the best in the business." *Anthony Pinto - Silver Label/Tommy Roy Entertainment*

"Masterpiece offer a great service and when I have to turn things around quickly, which I invariably do, they don't drop their high standards." *Chris Howarth - Universal Music*

"Masterpiece are one of our longest serving suppliers and have always delivered quality and given 100% along the way." *Rob Dwyer - Absolute Marketing*

"Masterpiece are always efficient and friendly and consistently deliver well mastered audio. They take into account any special requests we have and often deliver under tight time pressures to help us meet deadlines. A pleasure to work with!" *Rachel - Mushi Mushi*

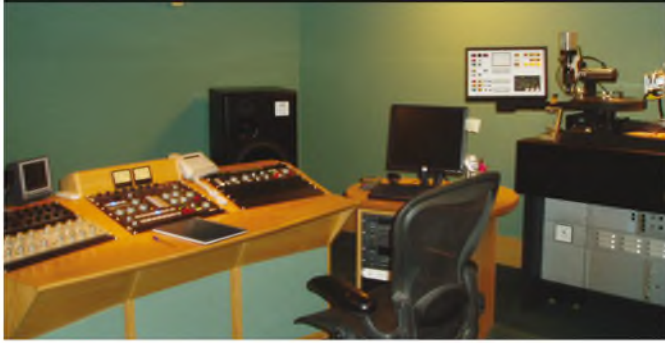
"I've been using Masterpiece's services for over ten years now & they have consistently provided a great service at a competitive price. The folks who work there are pretty darn nice too!" *Bart McDonagh - Domino Records*

To see how Masterpiece can help your business please contact

Leena Bhatti, Business Development Manager • Email: [leena.bhatti@masterpiece.net](mailto:leena.bhatti@masterpiece.net) • Tel: 020 7731 5758

16 The Talina Centre Bagleys Lane London SW6 2BW • [www.masterpiece.net](http://www.masterpiece.net)

# Features



**ABOVE**  
The Alchemy Soho cutting room

**RIGHT**  
Direct-to-vinyl: Ellie Goulding was brought in by Metropolis for vinyl recording sessions

As this investment implies, back catalogue remains important bread-and-butter work across the mastering sector, with reissue projects able to plug important gaps in the schedule – frequently over an extended period.

In addition to fuelling growth in archiving services [see box on page 17], reissue programmes have added new lustre to the market for vinyl mastering – although demand is hardly limited to old music. Bhatti alludes to demand from genres including dubstep and drum & bass. And Abbey Road's head of mastering and video services Lucy Launder says that seven-inch vinyl is a popular complement to download formats, and that vinyl as a whole is still quite strong. "People were predicting the demise of vinyl when I started work at Abbey Road 13 years ago, but it hasn't happened," she says.

Indeed, vinyl mastering is actually opening up some innovative revenue streams: for example, Metropolis has brought in artists including Ellie Goulding and Duke Special for direct-to-vinyl ses-

sions in front of an audience (a format soon to transfer to TV with a Channel 4 show entitled *On Track*).

By contrast, the market for surround mastering appears to be in flux. Several contributors said that work in this area is down considerably from two or three years ago, but that is not the full story. While standalone 5.1 editions of new albums are in shorter supply, surround discs continue to feature in many deluxe edition-style reissues (such as Mike Oldfield's latest campaign). Super Audio Mastering's Simon Heyworth is among the beneficiaries: although overall activity levels are "about the same" as in 2009, he says that requests for surround work have increased this year.

On the surface, it may appear that increasing online competition spells a gloomy outlook for studio-based mastering operations, but amid the uncertainty there is evidence that the mastering engineer's art is coming into focus once more.

Time and again, interviewees cited the loyalty of certain producers, labels and management companies who bring work through the door year after year because they like the mastering engineers' working methods – "an increasing number of people are wanting the engineers' creative input," says Launder – and are confident of a high-quality end result.

Moreover, with many recording sessions taking place away from pro studios in bedrooms and garages, the need for the finishing touches to be applied by a skilled and experienced engineer is arguably greater than ever before. So, the final cut? Not by a long stretch.



## History lessons Archiving: a

It is one of the most painful ironies of the ongoing record industry tumult that the need to invest in archiving services has increased in negative correlation to the availability of resources.

"When the recording industry was cranking out hits and getting \$20 a CD, the issue of archiving was always on the backburner," says Edwin Outwater III, consultant to Iron Mountain Digital Studios in the US, formerly Xepa Digital and now part of Iron Mountain Film & Sound Archives. "But with the paradigm shift in the industry, it is now much more important to make use of and protect individual songs, [hence] the emphasis on archiving and distribution in this whole new way."

Indeed, everyone who spoke to *Music Week* agreed that these are boom times for all aspects of archiving services: digitisation, applying metadata, documentation and secure storage. Outwater says that enquiries from individual artists are not unheard-of, but by and large the growth is coming from record companies who, increasingly, require immediate access to high-quality archives that can furnish music for film/TV/gaming purposes as well as streaming services, downloads and reissue projects.

The rising standard of analogue/digital converters and increasing availability of low-cost, high-quality digital storage systems are assisting the trend; as Adrian Finn – proprietor of The Great Bear Analogue and Digital Media – observes, 30 minutes of music on quarter-inch tape can equate to as little as 1GB of hard disk space. Nonetheless, the multiplicity of formats – not to mention mass duplication and inaccur-

## Safeguarding your future

Audio archive solutions for the music industry

### Audio Transfers @ Inflight Productions

T: +44 207 400 8569

E: [audiotransfers@inflightproductions.com](mailto:audiotransfers@inflightproductions.com)

- Archiving
- Digitisation
- Master restoration
- Tape baking
- Asset management & database administration
- Remix & tour part creation
- File format & session conversions
- Master contents cataloguing & reporting
- FTP file hosting



Inflight Productions

The IFE Alliance





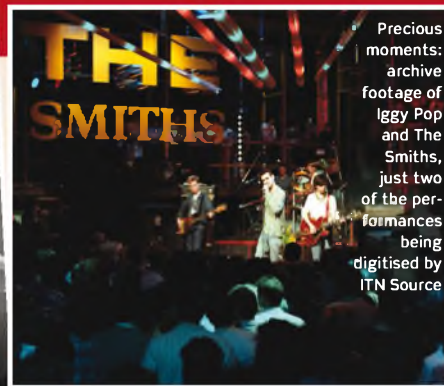
## Warning from history

rate labelling – mean that collating an archive for modern applications can be an extremely time-consuming affair.

"It was very daunting," admits freelance archivist/journalist Ian Peel of his initial work on the SPZ Group library, home to approximately 100,000 tapes from Sarm Studios, [Trevor] Horn Productions, ZTT, Stiff and Perfect Songs. "You have to approach it as a series of objectives with set timescales that can be ticked off one by one: de-duping, filing and documentation, sorting the master tapes into chronological order so that something can be made of them, and processing third-party material."

The expansion of archiving services is unquestionable – Metropolis is among the organisations who have signalled their interest in expanding their presence in this area – and not just in audio-only content: for example, ITN Source has been digitising musical performances from the 1920s to the present day. The increasing scarcity of old analogue systems is also bound to increase the momentum. "About half of [our 3.5m recordings] are still in analogue form and must be digitised while the machines and skills are still available to play them," says Richard Ranft from the British Library Sound Archive.

But Barry Grint, co-founder of mastering company Alchemy Soho, would like to "ring the



Precious moments: archive footage of Iggy Pop and The Smiths, just two of the performances being digitised by ITN Source

Archive photos: Granada/ITN Source

alarm bell" about the risk of some digital transfers being carried out by engineers with insufficient knowledge of analogue formats. "We need to make sure that there is great attention to detail because once something is placed on the archive it becomes the *de facto* version going forwards," he says. "To pick an obvious example, an EQ'd production master on quarter-inch could be played off a machine incorrectly lined up to transfer to digital, and then that becomes the archive copy forever more."

Keith Knowles, facilities manager at Inflight Productions – which is currently five years into a large-scale project encompassing research, asset library management, digitisation of multi-track and stereo masters, and image capture of all documentation – agrees that "research

of audio is vital to ensure that the correct masters are archived, and the process of cataloguing delivered masters by experienced engineers should never be underestimated."

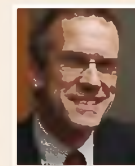
There is also a need for "preservation planning" for current digital-born projects in order to circumvent the threat of "file format obsolescence, data corruption and hard-drive failure." The answer, says Knowles, is "to have available and maintain recording hardware and software systems which are no longer used".

A logistical headache in the short term and a serious financial burden in the long, rigorous archiving is a task that the recording industry could do without – particularly at this critical impasse.

But with new revenue streams reliant upon the effective management of assets new and old, it is one that cannot be marginalised.



In need of digitisation: a British Library analogue tape deck



"Our recordings must be digitised while the machines and skills are still available..."

**RICHARD RANFT,**  
BRITISH LIBRARY SOUND ARCHIVE

## One movement MUSEXPO ASIA PACIFIC

## THE ESSENTIAL TASTEMAKER & MUSIC INDUSTRY EVENT IN THE SOUTHERN HEMISPHERE

### FULL SPEAKER & ARTIST LINE-UP COMING SOON; SPEAKERS ALREADY ANNOUNCED INCLUDE...

**Adam Zammit** - Director, Peer Group Media; **Andrew Phillips** - Programming, ABC Radio WA; **Arjun Sankalia** - Director: Repertoire & Special Products, Sony Music Entertainment; **Ben Mawson** - Legal, SSB; **Benji Rogers** - Founder/CEO, Pledge Music; **Bobby Talwar** - Managing Director, Only Much Louder; **Brett Cottle** - Chief Executive, APRA / AMCOS; **Carney Nir** - New Media Manager, Secret Service Digital; **Chris Gough** - Managing Director, Native Tongue Music Publishing; **Damian Trotter** - Managing Director, Sony / ATV Music Publishing; **Danny Rogers** - Partner, Lunatic Entertainment; **Dave Curtin** - Managing Director / Founder, DeepMix; **David Loiterton** - Managing Director, Omnifone; **Dylan Liddy** - Director, Blue Max Music; **Frank Takeshita** - Executive General Manager, Creativeman Productions; **Franz Schuller** - Head of A&R & President, Indica-records Montreal; **Gary Chen** - Founder, Co-Chairman / CEO, Orca Digital / Top 100; **Ian James** - Managing Director, Mushroom Music Publishing; **Jaddan Commerford** - Co-Owner, The Staple Group; **Jakomi Matthews** - Managing Director, The Music Void Consulting; **James Foley** - Contributing Writer, Record of the Day; **Jasper Donat** - CEO, Music Matters Asia / Nokia Music Connects India; **Jimmy Steal** - VP Programming, Emmis - Power 106 LA & Hot 97 NYC; **Kathy McCabe** - Journalist, News Limited / The Daily Telegraph; **Keith Welsh** - Media Consultant; **Kevin Arnold** - Founder / CEO, IODA; **Kyle Hopkins** - Head of Music, Xbox / Microsoft Media Acquisitions; **Lars Brandle** - Contributing Writer, Billboard; **Leigh TrewEEK** - National Marketing Manager, Street Press Australia; **Mandar Thakar** - Mandar Thakar Consulting & Publishing; **Mark Pope** - ARIA Award Director, Mark Pope Music; **Mark Poston** - Chairman & Senior VP of Marketing, EMI; **Mark Smutz Smith** - Founder, C Management; **Martin Elbourne** - Booking Agent, Glastonbury / The Great Escape (UK); **Michael Chugg** - Founder, Chugg Entertainment; **Mike Walsh** - Music Director, Xfm; **Nic Harcourt** - DJ KCRW Los Angeles & Music Editor (Los Angeles Magazine); **Nick O'Byrne** - General Manager, A.I.R.; **Oum Pradutt** - Managing Director, Phase 1 Events (India); **Patrik Larsson** - Partner / Founder, Headlock Management / Lights Out! (Sweden); **Phil Stevens** - Director, Jarrah Music; **Richard Kingsmill** - Music Director, Triple J Radio; **Rob Ziffarelli** - Agent, The Agency Group; **Ron Spaulding** - President, Fontana Distribution; **Russell Thomas** - Owner, KAOS Entertainment; **Sat Bisla** - President / Founder, A&R Worldwide / MUSEXPO; **Sebastian Mair** - Co-Founder, Music Solutions; **Seven Webster** - Managing Director, A7 Music; **Shaun James** - General Manager, XYZ Networks; **Spek Hussain** - Managing Director, Fairwood Music Publishing; **Steve Schnur** - Worldwide Head of Music & Marketing, EA Games & President, Artwerk Music Publishing; **Tak Furuichi** - International A+R, JVC Victor Entertainment Inc; **Taichi Inoue** - President, Surfrock Int; **Thomas Scherer** - Head of Int'l Repertoire, BMG Rights Management; **Todd Rundgren** - Singer / Songwriter & Producer; **Troy Carter** - Founder, Chairman & CEO of Coalition Media Group, Worldwide Manager Of Lady Gaga

## 6TH - 10TH OCTOBER 2010 PERTH AUSTRALIA



### 4 DAYS OF ACCESS TO HUNDREDS OF INTERNATIONAL & EMERGING ARTISTS. SOME OF THE CONFIRMED ACTS INCLUDE:

**SARAH MCLACHLAN (USA) / PAUL KELLY (AUS) / COURTYARD HOUNDS (DIXIE CHICKS) (USA) / TODD RUNDGREN'S JOHNSON (USA) / PINK MARTINI (USA) / XAVIER RUDD / GRINSPON / CHILDREN COLLIDE / BRITISH INDIA / KATE MILLER-HEIDKE / DEAD LETTER CIRCUS / MIAMI HORROR / BIURET (S KOREA) / DAN SULTAN / PASSENGER (UK) / OPERATOR PLEASE / DRAPHT / CLOUD CONTROL / SALLY SELTMANN / GYPSY AND THE CAT / HUNGRY KIDS OF HUNGARY / BOY & BEAR / THE MELODICS / THE HOLIDAYS / THE PAPER SCISSORS / BEN KWELLER (USA) / SHAPESHIFTER (NZ) / DENGUE FEVER (USA) / ZE! (MALAYSIA) / DELTA SPIRIT (USA) / RAGHU DIXIT (INDIA) / JONNEINE ZAPATA (USA) / BEDOUIN SOUNDCLASH (CAN) / KORA (NZ) / THE TELEPHONES (JAPAN) / MELODRAMAS (UK) / LIZ GREEN (UK) / GET DEXTER (UK) & MANY MORE...**

[www.onemovementmusic.com](http://www.onemovementmusic.com)

FOR AN EXCLUSIVE VIP RATE CONTACT SARA KINNE  
+1 323.782.0770 / [SARA@ANRWORLDWIDE.COM](mailto:SARA@ANRWORLDWIDE.COM)  
REGISTER NOW [WWW.MUSEXPO.NET](http://WWW.MUSEXPO.NET)

brought to you by:

MUSEXPO

eventscorp

CITY of PERTH

CHUGG ENTERTAINMENT

sunset events

# Features

# WILY OLD FOX EVOLVES

Now into its ninth decade, US licensing agency HFA is spearheading new services with impressive tech

## Organisations

By Susan Butler



**ONE OF THE MOST SIGNIFICANT TRANSFORMATIONS** in licensing intellectual property rights is beginning to occur at an 83-year-old agency.

As it starts to shed the now irrelevant "Harry Fox" from its brand in favour of the simpler HFA, the primary US mechanical rights licensing agency for music publishers is also becoming a services organisation for digital service providers and, potentially, other licensees such as record labels.

"We have evolved with a higher sense of what the markets and the industry are beginning to look like [for a digital age]", says HFA president/CEO Gary Churgin. "We're taking a deeper dive now to add to the value chain."

### The tech

The transformation began with the agency's technology.

Nine years ago as a music attorney, I handled some mechanical licences obtained through The Harry Fox Agency. Using the available HFA technology, called SIR-Net, was like operating an electronic typewriter in a room filled with personal computers.

Then four years ago while reporting for *Billboard*, I took a test drive of HFA's updated technology. It was drastically improved but still fairly basic.

Last month, I spent several hours in the New York HQ of HFA speaking with executives and exploring the agency's current technology. It is one of the most, if not the most, sophisticated systems I have seen to date.

There are five distinct points within an arc of administration services set up in the system. They cover:

- HFA's administration relationships with more than 44,000 publishers, aggregating the largest amount of publishing data in the US into one normalised, dynamic database;
- integration of data and matching more than 13m sound recordings to more than 3.5m compositions plus new recordings and compositions created nearly every day;
- licence and content services that allow users to handle many automated licence requests without human intervention by HFA or publishers;
- royalty services; and
- inquiry management to handle questions by users and publishers.

One of the most notable aspects of the system is the tool that allows publishers to personalise rights available for particular licences. This reflects a legal and business environment that is rather uniquely American.

In Anglo-American territories including the US, songwriters typically assign their mechanical rights to a publisher. It is the publisher that controls mechanical rights and grants rights to a society or agency to handle licensing for certain uses.

In most other territories, songwriters normally assign their mechanical rights directly to a local society that controls licensing.

Setting US licensing apart from other Anglo-American territories, HFA was essentially set up decades ago by music publishers to handle mechanical licences under the compulsory licence in copyright law that requires rights holders to licence compositions that were previously recorded and released in the US as "phonorecords" (e.g., audio-only recordings such as vinyl albums or CDs).



The technical aspects of this compulsory licence, such as monthly accounting, made it easier for publishers to offer licences through an agency like HFA under somewhat "negotiated" terms, such as quarterly accounting.

Since publishers could also license compositions directly to users, HFA only represented about 70% of the publisher market in the past. Any user that wanted to license rights from a publisher not affiliated with HFA would have to contact that publisher directly; HFA did not typically contact that publisher for the user.

As digital uses expanded, HFA also began entering into licence agreements on occasion with digital service providers (DSPs) that did not just request compulsory mechanical licences. HFA would strike a deal and then provide publisher affiliates an opportunity to "opt in" to becoming a party to that deal to be administered by HFA.

The control by publishers over mechanical rights and HFA's individualised dealings with its affiliates distinguish HFA from most other societies.

On the technology side of its operations, HFA needed to set up a way to note what rights could be licensed for which uses.

"When publishers register compositions with HFA, they do not just enter ownership", says HFA senior director, strategic technology Fred Beteille. "There is a complex rules-based system behind the ownership database. We built a tool that allows publishers to upload permissions and restrictions, [like] we can license for this configuration but not that one, which parties can be licensed, and so on. That is a key differentiator between our song database and [databases of other agencies or societies]."

HFA also faced challenges in dealing with all the various ways publishers, labels and DSPs identified and provided information about compositions and recordings.

"Philosophically we had a turning point a couple of years ago", says Churgin. "It used to be that you would have to provide all of the data elements to us in a certain way. Then one day we said to ourselves, 'Why are we doing this to the client? We're supposed to make this easier, not more difficult by setting rules upon rules.'"

"We've now been able to tune our infrastructure so the burden moves to us. We'll take whatever you give us in whatever form because we've [created] a system that triangulates all data into one 'staging' database where we can vet or fix it."

### Expanding services

This refocusing on clients also led to a change in the administrative operations.

One turning point for HFA occurred when the US Copyright Royalty Board in 2008 adopted a settlement reached between publishers, songwriters, DSPs and labels on royalty rates for reproducing compositions for streaming music. The rate calculation is extremely complex.

"In a few months, we upped our transactions to billions per quarter," says Beteille. "All of our work over the past few years allowed us to adapt to that regulatory environment very quickly."

When HFA personnel met with Napster to discuss the new reporting and payment requirements, the DSP indicated it did not want to handle the complex calculations.

In 2009, Napster entered into an administration agreement with HFA. Under the deal, Napster sends its entire metadata set, including track-level information, to HFA, which licenses the compositions from its affiliate publishers and helps procure licences from non-affiliated publishers, calculates the royalties due and then invoices Napster.

"[Most] publishers were relieved that we would handle administration for [Napster]", says Beteille. "I thought it might be the opposite, which is not to say there are not one or two publishers who did not understand it. But over time, the proof is in the pudding. We turned around the entire seven years of Napster accounting [that was now subject to the CRB decision] within two or three months, which really calmed any concerns about what HFA was doing."

Now HFA is helping DSPs and other users acquire reproduction licences when they want to launch or grow their businesses in the US.

"We recognised there was an opportunity to go into the outsourcing business in a much bigger way", says Churgin. "We're leveraging on our relationships with around 40,000 publishers. We've been very successful with the relationships that we've gotten in administration services that relate to musical transactions, and what you're going to see over time is us taking on more clients. You will see some unusual clients coming in the door that you would never have expected us to do business with."

*Susan Butler is the executive editor of Music Confidential. This article is an excerpt from a feature appearing in the September 2 issue.*

### RIGHT

HFA was aided by a US settlement on royalty rates for streaming music - transactions rose to billions per quarter inside a few months

hfa



"We turned around the entire seven years of Napster accounting within two or three months..."

FRED BETEILLE, HFA

# MW JOBS



## DOMINO RECORDING COMPANY INTERNATIONAL PROMOTIONS MANAGER

Domino Recordings, home to some of the most exciting music around today, is seeking an International Promotions Manager. The successful candidate would be responsible for all aspects of international promotion including press, radio, tv and on-line, working closely with our international partners and sometimes directly with the media. Experience working with artists, record labels and international media is required.

The position is based in our London office

Applicants should send an e-mail with their full name in the subject line including their CV and cover letter reflecting their understanding of the Domino label to: [internationalpromotions@dominorecordco.com](mailto:internationalpromotions@dominorecordco.com)

Closing Date Sept 1

## Power Entertainment Ltd requires: FULL TIME BOOKER/PROMOTER & ASSISTANT

**Full time Booker/Promoter** required to book live events and Club nights in our 800 capacity Bloomsbury Ballroom located in West End of London.

Must have experience in booking large scale events and have excellent contacts with agents and promoters.

Excellent salary (bonus linked) for the right candidate.

**Full time Booker/Promoters Assistant** required assisting in all aspects of promotion of live Events and club nights.

Good organisational and planning skills required together with a positive and enthusiastic approach.

Experience required in a similar role.

Applicants must apply in writing for both posts to:

**Siobhan Sweeney** Human Resources Manager  
Power Entertainment, Unit 9, 65 Maygrove Rd, NW6 2EH

Want to find new ways of targeting your potential customers?

Interested in reaching over 20,000 music professionals every week?

Music Week is the music industry's foremost publication – to find out how to align your brand with us, call

Martin on

0207 921 8315 or  
[martin@musicweek.com](mailto:martin@musicweek.com)

## YOUR ARMY, HEAD OF PR [www.your-army.com](http://www.your-army.com)

Your Army Promotions is an industry leader working with some of the biggest and most credible acts in the world. We get their music into the hands of taste maker club and radio DJs.

Based in London, our clients now want us to provide a worldwide press and online PR service that gets coverage for their releases in the key traditional dance press and online outlets.

We're looking for a dynamic Head Of PR. The ideal candidate should have at least a years experience in PR, be able to implement systems and have an entrepreneurial spirit.

If you are looking to become an industry leader and run a brand new press department then send your CV with a covering letter to [cv@your-army.com](mailto:cv@your-army.com). salary: competitive with bonus structure.

## YOUR ARMY, CLUB PROMOTIONS MANAGER [www.your-army.com](http://www.your-army.com)

Your Army Promotions is an industry leader working with the biggest and most credible acts in the world. We get their music into the hands of taste maker club and radio DJs.

We are looking to expand our team. Your role will involve developing strong relationships with taste maker DJs, liaising and reporting back to clients, maintaining the database of DJs and looking for new business.

The applicant will need experience in the industry and ideally have contacts to expand our client roster. Send your CV with a covering letter to [cv@your-army.com](mailto:cv@your-army.com). salary: negotiable dependant on experience.

## DIGITAL CLASSIFIED PAGES ONLINE



**MusicWeek.com**

# MusicWeek

## Services Section

# 1 Week's Advertising

*for FREE\**

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

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

To find out more about how you can receive one advertising week free and how Music Week can benefit your business,

please contact:  
**Yonas Blay - 0207 921 8341**  
[yonas@musicweek.com](mailto:yonas@musicweek.com)

\* When you book a four series – pay for three

✓ An unrivalled readership of 17,886 industry executives

✓ 70% senior management & above

✓ 76% have either joint or sole purchasing responsibility

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

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

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

# Key releases

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **Anberlin** We Owe This To Ourselves (Island)  
Debut single
- **Best Coast** Boyfriend (Wichita)  
Previous single: Lately (did not chart)
- **Chase & Status** Let You Go (Vertigo)  
Previous single: End Credits (9)
- **Macy Gray** The Sellout (Concord/Island)  
Previous single: Lately (did not chart)
- **Erik Hassle** Hassle Sessions Vol 1 (Island)  
Previous single: Hurtful (59)
- **Jack Johnson** At Or With Me (Island)  
Previous single: You and Your Heart (did not chart)
- **Jay-Z feat. J. Cole** A Star Is Born (Roc Nation)  
Previous single: On To The Next One (38)
- **Kele** Everything You Ever Wanted (Wichita/Polydor)  
Previous single: Tenderoni (31)
- **Klaxons** Echoes (Polydor)  
Previous single: It's Not Over Yet (13)
- **One Night Only** Say You Don't Want It (Vertigo)  
Previous single: You and Me (55)
- **Grace Potter And The Nocturnals** Paris (Ooh La La) (Island)  
Debut single
- **Rihanna feat. Young Jeezy** Hard (Def Jam)  
Previous single: Rude Boy (2)
- **Roll Deep** Green Light (Relentless/Virgin)  
Previous single: Good Times (1)

### Albums

- **David Gray** Foundling (Polydor)  
Previous album (first-week sales/total sales): The Line (25,715/72,344)
- **The Hoosiers** The Illusion Of Safety (RCA/24-7)  
Previous album: The Trick To Life (55,208/637,931)
- **I Am Arrows** Sun Comes Up Again (Mercury)  
Debut album
- **Iron Maiden** The Final Frontier (EMI)  
Previous album: A Matter Of Life And Death (44,154/146,445)
- **Little Fish** Baffled & Beat (Island)  
Debut album
- **Grace Potter And The Nocturnals** Grace Potter And The Nocturnals (Island)  
Debut album
- **The Saturdays** Headlines (Fascination/Geffen)  
Previous album: Wordshaker (15,023/80,259)
- **Taking Back Sunday** Love From Orensanz (Warner Brothers)  
Previous album: New Again (3,180/8,972)

## Out next week

### Singles

- **Belleruche** Clockwatching (Tru Thoughts)
- **Biffy Clyro** God & Satan (14th Floor)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syc0)
- **The Chemical Brothers** Another World (Freestyle Dust/Virgin)
- **Gabriella Cilmi** Defender/Magic Carpet Ride (Island)
- **The Count & Sinden** Mega Mega Mega (Domino)
- **Taio 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)
- **Inna** Amazing (AATWU/MTV)
- **Jaymo & Andy George** Hold Me Back (Moda)
- **Kano** Upside (Bigger Picture Music)
- **The Pretty Reckless** Miss Nothing (Interscope)
- **Rosanna** Waterfalls (Popjustice Hi-fi)
- **Rumer** Slow (Atlantic)
- **Aggro Santos** Saint Or Sinner (Future)
- **Riva Starr feat. Noze** I Was Drunk (Positiva/Virgin)
- **Stornoway** Watching Birds (4AD)
- **Twin Shadow** Savannah Howl (Terrible)

### Albums



- **!!!** Strange Weather, Isn't It? (Warp)
- **Biffy Clyro** Lonely Revolutions (14th Floor)
- **Black Label Society** Order Of The Black (Roadrunner)
- **The Cheek** Lovers' Quarrel (Polydor)
- **Ciara** Basic Instinct (LaFace)
- **Donkeyboy** Caught In Life (Warner Brothers)
- **Eels** Tomorrow Morning (E-Works/Cooperative)
- **Fantasia** Back To Me (J)
- **Four Year Strong** Enemy Of The World (Defacto/Island)
- **Freelance Whales** Weathernaves (Mom & Pop/Columbia)
- **Klaxons** Surfing The Void (Polydor)
- **Magic Kids** Memphis (Matador)
- **Maximum Balloon** Maximum Balloon (Polydor)
- **John Mellencamp** No Better Than This (Rounder)
- **Mogwai** Special Moves (Rock Action)
- **Alan Moore** Unearthing (Lex)
- **One Night Only** One Night Only (Vertigo)
- **Josh Ritter** So Runs The World Away (Pytheas)
- **Various** Rough Trade Shops: Psych Folk 10 (Nz/Cooperative)
- **T.I.** King Uncaged (Atlantic/Grand Hustle)
- **Andrea Triana** Lost Where I Belong (Ninja Tune)
- **Wildbirds & Peacedrums** Rivers (Leaf)

## 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)
- **Grinderman** Heather Child (Mute)
- **Dansette Junior** Paranoid (Columbia)
- **The King Blues** Holiday (Transmission)
- **Lights** Second Go (Warner Brothers)

- **The Like** Wishing He Was Dead (Downtown/Polydor)
- **Lissie** Cuckoo (Columbia)
- **Monarchy** Love Get Out Of My Way (Mercury)
- **Olly Murs** Please Don't Let Me Go (Syc0/Epic)
- **Nas & Damian 'Jr Gong'** Marley My Generation (Universal Republic/Island)
- **Katy Perry** Teenage Dream (Virgin)
- **Pull In Emergency** 15 Years (Mute)
- **Shontelle** Impossible (Island)
- **Usher feat. Pitbull** DJ Got Us Fallin' In Love (LaFace)
- **Kanye West** Power (Def Jam)
- **You Me At Six** Stay With Me (Virgin)

### Albums

- **Tone Damli** I Know (Mercury)
- **Disturbed** Asylum (Reprise)
- **Everything Everything** Man Alive (Geffen)
- **Fan Death** Womb Of Dreams (Pharmacy/Mercury)
- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- **Murderdolls** Women And Children Last (Roadrunner)
- **Papa Roach** Time For Annihilation (Eleven Seven)
- **Katy Perry** Teenage Dream (Virgin)
- **The Pretty Reckless** Light Me Up (Interscope)
- **Max Sedgley** Suddenly Everything (Jalapeno)
- **Philip Selway** Familial (Bella Union)
- **Richard Thompson** Dream Attic (Proper)

## September 6

### Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
- **Justin Bieber** U Smile (Def Jam)
- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
- **Fyfe Dangerfield** Barricades/She Needs Me (Geffen)
- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **James** Look Away (Mercury)
- **K'naan** Bang Bang (A&M)
- **Linkin Park** The Catalyst (Warner Brothers)
- **McFly** Party Girl (Island)
- **Orianthi** According To You (Polydor)
- **Tiffany Page** Heaven Ain't Easy (Mercury)
- **Robert Plant** Angel Dance (Decca)
- **Primary 1** Nightmare Power (Crow Up/Atlantic)
- **Robyn** Hang With Me (Konichiwa)
- **The Script** For The First Time (Times Are Hard) (RCA)
- **Scorchier** It's My Time (Geffen)
- **Stromae** Alors On Danse (Island)
- **Tinashé** Saved (Island)

### Albums

- **Aggro Santos** Aggro Santos.Com (Future)
- **Peter Dinklage** How They Are (Bella Union)
- **Joe Brooks** Constellation Me (Bella Union)
- **Brandon Flowers** Flamingo (Mercury)
- **Goldhawks** Trick Of Light (Mercury)



- **Hurts** Happiness (RCA)
- **James** The Morning After (Mercury)
- **The Jim Jones Revue** Burning Your House Down (Funk Rock Blues/PIAS)
- **R Kelly** Epic (Jive)
- **The Like** Release Me (Downtown/Polydor)
- **N\*E\*R\*D** Nothing (Interscope)
- **Ou Est Le Swimming Pool** The Golden Years (Fire & Manoeuvre)
- **Pull In Emergency** Pull In Emergency (Mute)
- **Ray Lamontagne And The Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Roll Deep** Winner Stays On (Relentless/Virgin)

- **Roots Manuva** meets Wrongtom Duppy Writer (Big Dade)
- **Smoke Fairies** Through Low Light And Trees (Third Man)
- **Stromae** (heese) (Island)

## September 13

### Singles

- **Big Boi** Follow Us (Mercury)
- **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 (FCA)
- **Example** Last Ones Standing (Date/Time)
- **Renee Fleming** Intervention (Mercury)
- **Gypsy & The Cat** Jona Vark (RCA)
- **Howls** Hammock (Parlophone)
- **Iyaz** So Big (Reprise)
- **Kid Cudi feat. Kanye West** Erase Me (Island)
- **Marit Larsen** If Song Could Get Me You (RCA)
- **Lena** Touch A New Day (Island)
- **Maroon 5** Misery (A&M/Octone)
- **Men** Credit Card Babies (Trouble)
- **Debi Nova** Drummer Boy (Island)
- **Seal** Secret (Warner Brothers)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Island)
- **Paul Weller** Fast Car/Slow Traffic - Andromeda (Island)
- **White Rabbits** The Salesman (Mute)
- **Yeasayer** Madder Red (Mute)

### Albums

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

## THE PANEL

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



### ANDY MACKAY (ROXY MUSIC)

**Hazel Mills: White Rabbit (Xpress)**  
Hazel's first EP Butterfly showcased her amazing voice, at times looped then becoming close and emotional. This mini-album pushes the envelope with TJ Allen's inspired collaborative explorations. The treatments and rigour of avant-garde classical never obscures the rock pulse underneath.



### LAURA SILVERMAN (THE TIMES)

**Leni Ward: Opening Doors (The Library)**  
This sanguine offering from the Derby-based multi-instrumentalist makes the most of Ward's fragile vocals. The lyrics ring with philosophical understanding, turning a break-up into exultant opportunity, while the fusion of synths and harps create an air of hypnotic enchantment.



### RICH HANSCOMB (BBC/FLOX)

**Franz Kirmann: Liza EP (Photogram)**  
French auteur Kirmann counts filmmaker Wong Kar-wai as an influence, and the aura of city-prompted disaffection and hipster-melancholy that suffuses, say, Chungking Express also informs Liza. A slice of kosmische heartbreak, all wheezing synths and crystallised melodies.

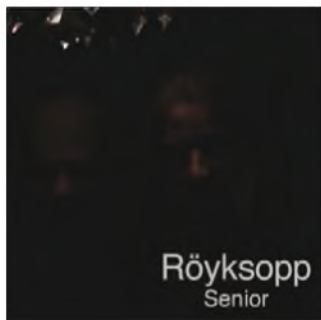


### JUSTIN TRANTER (SEMI-PRECIOUS WEAPONS)

**Rachael Sage: Big Star (MPress)**  
Sage sounds exactly like she looks: glamorous, sincere, sparkly and intelligent. She's a keyboard goddess with a gorgeous voice and an impeccable sense of style. I adore the video for Big Star, which showcases her as a fierce, witty New York glam-pop étoile.

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

- **Linkin Park** A Thousand Suns (Warner Brothers)
- **Manic Street Preachers** (It's Not War) Just The End Of Love (Columbia)
- **Orianthi** Believe Me (Polydor)
- **Pacific!** Narcissus (Vulture)
- **Robert Plant** Band Of Joy (Decca)



- **Röyksopp** Senior (Wall Of Sound)

“Senior is, apparently, the ‘introspective and freeform’ partner to last year’s pop-packed Junior album. It features no guests, no vocals and, in a snub to these iPod-friendly times, is designed to be listened to as a whole. Good luck Wall of Sound, you might think, in selling this one. But then again, that is slightly unfair on Senior. It is not, by any stretch of the imagination, a commercial album. But it is a pretty intriguing one, nonetheless, and reveals the darker side to Röyksopp. In fact, in many ways the absence of guests makes it the most ‘Röyksopp’ album to date, far from the identity crisis of 2005’s *The Understanding*, in which they sounded like a band struggling to work out who they were and failing to come to any conclusions. But for a band as supposedly calm as Röyksopp, Senior is an uneasy listen. Pay attention, though, and you will ultimately be rewarded by a release that shows off the hitherto hidden side of the Röyksopp coin, one that is darker, more introvert, more experimental and, yes, more mature. Senior, then, is aptly named.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Raphael Saadiq** tbc (RCA)
- **The Script** Science & Faith (RCA)
- **Steve Reich** Double Sextet/2X5 (Nonesuch)
- **Tinashé** Saved (Island)

## September 20

### Singles

- **Christina Aguilera** You Lost Me (RCA)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- **Cockbull Kid** Misery (Island)
- **Charice** Pyramid (143/Reprise)
- **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)
- **Gurrumul** Wukun (Dramatico)
- **Kid Rock** tbc (Atlantic)
- **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)
- **Port Isaac's Fisherman's Friends** Farmer's Toast (Island)
- **Mark Ronson** Bike Song (Columbia)
- **Kelly Rowland** Forever And A Day (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **KT Tunstall** (Still A) Weirido (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)
- **The Hundred In The Hands** The Hundred In The Hands (Warp)
- **Maroon 5** Hands All Over (A&M/Octone)
- **Primary 1** Other People (Grow Up/Atlantic)
- **Lauren Pritchard** Wasted In Jackson (Island)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Sej Tankian** Imperfect Harmonies (Serjical Strike/Reprise)
- **Abe Vigoda** Crush (Bella Union)

## September 27

### Singles

- **3OH!3** Double Vision (Asylum/Photo Finish/Atlantic)
- **Athlete** Back Track (Parlophone)
- **Sarah Blasko** No Turning Back (Dramatico)
- **Drake** Fancy/Best I Ever Had (Cash Money/Island)
- **I Blame Coco** Quicker (Island)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- **Meat Loaf** If I Can't Have You (Mercury)
- **Kylie Minogue** Get Out Of My Way (Parlophone)
- **Plain White T's** Rhythm Is Love (Hollywood)
- **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)
- **Anberlin** Dark Is The Way, Light Is A Place (Island)
- **Athlete** Singles 01-10 (Parlophone)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- **Eric Clapton** tbc (Wea)
- **Fenech-Soler** Fenech-Soler (B Unique)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood-Polydor)
- **Jennifer Hudson** tbc (RCA)
- **Jimmy Eat World** Invented (Interscope)

- **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Mark Ronson & Business** International Record Collection (Columbia)
- **Tricky** Mixed Race (Domino)

## October 4

### Singles

- **Arcade Fire** Ready To Start (Scnovox)
- **Chapel Club** Eastern Girls (A&M)
- **Bob Geldof** Silly Pretty Thing (Mercury)
- **Kelis** Scream (Polydor)
- **Pixie Lott** Without You (Mercury)
- **Amy Macdonald** Love Love (Vertigo)
- **Mohombi** Bumpy Ride (Island)
- **Monarchy** Maybe I'm Crazy (This Is Music)
- **Sirens** Stiletto (Kitchenware)
- **Sunday Girl** Stop Hey (Geffen)
- **Robbie Williams** Shame (Virgin)

### Albums

- **Clinic** Bubblegum (Domino)
- **Joe Cocker** Hard Knocks (Anist)
- **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatico)
- **I Blame Coco** The Constant (Island)
- **John Legend & The Roots** Wake Up! (Sony)
- **Ne-Yo** Libra Scale (Def Jam)
- **Skepta** Doin' It Again (3 Beat/A&TW/Bbk)
- **Yann Tiersen** Yann Tiersen (Mute)
- **Tinie Tempah** The Disc-Overy (Parlophone)

## October 11 & beyond

### Albums

- **Bryan Ferry** Olympia (Virgin) (25/10)
- **Gold Panda** Lucky Shiner (NoTown) (11/10)
- **PJ Harvey** tbc (Island) (18/10)
- **Elton John & Leon Russell** The Union (Mercury) (25/10)
- **Camilla Kerslake** tbc (Future) (11/10)
- **Kings Of Leon** Come Around Sundown (Hand Me Down) (18/10)
- **Pixie Lott** Turn It Up (Louder) (Mercury) (11/10)
- **Joe McElderry** Joe McElderry (Syco) (25/10)

- **Mt. Desolation** Mt. Desolation (Island) (18/10)
- **Emily Osment** Fight Or Flight (Virgin) (18/10)

The debut solo album by one of the stars of Disney's Hannah Montana series, *Fight Or Flight* will receive a digital-only release ahead of first single proper, Let's Be Friends, in early 2011. The album was recorded in LA with Nellee Hooper and since its completion Osment has been busy touring and previewing her new material in the US. She will visit the UK later this month to start promotional activities.

- **Pearl Jam** Live (Island) (18/10)
- **Rumer** Seasons Of My Soul (Atlantic) (25/10)



- **Paul Smith** Margins (Billingham) (11/10)
- **Taylor Swift** Speak Now (Mercury) (25/10)
- **Kurt Wagner & Courtney Tidwell** presents KORTI Invariable Heartache (City Slang) (18/10)

“Inspired by a shared love of Nashville, Lamb Chop's Kurt Wagner and singer Courtney Tidwell have come together to produce a deliciously woccy album of soft country covers. Heavy on the steel guitar, *Invariable Heartache* carries the distinctive air of a Lamb Chop production, from the slow, melancholy air to Wagner's downbeat gravelly vocals. This is beautifully balanced out by Tidwell, who adds a splash of wit and vigour to the album. The charm of the project however lies in the material, which revives the forgotten era of Connie Eaton, Dawn Glass, Gene & Rod and Karen Wheeler. Produced by Wagner and recorded by Tidwell's husband Todd, the record is honest, straight to the point and gently romantic.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin) (11/10)

## SINGLE OF THE WEEK

**Klaxons** Echoes (Polydor)



The first taster from Klaxons' long-awaited second album *Surfing The Void*, *Echoes* drew mixed reactions when it debuted earlier this year but this does not seem to have harmed its commercial impact. Radio 1 A-listed the track last month and the accompanying video, which was shot in Farafra, Egypt, was exclusively premiered on Channel 4. *Echoes* is a darker beast than the material that led the band's debut album campaign but is no less infectious. The track also has real staying power, which will be an asset as *Surfing The Void*'s year-long campaign cranks into gear. The band start a full headline UK tour later this month, kicking off with a date at Heaven in London.

## ALBUM OF THE WEEK

**Iron Maiden** The Final Frontier (EMI)



A huge global promotional campaign has preceded the release of Iron Maiden's latest album, which is expected to make a strong global impact this week. Fans have been drip-fed information about the release since the initial unveiling of the traditional "Eddie" mascot which has graced every Iron Maiden album cover since their debut. The band kicked off a US tour in June, where they showcased much of the new album material. The album is scheduled for release on standard CD; a specially packaged limited-edition experience CD version, *The Mission Edition*, which allows access to exclusive online content; and a limited-edition double-vinyl gatefold picture disc.

# Key releases

## Spell of retail unity as Q4 advances



**EVERY RETAILER**, whether online or physical, has its own profile, and attracts its own unique mix of customers. Sometimes it seems the customer bases of Amazon, HMV and Play are very different: six weeks ago, only one title – Iron Maiden’s Final Frontier – was in the Top 20 pre-release charts at all three, but they are closer together this week than at any time this year, with seven albums appearing

in the all three lists. They cannot agree about what’s the most popular, however: Robbie Williams’ upcoming Greatest Hits set climbs to the top of the list at Amazon; Brandon Flowers’ solo debut Flamingo blossoms 8-1 at HMV; and Manic Street Preachers’ Postcards From A Young Man is up 2-1 at Play.

Aside from Williams and Flowers, upcoming albums from

Robert Plant, Eels, Hurts, Stone Soul and Katy Perry are also on all three lists, and improving their overall standings.

Having seen off the challenge of Roll Deep’s Green Light – which slides 2-10 – Taio Cruz’s Dynamite completes a third week as the most-tagged pre-release at Shazam. Katy B’s debut single Katy On A Mission makes an almost identical 9-2 rush and must be

fancied to take over next week

Meanwhile, although it only debuted and peaked at number 51 on the OCC sales chart four weeks ago, Janelle Monae’s The ArchAndroid is getting plenty of love from Last fm, where it provides all of the top seven tracks, and 10 of the top 14, and the tempestuous, cinematic Suite II Overture tops the list

Alan Jones

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SUSAN BOYLE	8808	7294
2	EMINEM	2188	416
3	DEMI LOVATO	1334	-476
4	JUSTIN BIEBER	1033	-321
5	SOULJA BOY TELL 'EM	797	-1535
6	MIRANDA COSGROVE	780	-50
7	GREYSON CHANCE	634	-138
8	KE\$HA	625	-194
9	LADY GAGA	556	-1118
10	JASMINE V	530	-353
11	DRAKE	482	-456
12	LINKIN PARK	419	99
13	LUDACRIS	398	137
14	ASHLEY TISDALE	326	-118
15	THE WANTED	288	85
16	TOKIO HOTEL	252	-127
17	HEATHEN	248	-40
18	THE READY SET	192	-36
19	SAGOPA KAJMER	176	-313
20	PROJECT CREATION	162	-38

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	Label
1	MANKS Postcards From A Young Man	Columbia
2	STONE SOUR Audio Secrecy	Roadrunner
3	ROBBIE WILLIAMS Greatest Hits	Virgin
4	LINKIN PARK A Thousand Suns	Warner Bros
5	DISTURBED Asylum	Reprise
6	BRANDON FLOWERS Flamingo	Mercury
7	KERRY ELLIS Anthems	Decca
8	TAKE THAT tbc	Polydor
9	BLACK COUNTRY COMMUNION s/t	Provogue
10	KATY PERRY Teenage Dream	Virgin
11	MURDERDOLLS Women...	Roadrunner
12	EELS Tomorrow Morning	E-Works/Coop
13	JOE MCELDERRY Joe Mcelderry	Syco
14	THE SCRIPT Science & Faith	RCA
15	HURTS Happiness	RCA
16	KINGS OF LEON Come...	Hard Me Down
17	TINIE TEMPAH The Disc-Overy	Parlophone
18	DAVID BOWIE Station To Station	EMI
19	INTERPOL Interpol	Soft Limit
20	ROBERT PLANT Band Of Joy	Decca

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Label
1	ROBBIE WILLIAMS Greatest Hits	Virgin
2	RICHARD THOMPSON Dream Attic	Proper
3	CLIFF RICHARD Bold As Brass	EMI
4	EELS Tomorrow Morning	E-Works/Coop
5	SAW DOCTORS Further Adventures...	Shantown
6	DAVID BOWIE Station To Station	EMI
7	ROBERT PLANT Band Of Joy	Decca
8	BRANDON FLOWERS Flamingo	Mercury
9	HURTS Happiness	RCA
10	SUSAN BOYLE The Gift	Syco
11	MANKS Postcards From A Young Man	Columbia
12	STONE SOUR Audio Secrecy	Roadrunner
13	MURRAY GOLD Doctor Who 4	Silva Screen
14	KATY PERRY Teenage Dream	Virgin
15	THE SCRIPT Science & Faith	RCA
16	BLACK COUNTRY COMMUNION s/t	Provogue
17	SIA We Are Born	Monkey Puzzle/RCA
18	INTERPOL Interpol	Soft Limit
19	BEE GEES Mythology	Rhino
20	KERRY ELLIS Anthems	Decca

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	Label
1	BRANDON FLOWERS Flamingo	Mercury
2	ROBERT PLANT Band Of Joy	Decca
3	TAKE THAT tbc	Polydor
4	A-HA 25 - Very Best Of	Rhino
5	KATY PERRY Teenage Dream	Virgin
6	ROBBIE WILLIAMS Greatest Hits	Virgin
7	STONE SOUR Audio Secrecy	Roadrunner
8	TINIE TEMPAH The Disc-Overy	Parlophone
9	LINKIN PARK A Thousand Suns	Warner Brothers
10	KLAXONS Surfing The Void	Polydor
11	IMELDA MAY Mayhem	Decca
12	JLS tbc	Epic
13	KINGS OF LEON Come...	Hand Me Down
14	UNDERWORLD Barking	Cooking Vinyl
15	THE SCRIPT Science & Faith	RCA
16	EELS Tomorrow Morning	E-Works/Coop
17	HURTS Happiness	RCA
18	BLACK COUNTRY COMMUNION s/t	Provogue
19	DISTURBED Asylum	Reprise
20	MURDERDOLLS Women...	Roadrunner

hmv.com

### Top 20 Last.FM hype chart

Pos	ARTIST	Label
1	JANELLE MONAE Suite II Overture	Bad Boy
2	JANELLE MONAE Neon Valley Street	Bad Boy
3	JANELLE MONAE Mushrooms & Roses	Bad Boy
4	JANELLE MONAE Oh, Maker	Bad Boy
5	JANELLE MONAE Locked Inside	Bad Boy
6	JANELLE MONAE Suite III Overture	Bad Boy
7	JANELLE MONAE Sir Greendown	Bad Boy
8	MARK RONSON... Bang Bang Bang	Columbia
9	ELIZA DOOLITTLE A Smokey Room	Parlophone
10	JANELLE MONAE Neon Gumbo	Bad Boy
11	JANELLE MONAE Faster	Bad Boy
12	I BLAME COCO Self Machine	Island
13	ELIZA DOOLITTLE Missing	Parlophone
14	JANELLE MONAE Say You'll Go	Bad Boy
15	ELIZA DOOLITTLE Back To Front	Parlophone
16	ELIZA DOOLITTLE Mr Medicine	Parlophone
17	THE CORAL Green Is The...	Deltasonic/Coop
18	THE CORAL Two Faces	Deltasonic/Coop
19	THE CORAL Walking In...	Deltasonic/Coop
20	BOMBAY CYCLE CLUB Rinse Me Down	Island

last.fm

## CATALOGUE REVIEWS

### VARIOUS

The Pop Years: The 70s (Crimson CRIMPOP 706)/The Pop Years: The 80s (CRIMPOP 806)/The Pop Years: The 90s (CRIMPOP 906)



Retailing for less than £15 apiece, these new releases from

Demon's Crimson imprint provide spectacular value for money. Each boxed set contains 200 tracks made up entirely of Top 40 hits, with more than a smattering of number ones. Most tracks appear to be licensed from Sony and/or independent companies and there are a few errors, but by and large, the hits are here en masse, and include not only major smashes but also some deserving lesser hits. The 1987 CD, for instance, hosts Wham!'s Edge Of Heaven and Europe's blockbusting debut The Final Countdown but, more pleasingly, Furniture's quirky number 21 hit Brilliant Mind and

The Promise You Made, the number 28 hit from Cock Robin.

### MADNESS

Wonderful (Salvo SAIVOMDCD 13)



Fans of the evergreen Nutty Boys could barely wish for a

more sympathetic restoration of the band's catalogue than that being undertaken by Union Music's Salvo imprint, which here applies its customary and immaculate upgrading to 1999's Wonderful. In truth not the most successful (it reached number 17) Madness album, it was nevertheless their first to feature all of the group's original members for 15 years. Wonderful has its moments, including Drip Fed Fred, featuring pal Ian Dury with his last vocal before his death, and an interesting cover of The Ink Spots' If I Didn't Care. The original album is remastered and expanded to a 100 minute

double-disc by the inclusion of promotional videos, a plethora of B-sides and other rarities.

### ARCHIE BELL & THE DRELLS

Dance Your Troubles Away (Edsel ED5M 0006)



Although originally from Texas, Archie Bell &

The Drells were signed to Philadelphia International subsidiary TSOP. Their soulful style was a perfect fit for the Philly sound, as this classic 1975 album – partly piloted by Philly founders Gamble & Huff but largely entrusted to the safe hands of Gene McFadden & John Whitehead – amply proves. Occupying much the same territory as The O'Jays, their sound was well suited to the more muscular, early disco stylings evident here, particularly on the US hits Soul City Walk, Let's Groove and I Could Dance All Night.

### THE TRADEWINDS

Excursions (Rev-Ola CRREV 305)



The Tradewinds were an underrated and short-lived band from Rhode Island

whose principal members Peter Anders and Vincent Poncia served part of their apprenticeship under Phil Spector before crafting their own melodic form of pop. They are best known in the US for their odd but beguiling hit New York's A Lonely Town (When You're The Only Surfer Boy In Town), which hijacks the Beach Boys' musical template and adds lyrics about the Big Apple. The rest of this all-too-brief album – 12 tracks and 28 minutes – includes some beautifully harmonised songs along the same lines such as Mind Excursion, an early psychedelic pop confection featuring sublime harmonies and imaginative lyrics.

Alan Jones

## CATALOGUE ALBUMS TOP 20



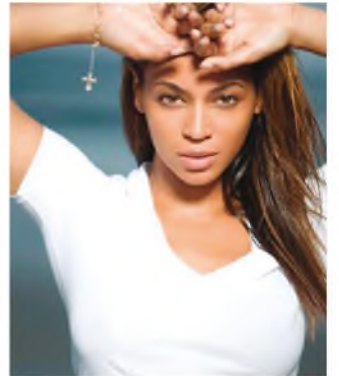
This Last Artist Title / Label Distributor

1	1	PAOLO NUTINI These Streets / Atlantic (CIN)
2	3	MICHAEL BUBLE Call Me Irresponsible / 163/Reprise (CINR)
3	2	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CINR)
4	8	KATY PERRY One Of The Boys / Virgin (E)
5	6	PARAMORE Riot / Fueled By Ramen (CIN)
6	5	AMY MACDONALD This Is The Life / Vertigo (ARV)
7	NEW	ARCADE FIRE Neon Bible / Sonovox (ARV)
8	9	ELBOW The Seldom Seen Kid / Fiction (ARV)
9	12	AC/DC Highway To Hell / Epic (ARV)
10	4	SCOUTING FOR GIRLS Scouting For Girls / Epic (ARV)
11	7	MICHAEL BUBLE It's Time / 163/Reprise (CINR)
12	13	RIHANNA Good Girl Gone Bad / Def Jam (ARV)
13	14	METALLICA Metallica / Vertigo (ARV)
14	11	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
15	10	MUSE Absolution / East West (CINR)
16	NEW	ARCADE FIRE Funeral / Rough Trade (PIAS)
17	17	EMINEM The Marshall Mathers Lp / Interscope (ARV)
18	RE	DUFFY Rockferry / A&M (ARV)
19	16	PARAMORE All We Know Is Falling / Fueled By Ramen (CIN)
20	15	COLDPLAY Viva La Vida / Parlophone (E)

Official Charts Company 2010

# Charts clubs

## Santos claws his way to top with Saint Or Sinner



**AGGRO SANTOS RACES** to the top of the Upfront club chart this week with second single Saint Or Sinner.

Jumping 6-1 with an 8% lead over Karen Nagi, whose History 2010 leaps 14-2, Saint Or Sinner also explodes 21-9 on the Urban club chart and reached number seven on the Commercial Pop club chart last week. It is the south Londoner's first bona fide club smash; previous single Candy reached number six on the Urban club chart earlier this year and surfaced briefly on the Upfront chart, reaching number 93.

With Destiny's Child, on her own, and in superstar collaborations, Beyoncé has been a frequent visitor to the top of the Commercial Pop club chart and returns to the summit

this week with Why Don't You Love Me. It is the sixth number one lifted from the various editions of her current album I Am...Sasha Fierce, following Single Ladies (Put A Ring On It), Halo, Diva, Sweet Dreams and the Lady GaGa collaboration Video Phone.

Chasing Beyoncé hard for the Commercial Pop leadership this week, Party Dark ended up just 5% in arrears with Let's Go which leaps 10-2, while simultaneously jumping 7-3 Upfront and 24-12 Urban.

After two weeks atop the Urban chart, Usher's DJ Got Us Falling In Love collaboration with Pitbull slips to number two, as Ne-Yo's Beautiful Monster takes residency with a lead of less than 1%.

Alan Jones

Sacha's sixth: Beyoncé tops the Commercial pop chart



Monster hit: Ne-Yo rises to Urban summit

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	6	4	AGGRO SANTOS	Saint Or Sinner	Future
2	14	4	KARIN NAGI	History 2010	Loverush Digital
3	7	4	PARTY DARK	Let's Go	Champion
4	9	3	GINA STAR	I Want It Now	Toolroom
5	4	6	GINGER WOZ RED & SASHA SOLETTE	Special One	Loony
6	12	3	BT FEAT. JES	Every Other Way	New State
7	3	6	ALEX GAUDINO	I'm In Love	MoS
8	5	3	SKY FERREIRA	One	Parlophone
9	36	2	ALAN CONNOR	Sun Went Down	Little Poppet
10	2	4	CHASE & STATUS	Let You Go	Vertigo
11	18	2	EXAMPLE	Last Ones Standing	Date/MoS
12	33	2	JES	Closer	Magik Muzik
13	NEW		ELLIE GOULDING	The Writer	Polydor
14	NEW		MCFIY	Party Girl	Island
15	22	8	SHARAM JEY FEAT. ANDREAS HOGBY	Hearts Of Stone	King Kong
16	8	4	ANALAGUE PEOPLE IN A DIGITAL WORLD & XPRESS 2	Playmates...	Hysterical
17	20	3	BEATBULIYZ	Bounce	Big Weekend
18	40	2	FORTUNE	Simme/Under The Sun	Distiller
19	17	2	SWEDISH HOUSE MAFIA	One	Virgin
20	1	4	FLICKMAN	The Sound Of Bamboo	Molto
21	16	5	LEXVAZ	Slider (EP): The Wheel/Slider	White Label
22	27	2	HITCHCOCK	Villain	Starbase
23	38	2	GREG CERRONE & DA FRESH	Troopers	Kitchen Music
24	19	4	ANDUSKA	Bad Girls	White Label
25	30	2	ROSELLE	If You Could Read My Mind	Hero
26	15	7	STROMAE	Alois On Danse	Island
27	NEW		DAKENFOLD FEAT. MATT GOSS	Firefly	Perfecto
28	28	10	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
29	13	5	DIGITAL DOG	Firing Line	3 Beat Blue
30	NEW		NELSON	She's Gone	Mostika
31	26	6	THE WANTED	All Time Low	Geffen
32	NEW		ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love	AATW
33	NEW		JASON PHATS FT THE DUKE	Purple Piano	Jason Phats
34	NEW		SEAMUS HAJI & ROMAIN CURTIS	Just A Friend	Big Love
35	NEW		THIRD PARTY FEAT. ABIGAIL BAILEY	Rise	Hect
36	21	6	MONARCHY	Love Get Out Of My Way	Mercury
37	NEW		NE-YO	Beautiful Monster	Def Jam
38	31	7	PLAN B	Prayin'	679/Atlantic
39	32	3	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
40	NEW		FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic

### Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	BEYONCE	Why Don't You Love Me?	Columbia
2	10	3	PARTY DARK	Let's Go	Champion
3	13	2	NE-YO	Beautiful Monster	Def Jam
4	26	2	TAIO CRUZ	Dynamite	4th & Broadway
5	5	3	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
6	22	7	MAD 4 MUSIC	Don't Speak	Down 2
7	14	2	N**E**R*D FEAT. NELLY FURTADO	Hot-N-Fun	Interscope
8	11	4	SAME DIFFERENCE	Shine On Forever (Photo Frame)	Poplife
9	27	3	GINGER WOZ RED & SASHA SOLETTE	Special One	Loony
10	15	3	LOCNVILLE	Sun In My Pocket	Epic
11	2	4	ALEX GAUDINO	I'm In Love	MoS
12	29	2	OLIV MURS	Please Don't Let Me Go	Syco/Epic
13	19	2	RISKEE	Dirty Love	AATW
14	17	3	STROMAE	Alois On Danse	Island
15	16	2	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
16	1	4	ROLL DEEP	Green Light	Relentless/Virgin
17	NEW		EXAMPLE	Last Ones Standing	Date/MoS
18	30	2	STEVE BROCKSTEIN	Promised Land	Neoteric
19	NEW		TOOCHI SOS / T		
20	NEW		HURTS	Wonderful Life	RCA
21	NEW		ROB MAYTH	Feel My Love	AATW
22	12	5	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
23	7	4	AGGRO SANTOS	Saint Or Sinner	Future
24	NEW		CHARICE	Pyramid	143/Reprise
25	NEW		MCFIY	Party Girl	Island
26	NEW		THE BLACKOUT	Hopelessly Devoted	GGI Entertainment
27	NEW		GOLDFRAPP	Believer	Mute
28	4	5	DIANA VICKERS	The Boy Who Murdered Love	RCA
29	21	9	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
30	18	2	SWEDISH HOUSE MAFIA	One	Virgin

### Urban Top 30

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

### Cool Cuts Top 20

Pos	ARTIST	Title
1	PENDULUM	The Island
2	FREEMASONS FEAT. WYNTER GORDON	Believer
3	KYLIE MINOGUE	Get Out Of My Way
4	CASPA	Back For The First Time
5	UNDERWORLD	Always Loved A Film
6	ROBYN	Hang With Me
7	ARMIN VAN BUUREN	In & Out Of Love
8	AGGRO SANTOS	Saint Or Sinner
9	THE CHEMICAL BROTHERS	Another World
10	DIE & INTERFACE FEAT. WILLIAM CARTWRIGHT	Bright Lights
11	FENECH-SOLER	Lies
12	CUBULAR DJs	That Bell Track
13	BEN PRESTON	Never Tear Apart
14	VAMPIRE WEEKEND	White Sky
15	ROYKSOPP	The Drug
16	CICADA	Your Love
17	MUMDANCE & BRODINSKI	Eurostarr
18	DKS	Sing With A Swing
19	DISCO OF DOOM	Engine/Sex Face
20	BOOKA SHADE	Teenage Spaceman



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

# Charts analysis

## Analysis Alan Jones



# Eminem's the 21st-Century boy

**WITH FORMER INCUMBENT** The Suburbs by Arcade Fire suffering a 59.3% dip to 24,949 sales as it dips to number two, **Eminem's** Recovery returns once again to the top of the artist album chart. Its sales up 0.6% week-on-week to 32,098, Recovery nevertheless registers the lowest sales for a number one album since Christina Aguilera's Bionic prevailed nine weeks ago.

Posting its sixth week at number one overall, Recovery beats both Eminem's own personal record (The Eminem Show and Curtain Call – The Hits each spent five weeks at number one) and the record for a rap album. Including the week his group D12 spent at number one with D12 World in 2004, Eminem has spent 23 weeks at number one in the 21st Century, equalling the record set by Robbie Williams. Eminem's parity with Williams is likely only temporary – the newly married star's upcoming greatest hits album and his return to the Take That fold for their new set should return him to sole occupancy of the top slot by the end of the year.

Recovery's tenacity is due in no small part to the continued success of second single The Way You Lie. Featuring Rihanna, the track, which

rebounds 4-2 this week to equal its peak, has been in the Top 10 for eight weeks, racking up sales of 440,735 copies, including 58,126 last week. It has overtaken Recovery's first single, Not Afraid (322,963 sales) and is now Eminem's fifth-biggest-selling single, trailing only the number ones Stan (788,112 sales) Lose Yourself (642,062), Without Me (558,028) and The Real Slim Shady (495,573).

No new album debuts inside the Top 40 this week, with the highest new entry coming from rising dubstep artist **Skream's** Outside The Box (number 43, 3,180 sales). Taking advantage of the inertia, **The xx's** self-titled debut reaches a new high, rising 13-10 (9,026 sales).

**Ellie Goulding's** Lights made a record 1-16 plunge 22 weeks ago but with new single The Writer (up 45-19 this week, 12,446 sales) doing very well, the album is heading rapidly back in the right direction. Improving its chart placing for the third week in a row, it advances 30-18 (6,452 sales), achieving its highest chart placing for 11 weeks.

In the UK for a sell-out concert at London's O2 Shepherd's Bush Empire, **Lady Antebellum** are also resurgent, with their Need You Now

### Sales statistics

Vs last week	Singles	Artist albums
Sales	2,531,555	1,294,918
prev week	2,688,330	1,420,610
% change	-5.8%	-8.8%

Vs last week	Compilations	Total albums
Sales	409,408	1,704,326
prev week	459,185	1,879,795
% change	-10.8%	-9.3%

Year to date	Singles	Artist albums
Sales	88,700,146	48,962,985
vs prev year	82,718,287	49,967,126
% change	+7.2%	-2.0%

Year to date	Compilations	Total albums
Sales	11,831,135	60,794,120
vs prev year	13,375,912	63,343,038
% change	-11.5%	-4.0%

Compiled from sales data by Music Week

set accelerating rapidly as it climbs for the sixth straight week. Rocketing 74-22, the album – which debuted at number eight in May – achieves its highest chart placing for 13 weeks. Sales last week of 5,519 raise Need You Now's overall UK tally to 59,864; in the US the album has been in the Top 10 for 26 of 28 weeks that have elapsed since its release, spending four weeks at number one and selling 2,490,632 copies. The single of the same name also rebounds, climbing 110-52 (4,026 sales). Number 21 in May, it has sold 62,647 copies to date.

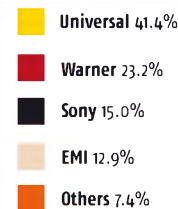
Originally released in 2000. Rated R was **Queen Of The Stone Age's** second album, reaching number 54. To mark its 10th anniversary, it has just been issued in a deluxe edition, with a bonus disc comprising B-sides and live recordings. The album re-enters the chart for the first time since 2002, at number 72, with sales of 2,010 copies lifting its career tally to 194,598. By coincidence, the chart's other Rated R album – by **Rihanna** – continues its recovery, improving 16-12 (8,578 sales) to secure its highest chart placing for 21 weeks.

Actor Jared Leto's **30 Seconds To Mars** album This Is War was given a new lease of life when the band visited the UK for TV and tour dates a few weeks ago. The album, which debuted at number 31 last December, and previously peaked at number 25 a fortnight ago, surges 27-15 this week with 7,136 sales, lifting its career tally to 142,901.

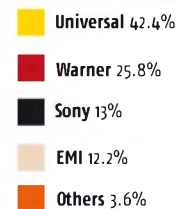
Topping the compilation chart for the fourth straight week, Now That's What I Call Music! 76 has sold 523,175 copies, including 54,937 in the most recent frame. It is 23.85% ahead of same-stage sales of its immediate predecessor, Now! 75, and 1.97% behind same-stage sales of 2009 equivalent, Now! 73.

With release schedules seasonably slim, album sales take a turn for the worse, dipping 9.3% week-on-

### ARTIST ALBUMS



### SINGLES



week to 1,704,326 – 5% above same-week 2009 sales of 1,623,167.

On the singles chart, there is a new number one for the sixth week in a row. Midweek sales flashes suggested that **The Saturdays'** eighth single Missing You was in the driving seat but it was unable to sustain its brisk start, and instead of becoming their first number one, it debuts at number three.

Its conqueror, Club Can't Handle Me by **Flo-Rid feat. David Guetta**, completes a 5-2-1 climb to the summit, despite the fact its sales are off 6.3% week-on-week at 61,027. It is the third number one for Flo-Rida,

who topped with Right Round in his own right, and played a supporting role on Alexandra Burke's number one Bad Boys. Both in 2009. Club Can't Handle Me is Frenchman Guetta's fourth number one as an artist, following When Love Takes Over (feat. Kelly Rowland) and Sexy Chick (feat. Akon) and Gettin' Over You (feat. Chris Willis, Fergie and LMFAO), which was number one just 10 weeks ago.

Despite missing out on the big prize, Missing You sold 57,157 copies last week, providing The Saturdays with their second-biggest weekly tally. It cannot match their March 2009 number two hit Just Can't Get Enough, which opened with sales of 64,785, but it easily beats the 38,846 copies that Forever Is Over sold when it debuted at number two last October.

Apart from Missing You, the only other single to debut inside the Top 20 is In My System. The single, from **Tinchy Stryder's** Third Strike album, enters at number 10 (30,856 sales). It provides his fifth Top 40 entry to date.

The only other new arrivals in the Top 40 are Goulding's The Writer and Brainwashed, the debut hit by rapper **Devlin**, which debuts at number 31 (8,332 sales).

On its 21st appearance in the chart, **OMG** continues its slow decline for **Usher feat. will.i.am**. Falling 31-35, the former number one sold 6,948 copies last week to lift its overall sales to more than 600,000. Usher's biggest seller, it is probably only weeks away from becoming the biggest selling single of 2010. Its current tally of 600,750 trails only Helping Haiti's Everybody Hurts (€20,377 sales) and Owl City's Fireflies (631,964). Singles sales dip 5.8% week-on-week to 2,531,555 – 9.47% above same-week 2009 sales of 2,312,658.

In discussing Arcade Fire last week, we managed to omit **Michael Buble** from the catalogue of Canadian artists who have had a number one album, though his current set Crazy Love reached the summit in January. Apologies.

## International charts coverage Alan Jones

### UK veterans travel well in the world's album charts

**WITH RIHANNA COLLABORATION** Love The Way You Lie proving to be an even bigger smash than introductory single Not Afraid, Eminem's Recovery continues to show a great reluctance to cede control of the world's charts. For the seventh week in a row it is the globe's top album, fighting off a spirited challenge from Montreal-based rockers Arcade Fire, whose third album The Suburbs debuted at number one in the UK, the US, Ireland,

Norway and their Canadian homeland.

Among UK acts, it is veterans Tom Jones and Sting who give young pretenders a run for their money. Jones's latest album Praise & Blame dives 79-134 in the US and is also down in Austria (9-19) and Germany (38-41) but has a good week elsewhere, with debuts in New Zealand (number 13), Flanders (number 23), Australia (number 32) and Denmark (number 34). It also climbs in Ireland

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 <b>EMINEM</b> Recovery	£8.93	£8.99	£8.95	£8.93
2 <b>ARCADE FIRE</b> The Suburbs	£8.93	£8.99	£8.95	£8.93
3 <b>PLAN B</b> The Defamation...	£5.99	£8.99	£8.49	£8.95
4 <b>ELIZA DOOLITTLE</b> Eliza Doolittle	£7.00	£6.99	£9.99	£6.99
5 <b>LADY GAGA</b> The Fame	£4.93	£4.99	£6.99	£4.99



# Charts sales

**OFFICIAL**  
charts company

© Official Charts Company 2010

Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>EXAMPLE</b> Kickstarts / Data/MoS (ARV)
2	2	<b>DJ FRESH</b> Gold Dust / Data/MoS (ARV)
3	4	<b>THE XX</b> Islands / Young Turks (PIAS)
4	8	<b>FAKE BLOOD</b> I Think I Like It / Cheap Thrills (ADA/CIN)
5	3	<b>BASSHUNTER</b> Saturday / Dance Nation (ARV)
6	6	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
7	7	<b>DIZZEE RASCAL</b> Dirtee Disco / Dirtee Stank (PIAS)
8	9	<b>RADICAL FACE</b> Welcome Home Son / Morr (SHIK/SRD)
9	16	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
10	NEW	<b>VAMPIRE WEEKEND</b> White Sky / XL (PIAS)
11	14	<b>EXAMPLE</b> Won't Go Quietly / Data/MoS (ARV)
12	10	<b>ALL TIME LOW</b> Weightless / Hopeless (ADA/CIN)
13	17	<b>DON FARDON</b> I'm Alive / Nip n' Tuck (NIP N' TUCK)
14	NEW	<b>FREEMASONS FEAT. WYNTER GORDON</b> Believer / Loaded (ROM/ARV)
15	RE	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
16	11	<b>FUGATIVE</b> Bad Girl / HardBeat/MoS (ARV)
17	RE	<b>SIDNEY SAMSON FEAT. WIZARD SLEEVE</b> Riverside (Let's Go) / Data (ARV)
18	19	<b>MIA</b> Paper Planes / XL (PIAS)
19	13	<b>GYPTIAN</b> Hold You / Greensleeves (ADA/CIN)
20	20	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>THE XX</b> XX / Young Turks (PIAS)
2	4	<b>VAMPIRE WEEKEND</b> Contra / XL (PIAS)
3	NEW	<b>SKREAM</b> Outside The Box / Tempa (SRD)
4	5	<b>EXAMPLE</b> Won't Go Quietly / Data/MoS (ARV)
5	2	<b>JEDWARD</b> Planet Jedward / Absolute (AMD/ARV)
6	3	<b>CHICANE</b> Giants / Modena (AMD/ARV)
7	7	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
8	9	<b>KATIE MELUA</b> The House / Dramatico (ADA/CIN)
9	NEW	<b>CAITLIN ROSE</b> Own Side Now / Names (ADA/CIN)
10	RE	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
11	10	<b>FAITHLESS</b> The Dance / Nate's Tunes (NATE'S)
12	14	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
13	12	<b>THE NATIONAL</b> High Violet / LAD (PIAS)
14	8	<b>THE BLACK CROWES</b> Croweology / Silver Arrow (ESS)
15	16	<b>ARCADE FIRE</b> Funeral / Rough Trade (PIAS)
16	15	<b>STORNOWAY</b> Beachcomber's Windowsill / LAD (PIAS)
17	17	<b>THE GASLIGHT ANTHEM</b> American Slang / Side One Dummy (PIAS)
18	13	<b>THE TEMPER TRAP</b> Conditions / Infectious (PIAS)
19	6	<b>BUCKCHERRY</b> All Night Long / Eleven Seven (EMI)
20	NEW	<b>LOS LOBOS</b> Tin Can Trust / Proper (PROPR)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>SKREAM</b> Outside The Box / Tempa (SRD)
2	NEW	<b>CAITLIN ROSE</b> Own Side Now / Names (ADA/CIN)
3	1	<b>BUCKCHERRY</b> All Night Long / Eleven Seven (EMI)
4	NEW	<b>LOS LOBOS</b> Tin Can Trust / Proper (PROPR)
5	4	<b>VILLAGERS</b> Becoming A Jackal / Domino (PIAS)
6	18	<b>SLEIGH BELLS</b> Treats / Mom+Pop (ARV)
7	2	<b>BURNS UNIT</b> Side Show / The Burns Unit (PROPR)
8	5	<b>YOUNG GUNS</b> All Our Kings Are Dead / LiveForever (PIAS)
9	12	<b>LEWIS/BBC SO/BELOHLAVEK</b> Beethoven/Complete Piano Concertos / Harmonia Mundi (HM)
10	NEW	<b>NOUVELLE VAGUE</b> Best Of / Peacefrog (EMI)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Now That's What I Call Music! 76 / EMI Virgin/UMTV (E)
2	2	<b>VARIOUS</b> 80s Groove / MoS/Sony Music (ARV)
3	5	<b>VARIOUS</b> American Anthems / EMI TV/Sony Music (ARV)
4	NEW	<b>VARIOUS</b> The Annual - 15 Years / Ministry (ARV)
5	4	<b>VARIOUS</b> Chilled R&B - Summer Classics / Sony (ARV)
6	3	<b>VARIOUS</b> Anthems R&B / MoS/UMTV (ARV)
7	6	<b>VARIOUS</b> Planet Dance / AATW/UMTV (ARV)
8	8	<b>VARIOUS</b> Ultimate 80s Movie Hits / Sony (ARV)
9	10	<b>VARIOUS</b> Epic / EMI TV/Sony Music (ARV)
10	9	<b>VARIOUS</b> Street Dance 2010 / EMI TV/Ministry of Sound (ARV)
11	7	<b>VARIOUS</b> Big Tunes - Back To The 90s Vol 2 / Dance Nation (ARV)
12	20	<b>OST</b> Step Up 3D / Atlantic (CIN)
13	12	<b>VARIOUS</b> Clubland 17 / AATW (ARV)
14	NEW	<b>ORIGINAL TV SOUNDTRACK</b> Camp Rock 2 - The Final Jam / Walt Disney (E)
15	13	<b>VARIOUS</b> Essential R&B - Summer 2010 / Rhino/Sony (ARV)
16	14	<b>VARIOUS</b> R&B Clubland / AATW/Sony/UMTV (ARV)
17	11	<b>VARIOUS</b> Gatecrasher Anthems - Paul Van Dyk / Rhinc (FIN)
18	15	<b>VARIOUS</b> Generation Dubstep / Universal TV (ARV)
19	17	<b>VARIOUS</b> Club Anthems 2010 / EMI (E)
20	18	<b>VARIOUS</b> Disney Channel - Summer Rocks / Walt Disney (E)

## Classical albums Top 10

This	Last	Artist Title / Label
1	2	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)
2	1	<b>CRAIG OGDEN</b> The Guitarist / Classic FM (ARV)
3	3	<b>KATHERINE JENKINS</b> The Ultimate Collection / Decca (ARV)
4	4	<b>ANDRE RIEU</b> Dreaming / Decca (ARV)
5	6	<b>ANDRE RIEU</b> The Collection / Philips (ARV)
6	9	<b>LEWIS/BBC SO/BELOHLAVEK</b> Beethoven/Complete Piano Concertos / Harmonia Mundi (HM)
7	5	<b>COLDSTREAM GUARDS</b> Heroes / Decca (ARV)
8	RE	<b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / Xs (XS)
9	8	<b>ROYAL SCOTS DRAGOON GUARDS</b> Highland Gathering / Spectrum (ARV)
10	7	<b>ANDREA BOCELLI</b> Bizet/Carmen - Duets & Arias / Decca (ARV)

## Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>VARIOUS</b> The Annual - 15 Years / Ministry (ARV)
2	2	<b>CHICANE</b> Giants / Modena (AMD/ARV)
3	1	<b>VARIOUS</b> Planet Dance / AATW/UMTV (ARV)
4	NEW	<b>SKREAM</b> Outside The Box / Tempa (SRD)
5	3	<b>VARIOUS</b> Street Dance 2010 / EMI TV/Ministry of Sound (E)
6	5	<b>DAVID GUETTA</b> One Love / Positiva/Virgin (E)
7	RE	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
8	4	<b>VARIOUS</b> Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
9	7	<b>EXAMPLE</b> Won't Go Quietly / Data/MoS (ARV)
10	6	<b>GORILLAZ</b> Plastic Beach / Parlophone (E)

## Go online for more chart data

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



## Jones



(12-14), the Netherlands (29-16) and Norway (27-22).  
Sting's Symphonics logs a third week at number one in Poland and Portugal, lands a belated debut in New Zealand (number 30) and climbs in Russia (8-4), Hungary (10-9), The Czech Republic (11-10), Finland (17-16) and the Netherlands (46-38). But it is in decline in Wallonia (3-4), Italy (6-8), France (13-18), Germany (14-24), Switzerland (24-26), Canada (9-32), Flanders (32-36), Austria (29-37), the US (40-50), Sweden (45-58), Ireland (76-98) and Mexico (87-99).  
Mumford & Son's Sigh No More (35-26) and Florence + The Machine's

Lungs (108-15) both climb to new peaks in the US, on their 20th and 10th chart weeks, respectively. Sigh No More is also up 13-11 in The Netherlands and 54-39 in Canada, although it previously reached number 10 in the Netherlands and number 34 in Canada. With a recent visit to Australia doubtless helping, Lungs climbs 7-5 down under, reaching the highest position of its 36-week chart career. It is also up 131-100 in Canada.  
Plan B's The Defamation Of Strickland Banks meanders 7-8 in Ireland but surges 53-46 in Switzerland, while making even stronger debuts in neighbouring

Austria (11) and Germany (seven). Second single Dynamite is currently number two in Australia, Canada and the US.  
Finally, 31-year-old singer/songwriter Charlie Winston from Suffolk had major success over the past year with his album Hobo in Germany (16), Switzerland (nine) and, most importantly, France. The album topped the French chart for four weeks and has remained in the Top 40 there for 80 weeks. Hobo also enjoyed more minor success in Belgium and has now crossed the Atlantic, making its debut in the Canadian chart this week at number 27.

## Music Week

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

United Business Media,  
Third Floor, Ludgate House,  
245 Blackfriars Road,  
London SE1 9JY  
Tel: (020) 7921 5000  
for extension see below  
Fax: (020) 7921 8327

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

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

GROUP SALES MANAGER James Hancock (8365/james.hancock@musicweek.com)  
DIGITAL CONTENT MANAGER  
Tim Frost (tim.frost@ubm.com)  
GROUP CIRCULATION & MARKETING MANAGER  
David Pagendam (8320/david.pagendam@ubm.com)  
SUBSCRIPTIONS MARKETING MANAGER  
Lina Tabares (8416/lina.tabares@ubm.com)  
SUBSCRIPTIONS SALES MANAGER  
Gareth Ospina (8301/gareth@musicweek.com)  
BUSINESS SUPPORT MANAGER  
Lianne Davey (8401/lianne.davey@ubm.com)  
PUBLISHING DIRECTOR  
Joe Hosken (8336/joe.hosken@ubm.com)

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

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



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



Member of Periodical Publishers' Association  
ISSN - 0265 1548

Subscription hotline: 01858 438816  
Newstrade hotline: 020 7638 4666

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

UK £25; Europe £275;  
Rest Of World Airmail 1 £350;  
Rest Of World Airmail 2 £390.  
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to [www.musicweek.com](http://www.musicweek.com)

# 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	Wk in chart	Artist Title (Produce) / Catalogue number (Distributor) (Writer)
1	2	3	<b>FLO-RIIDA FEAT. DAVID GUETTA</b> Club Can't Handle Me Atlantic CATCO163215698 (CIN) (Guetta/Riestere) Kobalt/Mat On Sunday/Sony/TW/Dad's Dreamer/Art In The Focder/Bug/What A Music (Dillard/Kel/Livingston/Green/Guetta/Riestere/Tur/for)
2	4	8	<b>EMINEM FEAT. RIHANNA</b> Love The Way You Lie Interscope USUM71013397 (ARV) (Alex Da Kid) Universal (Mathers/Giant/Hafferman) <span>SALES INCREASE</span>
3	New		<b>THE SATURDAYS</b> Missing You Fascination/Geffen 2743367 (ARV) (Hilbert/Reynolds) Warner (Chappell/Hanseatic (Hilbert/Kronlund)) <span>HIGHEST NEW ENTRY</span>
4	3	6	<b>YOLANDA BE COOL &amp; DCUP</b> We No Speak Americano Sweat It Out/AATW CATCO163883120 (ARV) (Martinez/Peterson) Universal (Peterson/Martinez/Maclennan/Carosone/Salerno)
5	1	2	<b>NE-YO</b> Beautiful Monster Def Jam CATCO162522065 (ARV) (StarGate/Wee) Universal/TrueLoveZ/PentInTheGround/UltraTunes/OpiumEMI (Smith/Eriksen/Hermansen/Willhelm)
6	6	3	<b>TRAVIS MCCOY FEAT. BRUNO MARS</b> Billionaire Decay/dance/Fueled By Ramen AT0354CD (CIN) (The Smeezingtons) EMI/DayMusic/MarsFace/NorthSide/Bug/RockOutMusic/Cemamanan/TonyPlane/ArFcrArisSake (McCoy/Mars/Lawrence/Levine)
7	7	4	<b>B.O.B FEAT. HAYLEY WILLIAMS</b> Airplanes Rebel Rock Ent/Atlantic/Grand Hustle CATCO160096268 (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/J Frenks/Kinetics and One love (Simmons/Franks/Grant/Dussollet/Sommes)
8	5	3	<b>THE WANTED</b> All Time Low Geffen 2743018 (ARV) (Mac) Rokstone/PeerMusic/Sony ATW/Warner (Chappell (Mac/Hector/Drewett))
9	8	6	<b>ELIZA DOOLITTLE</b> Pack Up Parlophone R5808 (C) (Prime) EMI/Universal/Sony ATW/Mulet (Doolittle/Prime/Woodcock/Powell/Ascf)
10	New		<b>TINCHY STRYDER</b> In My System 4th & Broadway 274528 (ARV) (T Smith) EMI/Sony ATW/Chris Flyte (T Smith/Da Niquam/Thick)
11	9	3	<b>SWEDISH HOUSE MAFIA FEAT. PHARRELL</b> One (Your Name) Virgin VSCD2015 (E) (Axwell/Ingrosso/Angell) Universal/EMI/More Water From Nazareth (Axwell/Ingrosso/Angell/Williams)
12	10	8	<b>KATY PERRY FEAT. SNOOP DOGG</b> California Gurls Virgin VSCD2013 (E) (Dr. Luke/Martin/Blanco) Universal/EMI/Kobalt/When I'm Rich (tbc)
13	12	5	<b>JASON DERULO</b> What If Beluga Heights/Warner Bros CATCO164034360 (CIN) (Rotem) Universal/Sony ATW (Cesra/Leau/Rotem)
14	13	3	<b>MAGNETIC MAN FEAT. ANGELA HUNTE</b> I Need Air Columbia 88697752181 (ARV) (Magnetic Man/Hoffman) EMI (Ace/Jos/Smith/Jones/Hunte)
15	16	9	<b>EXAMPLE</b> Kickstarts Data/MoS DATA230DX (ARV) (Sub Focus) Universal/Pure Groove (Gleaver/Couwma)
16	11	2	<b>THE HOOSIERS</b> Choices RCA/24-7 CATCO163301972 (ARV) (Smith/Dingell/Reynolds) Sony ATW/CC (Sparks/Skarencah/Sharlanc/Smith)
17	14	7	<b>ENRIQUE IGLESIAS FEAT. PITBULL</b> I Like It Interscope 2744795 (ARV) (RedOne) Kobalt/Universal/Sony ATW/EIP/Imagem (Khayat/Iglesias/Richie/Perez)
18	15	5	<b>MARK RONSON &amp; BUSINESS INTERNATIONAL</b> Bang Bang Columbia 8869774961 (ARV) (Ronson) Kobalt/EMI/WonderSound (Crew/C (Warner/Fareed/Hodgson/Ronson/Greenwald/Steinweiss/Keusch)
19	45	4	<b>ELLIE GOULDING</b> The Writer Polydor CATCO15381178 (ARV) (Starr/Smith) Global Talent/Warner (Chappell (Goulding/Lettimer)) <span>HIGHEST CLIMBER</span>
20	20	4	<b>USHER FEAT. PITBULL</b> DJ Got Us Fallin' In Love laFace CATCO162868080 (ARV) (Martin/Shellback) Universal/EMI/Kobalt/Dh Sukif/Pitbull's Legacy (Martin/Shellback/Koticha/Perez)
21	19	10	<b>KELLY ROWLAND FEAT. DAVID GUETTA</b> Commander Island CATCO162266806 (ARV) (Love/Guetta) EMI/What A Publishing/Foray/Di (Guetta/Love/Wee)
22	18	14	<b>LADY GAGA</b> Alejandro Interscope 2744123 (ARV) (RedOne/Lady Gaga) Sony ATW (Germanotta/Khayat)
23	25	14	<b>EDWARD MAYA FEAT. VIKA JIGULINA</b> Stereo Love 3 Beat Blue/AATW CXGR0BE1346 (ARV) (Marian) EMI (Mayal/Jigulina)
24	22	12	<b>EMINEM</b> Not Afraid Interscope 2742789 (ARV) (Boi 1cal/Evans/Burnett/Eminem) Universal/Sony ATW/Resto/Nueve/CC (Mathers/Resto/Samuels/Evans/Burnett)
25	17	5	<b>PROFESSOR GREEN FEAT. LIYY ALLEN</b> Just Be Good To Green Virgin VSCD2011 (E) (Future Cut/Jane) EMI/Universal/BucksFlyte Tyme/MCA/Avant Gardes/CC (Manderson/Hughes/Jimmy Jam/Lewis)
26	21	9	<b>KYLIE MINOGUE</b> All The Lovers Parlophone CDR56817 (E) (Elliot) Sony ATW (Elliot/Schweil)
27	24	2	<b>DI FRESH</b> Gold Dust Data/MoS CATCO163013436 (ARV) (Stein) Bucks/EMI (Daley/Stein)
28	27	10	<b>DAVID GUETTA &amp; CHRIS WILLIS FEAT. FERGIE &amp; LMFAO</b> Gettin' Over You Positiva/Virgin CATCO152732088 (E) (Guetta/Andres/Neer/Riestere) EMI/Universal/Square Rival/Cherry Lane/Global/CC (Guetta/Andres/Willis/Riestere/Neer/Ferguson/Wilhelm/Amams/Gorcy)
29	26	8	<b>PLAN B</b> Prayin' 679/Atlantic 6791173CD (CIN) (Epworth) Pure Groove/Universal/Sony ATW (Drew/Appleby/Goss/Cassell)
30	28	10	<b>TINIE TEMPAH FEAT. LABRINTH</b> Frisky Parlophone CDR6814 (E) (Labrinth/Da Diggler) Stellar/EMI (O'Keefe/McKenzie/Williams)
31	New		<b>DEVLIN</b> Brainwashed Island CATCO164434951 (ARV) (Kishi) EMI/JAKA/PeerMusic/Stellar (Mughal/Sandher/Devlin)
32	23	6	<b>JLS</b> The Club Is Alive Epic R8697714260 (ARV) (Mac) EMI/Williams/Imagem/Idh Sukif/Stage Three/Rokstone/PeerMusic (Rogers/Hammerstein/Koticha/Frampton/Mac)
33	29	9	<b>DRAKE</b> Find Your Love Cash Money/Island CATCO161937128 (ARV) (West/Bhasner) Sony ATW/EMI/PleaseGimmeMyPublishing/CC (Graham/West/Bhasner/Reynolds)
34	34	18	<b>TRAIN</b> Hey, Soul Sister Columbia 88697692092 (ARV) (Terefe & Espinoza) Pitmon/EMI/Stellar (Lind/Bjorklund/Monahan)
35	31	21	<b>USHER FEAT. WILL.I.AM</b> OMG laFace CATCO159525250 (ARV) (Will.I.am) Cherry Lane (Adams)
36	30	6	<b>3OH!3 FEAT. KESHA</b> My First Kiss Asylum/Photo Finish/Atlantic PFOO2CD (CIN) (Dr. Luke/Bianca/DiStefano) EMI/Kobalt (Gottwald/Levin/Foreman/Motte)
37	33	20	<b>PLAN B</b> She Said 679/Atlantic 6791172CD (CIN) (Drew/McEwan/Appleby) Pure Groove/Universal/Sony ATW (Drew/Appleby/Goss/Cassell)
38	32	22	<b>JASON DERULO</b> Ridin' Solo Beluga Heights/Warner Bros CATCO160781716 (CIN) (Rotem) Universal/Sony ATW (Cesra/Leau/Rotem)

This wk	Last wk	Wk in chart	Artist Title (Produce) / Catalogue number (Distributor) (Writer)
39	37	10	<b>SHAKIRA FEAT. FRESHYGROUND</b> Waka Waka (This Time For Africa) Epic CATCO162035547 (ARV) (Shakira/Hill) Sony ATW/EMI/Columbia/Universal/Reprise/World Circuit (Shakira/Hill/Kojic/Reynolds/Reynolds)
40	35	18	<b>ALICIA KEYS</b> Try Sleeping With A Broken Heart J CATCO156023878 (ARV) (Fikesker) EMI/Sony ATW (Keys/Fikesker/Reynolds)
41	New		<b>STROMAE</b> Alors On Danse Island FRUM70912379 (ARV) (Stromae) Klomaitre/Because/Mosaert (Stromae)
42	36	17	<b>RIHANNA</b> Te Amo Def Jam USUM70912379 (ARV) (StarGate/Eriksen) EMI/Universal/TrueLoveZ/Universal/Columbia/West/Almo/Annerth (Famwily/Eriksen/Hermansen/Fenty)
43	40	13	<b>B.O.B FEAT. BRUNO MARS</b> Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle AT0354CD (CIN) (The Smeezingtons) Universal/EMI/Bug (Simmons/Mars/Lawrence/Levine)
44	54	4	<b>30 SECONDS TO MARS</b> Closer To The Edge Virgin USV1209CC43 (E) (Fleco/Lillywhite/30 Seconds To Mars) Imagem (Leto) <span>SALES INCREASE</span>
45	New		<b>T.I FEAT. KERI HILSON</b> Got Your Back Atlantic/Grand Hustle CATCO162591566 (CIN) (McCoy) EMI/Universal/Crown/Club/Warner (Chappell/Tompson (Hilson/Hilson/Smith/Smith))
46	44	13	<b>PALOMA FAITH</b> New York Epic 8869756242 (ARV) (Marr/Noriega/Wel) Sony ATW/Universal/Sall/haak (Faith/Marr)
47	38	3	<b>MARINA AND THE DIAMONDS</b> On No! 679/Atlantic 6791174CD (CIN) (Kurstin) Warner (Chappell/EMI (Bjorn/Smith/Kurstin))
48	47	34	<b>ALICIA KEYS</b> Empire State Of Mind Part II J CATCO157951829 (ARV) (Shux/Keys) EMI/Global Talent/CIN (Keys/Shux/Carter/Sewell-Ulepie/Hunte/Keys/Fobione)
49	41	8	<b>SCISSOR SISTERS</b> Fire With Fire Polydor 2743011 (ARV) (Price/Sussor Sisters) EMI/Edline/Warner (Chappell (Hoffman/Price/Sellers))
50	33	6	<b>SCOUTING FOR GIRLS</b> Famous Epic CATCO160711991 (ARV) (Green) EMI (Stidie)
51	42	6	<b>PENDULUM</b> Witchcraft Earstorm/Warner Bros WEA474CD (CIN) (Swire/McGrillen) Chrysalis (Swire)
52	Re-entry		<b>LADY ANTEBELLUM</b> Need You Now Parlophone CATCO160829937 (E) (Worley) Warner (Chappell/EMI/Key/Year Of The Coghorn/El Erichsen/Sony ATW (Heywood/Kelley/Scott/Key))
53	55	61	<b>BLACK EYED PEAS</b> I Gotta Feeling Interscope CATCO15966369 (ARV) (Guetta) Cherry Lane/EMI/Square Rival/Rister/Shapic Bernstein/CC (Cesra/Pinecz/Gomez/Ferguson/Guetta/Riestere)
54	52	52	<b>JOURNEY</b> Don't Stop Believin' Columbia USSM1810016 (ARV) (Elton/Stone) IQ/Sony ATW (Gair/Perry/Schm)
55	43	12	<b>K'NAAN</b> Wavin' Flag A&M 7335657 (ARV) (Kerry Erichsen/Jr/Mars) EMI/Sony ATW/EMI (Wassmer/Hernandez/Lawrence)
56	46	14	<b>SEAN KINGSTON AND JUSTIN BIEBER</b> Eenie Meenie RCA CATCO159529292 (ARV) (Blanco) Sony ATW/Kobalt/Universal/CC (Ancerson/Bieber/Betty/Elyette/Elyette/Peck/Chick)
57	50	24	<b>TINIE TEMPAH</b> Pass Out Parlophone R6805 (E) (Labrinth/Da Diggler) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)
58	60	3	<b>THE XX</b> Islands Young Turks Y0351 (PIAS) (The XX) Universal (Croat/Sim/Smith/Quarles)
59	New		<b>FAKE BLOOD</b> I Think I Like It Cheap Thrills CATCO16328732 (ADA/CIN) (FakeBlood) Chrysalis/Melodic/DerWelt (Kee/King/Moering/Fran/Kurter)
60	49	20	<b>ALEXANDRA BURKE FEAT. PITBULL</b> All Night Long Syco 88697686132 (ARV) (Bianchi/Waters/Conin/love) Universal/Sony ATW/EMI/Rick/Rozz/Impulz/Fackelthorough (Cezations (Love/Scheffer/Watters/Bianchi/Will))
61	48	7	<b>SKEPTA</b> Rescue Me 3 Beat/AATW/BEK (DGOBE1415 (ARV) (Agent X/Shawfire) EMI/Universal (Skeptat/Bonnick/Price/Renschel)
62	56	15	<b>KE\$HA</b> Your Love Is My Drug RCA CATCO161840156 (ARV) (Dr Luke/Blanco) Sony ATW/Kobalt/CC (Sebert/Koleman/Setzer)
63	59	37	<b>LADY GAGA FEAT. BEYONCE</b> Telephone Interscope 2734706 (ARV) (Jerkins) Sony ATW/EMI (Germanotta/Jerkins/Danielle/Han/Min/Knowles)
64	New		<b>I AM ARROWS</b> Green Grass Mercury CATCO16497025 (ARV) (James) EMI/Sony ATW (James/Burrows)
65	68	22	<b>ELLIE GOULDING</b> Starry Eyed Polydor 2732866 (ARV) (Starr/Smith) Warner (Chappell/Global Talent (Lattimer/Gov/King)) <span>SALES INCREASE</span>
66	61	22	<b>JUSTIN BIEBER FEAT. LUDACRIS</b> Baby Def Jam CATCO158297014 (ARV) (Stewart/The-Dreem) Universal/Warner (Chappell/EMI (Stewart/Price/Bieber/Nash/Eric/Ge))
67	New		<b>THE DRUMS</b> Let's Go Surfing Island/Moshi Mosh GBGEY0900107 (ARV) (Pierce) Universal (Pierce)
68	58	20	<b>SCOUTING FOR GIRLS</b> This Ain't A Love Song Epic 886976585 (ARV) (Green) EMI (Stidie)
69	62	42	<b>LADY GAGA</b> Bad Romance Interscope 2736752 (ARV) (RedOne) Sony ATW (Germanotta/Khayat)
70	72	2	<b>THEY MIGHT BE GIANTS</b> Birdhouse In Your Soul Elektra EKR104 (CIN) (They Might Be Giants) Warner (Chappell (Fleisbaugh/Tinelli)) <span>SALES INCREASE</span>
71	New		<b>ORIGINAL CAST RECORDING</b> Wouldn't Change A Thing EMI CATCO164754268 (E) (Ancerson/Hessman/Astrom) Walt Disney (Ancerson/Hessman/Astrom)
72	71	83	<b>KINGS OF LEON</b> Sex On Fire Hand Me Down 88697352002 (ARV) (Petrazzelle/King) Bug/ID (Follow/Will/Follow/Will/Follow/Will/Follow)
73	57	15	<b>AGGRO SANTOS FEAT. KIMBERLY WYATT</b> Candy Future CATCO16035927 (ARV) (Quizz & LaRoss) Universal/Sony ATW/Frontline/Q/Joel Sveelunc/Pop Nctch (LaRoss/Fromchane/Wentzen/Santics)
74	70	23	<b>DAVID GUETTA FEAT. KID CUDI</b> Memories Positiva/Virgin CATCO159563693 (E) (Guetta/Riestere) Kobalt/Ricoby Foy/Scone Rival/Present Time (C Letz/Riestere/McScone)
75	51	5	<b>DIANA VICKERS</b> The Boy Who Murdered Love RCA 88697743452 (ARV) (Brake) Sony ATW/Isble/Universal (Vickers/Eralice)

Official Charts Company 2010.

Airplanes 7	California Gurls 12	Find Your Love 33	Islands 58	OMG 35
Alejandro 22	Candy 73	Fire With Fire 49	Just Be Good To Green 25	One (Your Name) 11
All Night Long 50	Choices 15	Frisky 30	Kickstarts 15	Pack Up 9
All The Lovers 25	Closer To The Edge 44	Gettin' Over You 28	Let's Go Surfing 67	Pass Out 57
All Time Low 8	Club Can't Handle Me 1	Gold Dust 27	Love The Way You Lie 2	Prayin' 29
Alors On Danse 41	Commander 21	Got Your Back 45	Memories 74	Rescue Me 61
Baby 55	DJ Got Us Fallin' In Love 20	Green Grass 54	Missing You 3	Ridin' Solo 38
Bad Romance 69	Don't Stop Believin' 34	Hey, Soul Sister 34	My First Kiss 36	Sex On Fire 72
Bang Bang Bang 18	Ennie Meenie 35	I Gotta Feeling 33	Need You Now 52	She Said 37
Beautiful Monster 5	Empire State Of Mind Part II 48	I Like It 17	New York 46	Starry Eyed 65
Billionaire 5	Famous 30	I Need Air 14	Not Afraid 24	Stereo Love 23
Birdhouse In Your Soul 70		I Think I Like It 59	Nothin' On You 43	Te Amo 42
Brainwashed 31		In My System 10	Oh No! 47	Telephone 63

The Boy Who Murdered Love 75	Wouldn't Change A Thing 71	Key	BPI Award
The Club Is Alive 32	Your Love Is My Drug 62	★ Platinum (600,000)	Singles
The Writer 19		● Gold (400,000)	Tinie Tempah feat. Labrinth; Frisky (silver); Ellie Doolittle; Peck Up (silver); Tinie Tempah; Pass Out (gold)
This Ain't A Love Song 68		● Silver (200,000)	
Try Sleeping With A Broken Heart 40		As used by Radio 1	
Waka Waka (This Time For Africa) 39			
Wavin' Flag 55			
We No Speak Americano 4			
What If 13			
Witchcraft 51			

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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	SALES INCREASE
1	2	8	<b>EMINEM</b> Recovery Interscope 2739452 (ARV) (Just Blaze/DJ Khalil/M. Porter/Chin-Queen/Giberti/Eminem/Haynie/Boh/Cal/Evans/Burnett/Jonsin/Shepherd/Dr. Dre/Bongers/Alex Da Kid/Havod/Magnedot)		SALES INCREASE
2	1	2	<b>ARCADE FIRE</b> The Suburbs Sonovox 2742629 (ARV) ●		
3	3	18	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) ★		
4	4	5	<b>ELIZA DOOLITTLE</b> Eliza Doolittle Parlophone 6099542 (E) ●		
5	6	83	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★		
6	7	43	<b>MICHAEL BUBLE</b> Crazy Love 143/Reprise 9362497077 (CIN) 5★		
7	5	3	<b>TOM JONES</b> Praise And Blame Island 2741297 (ARV) (Johns)		
8	8	63	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564688581 (CIN) 4★		SALES INCREASE
9	10	24	<b>JASON DERULO</b> Jason Derulo Beluga Heights/Warner Bros 9362496702 (CIN) ●		SALES INCREASE
10	13	23	<b>THE XX</b> XX Young Turks YTO31CD (PIAS) ●		SALES INCREASE
11	9	45	<b>MUMFORD &amp; SONS</b> Sign No More Island 2722538 (ARV) 2★		
12	16	38	<b>RIHANNA</b> Rated R Def Jam 2725990 (ARV) ★		SALES INCREASE
13	15	40	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful? Epic 88697543552 (ARV) ★		
14	12	35	<b>AUCIA KEYS</b> The Element Of Freedom J 88697463712 (ARV) (Bhasker/Keys/Brothers/Gad/Swizz Beat/2/Shux)		
15	27	16	<b>30 SECONDS TO MARS</b> This Is War Virgin CDVU5299 (E) ●		SALES INCREASE
16	19	30	<b>JUSTIN BIEBER</b> My World Def Jam 2725523 (ARV) ★		
17	18	9	<b>B.O.B</b> B.O.B presents The Adventures Of Bobby Ray Rebel Rock Ent/Atlantic/Grand Hustle 7567891848 (CIN) (B.O.B/The Smeezingtons/Alex Da Kid/Frank El/Kutah/Di Luke/The Knux/T.I. & T.I. G/Eminem/Resto)		
18	30	24	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (ARV) (FT Smith/Starsmith/FrankMusik)		SALES INCREASE
19	11	4	<b>PROFESSOR GREEN</b> Alive Till I'm Dead Virgin CDV3080 (E) (Naughty Boy/Future Cut/Jones/The Thuncc/Cetz/Mojem/Labrinth/Da Diggler/True Tiger/Sunny/Tukiani/Phillips/Fink/Hays)		
20	21	58	<b>FLORENCE + THE MACHINE</b> Lungs Island 1797940 (ARV) 4★		
21	14	6	<b>KYLIE MINOGUE</b> Aphrodite Parlophone 6429032 (E) ●		
22	74	7	<b>LADY ANTEBELLUM</b> Need You Now Capitol 6336412 (E)		HIGHEST CHARTING
23	24	48	<b>PIXIE LOTT</b> Turn It Up Mercury 2700146 (ARV) 2★		
24	17	4	<b>EARTH WIND AND FIRE</b> The Greatest Hits Sony RCA 88697757912 (ARV) (White/Sa:ks/M:Kay/Stepney/Wissert/Balley/Veughan/Glass/Weigener)		
25	26	33	<b>DAVID GUETTA</b> One Love Positive/Virgin 6401220 (E) ★		
26	23	12	<b>PENDULUM</b> Immersion Warner Brothers 2564680914 (CIN) ●		
27	25	9	<b>OASIS</b> Time Flies: 1994 - 2009 Big Brother 8869727262 (PIAS)		
28	22	7	<b>SCISSOR SISTERS</b> Night Work Polydor 2738180 (ARV) (Pricel/Scissor Sisters)		
29	50	17	<b>AC/DC</b> Iron Man 2 OST Columbia 88697609522 (ARV) (Lange/Vanda/Young/ACDC/Fairbairn/O'Brien)		SALES INCREASE
30	38	99	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697327121 (ARV) 5★		SALES INCREASE
31	28	18	<b>SCOUTING FOR GIRLS</b> Everybody Wants To Be On TV Epic 88697634362 (ARV) ●		
32	47	36	<b>GUNS N' ROSES</b> Greatest Hits Geffen 9861369 (ARV) ● 3★		SALES INCREASE
33	37	25	<b>VAMPIRE WEEKEND</b> Contra XL LCD429 (PIAS) ●		SALES INCREASE
34	20	3	<b>AVENGED SEVENFOLD</b> Nightmare Warner Brothers 9362496655 (CIN) (Levine/Elizenco)		
35	32	43	<b>MUSE</b> The Resistance Helium 3/Warner Bros 2564686547 (CIN) 2★		
36	33	20	<b>AMY MACDONALD</b> A Curious Thing Mercury 2731140 (ARV) ●		
37	40	29	<b>GLEE CAST</b> Glee - The Music - Season One - Vol 1 Epic 88697540902 (ARV) ★		
38	36	19	<b>MARINA AND THE DIAMONDS</b> Family Jewels 679/Atlantic 2564683625 (CIN) ●		

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	SALES INCREASE
39	54	14	<b>LADY GAGA</b> The Remix Interscope 2740468 (ARV) (RedOne/DeeWaz/n/Kierszenbaum)		SALES INCREASE
40	39	40	<b>BIFFY CLYRO</b> Only Revolutions 14th Floor 5186584712 (CIN) ★		
41	64	34	<b>SNOW PATROL</b> Up To Now Fiction 2720709 (ARV) 2★		SALES INCREASE
42	31	9	<b>DRAKE</b> Thank Me Later Cash Money/Island 2743307 (ARV) (Ecl/ice/Cicce/Shebi/BFrancis&TheLights/Ka:lliq/Wesli/Ethe/ker/Nc:Kc/Eunnett/Swilo: Eec:z/Omeni/Mcson/Timble/leno)		
43	New		<b>SKREAM</b> Outside The Box Temp: TEMFAC016 (SRD) (Skream)		HIGHEST NEW ENTRY
44	43	8	<b>EXAMPLE</b> Won't Go Quietly Cata/Mes DATA06 (ARV) (The Feeless/Hers/Cole/Hill/r/Smith/He/len/ks/Sublocus/D:ese & Status/More/D:2:blo/Wk:ken/Stewa:ri/W:Heve/E:eng:Tr:W:cobay/sf:ke/Wevash:em)		
45	29	12	<b>DIANA VICKERS</b> Songs From The Tainted (Cherry Tree RCA 88697663682 (ARV) (Spencer/Sigsworth/Biz/Ce/Chatterley/F:ilol/S:ism/ith/Hynes)		
46	51	42	<b>CHERYL COLE</b> 3 Words Fascination 2721459 (ARV) 3★		SALES INCREASE
47	44	78	<b>MICHAEL JACKSON</b> Number Ones Epic 2022509 (ARV) 6★		
48	46	45	<b>ROD STEWART</b> Some Guys Have All The Luck Rhino 812798823 (CIN) ★		
49	48	23	<b>GORILLAZ</b> Plastic Beach Feri/cph/cne 6:€1€6: (E) ●		
50	52	20	<b>GLEE CAST</b> Glee - The Music - Season One - Vol 2 Epic 8869761702 (ARV) ●		
51	42	39	<b>JLS</b> JLS Epic 88697564572 (ARV) 4★		
52	72	27	<b>EMINEM</b> Curtain Call - The Hits Interscope 9887893 (ARV) 3★		SALES INCREASE
53	34	3	<b>JEDWARD</b> Planet Jedward Absolute ABRECC1 (AMDI/ARV) (Wright)		
54	55	127	<b>PAOLO NUTINI</b> These Streets Atlantic 094654 (CIN) 4★		
55	70	77	<b>ABBA</b> Gold - Greatest Hits Polydor 5170072 (ARV) 13★		SALES INCREASE
56	41	33	<b>FOO FIGHTERS</b> Greatest Hits RCA 88697369211 (ARV) (Jones/Norton/Kesperi/Reskul/Inez/Wig)		
57	53	31	<b>PARAMORE</b> Brand New Eyes Fueled By Ramen 7567895844 (CIN) ●		
58	35	2	<b>CHICANE</b> Giants Mogen: MODENACE4 (AMDI/ARV) (Chicane)		
59	Re-entry		<b>THE WHO</b> Then And Now Polydor 173:918 (ARV) (The Who/chns/Lz/mbert/S:ymc:nyk/Telmy/Townshene)		
60	58	44	<b>DIZZEE RASCAL</b> Tongue N Cheek Dirtee Stank 1:STANK007 (PIAS) ★		
61	Re-entry		<b>DIRE STRAITS &amp; MARK KNOPFLER</b> Private Investigations - The Best Of Mercury 587252 (AFV) ●		
62	Re-entry		<b>BEYONCÉ</b> I Am... Sasha Fierce Columbia 88697194922 (ARV) 4★		
63	68	63	<b>WHITNEY HOUSTON</b> The Ultimate Collection Arista 8869717012 (ARV) ★		SALES INCREASE
64	59	40	<b>MICHAEL BUBLE</b> Call Me Irresponsible 143/Reprise 9362499987 (CIN) ●		
65	45	6	<b>ENRIQUE IGLESIAS</b> Euphoria Interscope 2744993 (ARV) (RedOne/Taylor/Lucari/DJ Nesty/Micci)		
66	61	52	<b>STEREOPHONICS</b> A Decade In The Sun - Best Of V2 180699 (AFV) 2★		
67	73	82	<b>PINK</b> Funhouse 1:€ce 8869740649: (ARV) 3★		SALES INCREASE
68	60	62	<b>BLACK EYED PEAS</b> The E.N.D. Interscope 2727969 (ARV) 4★		
69	New		<b>TRAVIE MCCOY</b> Lazarus Decay/dance/Fueled By Ramen 756789943 (CIN) (The Smeezingtons/Frank/El/Boland/Secor/Cicce/ll/m/mous/The Stereotypes/Lane/Al:te/him/Dl/ge:€:€:€:€)		
70	Re-entry		<b>BOB MARLEY &amp; THE WAILERS</b> Legend Tuff Gong 530164C (ARV) (Marley/VariouS)		
71	75	20	<b>QUEEN</b> Absolute Greatest Feri/cph/cne 3091952 (E) 2★		SALES INCREASE
72	New		<b>THE QUEENS OF THE STONE AGE</b> Rated R Interscope 2742490 (ARV) ●		
73	56	5	<b>BOMBAY BICYCLE CLUB</b> Flaws Island 2741171 (ARV) (Steacmen/MacCcl):		
74	Re-entry		<b>THE DRUMS</b> The Drums Island/Mcsh: Mcsh: 2756909 (ARV) (Piercel/Graham)		
75	65	11	<b>KATIE MELUA</b> The House Cicme/cice DRAMCO061 (ADAM/CIN) ●		

Official Charts Company 2010.

30 Seconds To Mars 15  
A33A 55  
AC/DC 29  
Arcade Fire 2  
Avenged Sevenfold 34  
B.O.B 17  
Beyoncé 62  
Bieber, Justin 16  
Biffy Clyro 40  
Black Eyed Peas 68  
Bombay Bicycle Club 73  
Buble, Michael 6, 64  
Chicane 58

Cole, Cheryl 46  
Derulo, Jason 9  
Dire Straits & Mark Knopfler 61  
Dizze Rascal 60  
Doolittle, Eliza 4  
Drake 42  
Drums, The 74  
Earth Wind And Fire 24  
Eminem 1, 52  
Example 44  
Faith, Paloma 13  
Florence + The Machine 20

Foo Fighters 56  
Glee Cast 37, 50  
Gorillaz 49  
Goulding, Ellie 18  
Guetta, David 25  
Guns N' Roses 32  
Houston, Whitney 63  
Iglesias, Enrique 65  
Jackson, Michael 47  
Jedward 53  
JLS 51  
Jones, Tom 7  
Keys, Alicia 14

Kings Of Leon 30  
Lady Antebellum 22  
Lady GaGa 5, 39  
Lott, Pixie 23  
Macdonald, Amy 36  
Marina And The Diamonds 38  
Marley, Bob & The Wailers 70  
McCoy, Travie 69  
Melua, Katie 75  
Minogue, Kylie 28  
Mumford & Sons 11

Snow Patrol 48  
Stereophonics 66  
Stewart, Rod 48  
Vampire Weekend 33  
Vickers, Diana 45  
Who, The 59  
xx, The 16

Key  
★ Platinum (300 000)  
● Gold (100,000)  
● Silver (50,000)  
★ 1m European sales

BPI Awards  
Albums  
Eliza Doolittle  
Eliza Doolittle (gold)  
Arcade Fire: The Suburbs (gold)  
Pixie Lott: Turn It Up (2 x plat)  
Florence + The Machine: Lungs (4 x plat)

# Which music & technology event could change everything for your business?

One big deal, one epic concert, one connected person or one new idea could change everything for your business. MIDEM, the world's music business community, is the place that concentrates opportunities on a global scale - all in just 5 days. Open yourself to opportunities. Just one could change everything.

Register Now & Save

[www.midem.com/save](http://www.midem.com/save)

**midem** 

One event can change everything

YOUR CONTACT

[javier.lopez@reedmidem.com](mailto:javier.lopez@reedmidem.com) / +44 (0)20 7528 0086

MIDEM: 23 - 26 Janvier 2011  
MidemNet: 22 - 26 Janvier 2011  
Palais des Festivals, Cannes, France