

NEWS X-RATED TALK

Sony agrees a deal with Talk Talk to soundtrack seventh series of the X Factor



PUBLISHING EMI TAKES Q2 CROWN

Roy Stride and Scouting For Girls help EMI to a fifth successive quarterly triumph



FEATURES MASTERCLASS

Elektra founder Jac Holzman on great albums, great artists and how to run a great label

Operating profits on the up for EMI but net loss affects Citigroup debt

Operational boost for EMI as it acquires Digitalstores

Acquisitions

By Charlotte Otter and Ben Carden

EMI HAS BOUGHT direct to consumer e-commerce service Digitalstores.co.uk as it looks to strengthen its Label Services division.

The company, which operates D2C stores for acts including The Beatles, Hot Chip, the Prodigy and Pet Shop Boys, will continue to be run by CEO Russel Coultart out of its Kensal Rise office, with Coultart taking on the additional role of vice president of direct to consumer for EMI Europe.

Coultart will report to Peter Palmer, EMI Music's senior vice president of global merchandising and D2C. Of Digitalstores' 20 employees, one is in consultation over his position, but the rest will continue to work as normal.

The acquisition, which follows EMI's purchase of Loudclothing.com in 2009, is intended to bring additional experience of D2C to EMI, allowing the major to offer more services to its own artists, as well as independent artists, via its Label Services arm.

The news comes as EMI holding company Maltby Capital revealed its accounts for the financial year 2009-2010. They show strong operational improvements at the major, with revenue up to £1.65bn from £1.57bn in the previous year driven by the re-release of The Beatles' catalogue, which generated more than 13m sales, as well as hits from Katy Perry and Lady Antebellum.

EMI and Digitalstores declined to comment on the deal and financial terms were not disclosed.

EBITDA before restructuring increased 14% to £334m, while operating pre-tax profit reached £121m, up from £7m in 2009. EMI still reported a net loss of £512m

after tax and the major says it will not be able to satisfy its banking covenants with Citigroup, which funded Terra Firma's £4.2bn buy-out of EMI in 2007.

Although EMI has a provisional commitment from Terra Firma to provide the £26.9m it predicts it will need to meet covenant repayments for the rest of the year, it expects a "further significant shortfall" when it is tested again in March 2011.

If this happens, Terra Firma will need to ask investors for a further boost in equity to inject into EMI.

EMI Group CEO Roger Faxon is confident investors will come up with the necessary funds. "The logic is pretty clear. They would not have put £100m into the business [in 2010] if they thought that this year or any year in the future that they wouldn't have a business, so it's only logical that they put it in to make a return on the investment and they will continue to resolve the covenant issues," he says, explaining it is also in EMI's lenders' interest to keep the business growing into the future.

Balancing act: Katy Perry, whose Teenage Dream album is out next week, continues to help drive EMI revenues

Profit and loss EMI results 2007-10

	2010	2009	2008	2007
Revenue (£m)	1,651	1,569	1,458	1,1808
EBITDA (£m)	334	293	(28)	68
<i>excluding restructuring</i>				
Operating profit/(loss) (£m)	121	7	(258)	(135)
<i>before impairment of goodwill and intangible assets</i>				
Loss from operations (£m)	(481)	(1,031)	(258)	(157)
Net loss (£m)	512	1,567	(451)	(287)
Operating cashflow (£m)	250	161	(153)	7

Source: EMI Group/Maltby Capital



Of course, EMI will not be able to rely on money generated by a high-profile Beatles' reissue campaign every financial year, as it looks to pay off its debts, but Faxon is confident that the company's release schedule over the next financial year is strong enough.

"We don't only just represent The Beatles - this year sees the release of Robbie Williams' Greatest Hits coming out, as well as UK artists such as KT Tunstall and newer artists who are stepping up like Tinie Tempah and Eliza Doolittle," he says. "There's a lot going on and we just have to hope that the music is as good as we think it will be."

In addition, Faxon says there are important issues to consider within the company other than debt.

"We are not in a situation where the business is underperforming - it is meeting all its bills, including restructuring costs, capital costs and all of its debts services," he explains. "EMI is a strong business and getting stronger. There are two issues which are more important here - the underlying value of EMI's assets and the way the debt works within the covenant."

The first issue, he says, boils down to the depreciation of the company's assets from its purchase three years ago. "I don't think it comes as any surprise for anybody that there has been a so-called fair value adjustment on the books," he notes, adding he is confident in continuing EMI's rise in revenue over the next year.

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Will iTunes pour cold water on pre-releases?



ITUNES.CO.UK IS UNDERSTOOD to be offering increased support for tracks that go on sale at the same time as they are released to radio, in a move that could significantly impact record companies' release plans.

While most tracks in the UK are typically released to radio some six weeks before they go on sale in a bid to create pre-release excitement and maximise initial chart positions, there have been calls from quarters of the industry - notably the MMF - for the two dates to coincide.

MMF CEO Jon Webster believes the long lead times between a record being played on the radio and its availability in stores create fertile ground for pirates, with many genuine fans having no alternative but to illegally download a new track they have heard on the radio.

Apple says there is no new editorial policy on iTunes and that all singles are considered for editorial coverage, which can include the free single of the week download, the free discovery download and the weekly new music email blast.

However, several industry sources tell *Music Week* that iTunes.co.uk is pushing for radio and release dates to coincide and, while it will continue to stock the same range of tracks, the store is increasingly supporting songs which go on sale at the same time as they are added to radio playlists.

"iTunes are just joining in and say it is a bit crazy to keep generating demand and not selling things to people," says Webster.

Already, record companies and managers are considering how to deal with such a possible move at iTunes, weighing up the considerable benefit of support from iTunes versus the importance of building up a head of steam behind a track before it goes on sale.

News

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

The Playlist



THE VACCINES

If You Wanna

unsigned

Zane Lowe has flipped over this UK band's debut, with the DJ comparing them to "the Beach Boys recording for Flying Nun. An instant classic". (out now)



SUMMER CAMP

Round The Moon

Moshi Moshi

The blog favourites have another winner on their hands with this dreamy bedroom pop, backed by a high-profile video. (from EP, September 27)



SWEDISH HOUSE MAFIA VS TINIE TEMPAH

Miami 2 Ibiza

Virgin

Swedish House Mafia produce the next single from Tempah's forthcoming debut. This is synth-heavy, club-friendly stuff. (single, October 18)



CHILLY GONZALES

Never Stop

Gentle Threat

A cool, beat-driven song based around an infectious rolling piano melody, it has been chosen to soundtrack the new iPad campaign. (single, out now)



MOHOMBI FEAT. NELLY

Miss Me

Zion/Universal

The first signing to RedOne's new label venture with Universal, Mohombi's debut is a hugely infectious start with a big hook. (single, October 5)



KYLIE MINOGUE

Get Outta My Way

Parlophone

One of the strongest tracks from Minogue's latest chart-topper, this is as innovative as you'd dare to be with a Kylie record. (single, September 27)



MONA

Listen To Your Love

Zion Noiz

Topping the NME Buzz Chart and drawing A&R out in numbers to their shows, Mona's soaring garagey rock is ticking all the right boxes. (single, September 13)



PROFESSOR GREEN

Monster

Virgin

Example helps out on the hook for Green's follow-up to *Just Be Good To Green*. It is mid-tempo, synth-heavy pop. (single, October 3)



WARPAINT

Ashes To Ashes

Rough Trade

The quartet give the Bowie hit a dreamy reworking with all money raised going to Warchild. It is a nice filler ahead of their album. (from album, available now)



AWOLNATION

Burn It Down

Red Bull Records

Like an angrier, slightly more twisted Electric Six, this lead track from the debut EP has a commercial pulse. (from EP, October 5)



SIGN HERE

Esben And The Witch have signed to Matador.

Marching Song, the band's debut EP for the label, is scheduled for release on October 11. The band will tour the US for the first time in September and their debut album should see the light of day in early 2011

BMG Rights Management has signed songwriter and producer **Clarence McDonald** to a North American administration deal

Island has signed 22-year-old singer/ songwriter/producer **AnGel** (aka Sirach Charles), one of the writers of Roll Deep's current single *Green Light*. AnGel signed to Universal Publishing in March as one third of songwriting outfit Parallel Music



GIG OF THE WEEK

Who: Klaxons

When: Tuesday, August 24

Where: Heaven

Why: Will it be the darker, rockier moments of their new album or the glorious nu-rave anthems of old on display here?

Either way, the London Embankment crowd are in for a treat

Band considered self-release for first new album in five years

Jamiroquai engaged by Mercury's muscle power

Signings

By Charlotte Otter

JAMIROQUAI MANAGER EMMA NELSON has revealed that the band seriously considered self-releasing their music before deciding to sign to Mercury.

The band's first album through the Universal label, *Rock Dust Light Star*, is scheduled for release in November. It is their first studio album in five years and follows their split from Sony in 2007.

Nelson says the band discussed creating their own label with several possible investors but ultimately decided the timing was not right to go down this route.

"We felt we needed infrastructure and particularly international infrastructure which was offered by Universal," she explains. "Conversations were had with other majors but Jay clearly wanted a change. Universal has the muscle and Mercury chimed the biggest chord with us. People might say it wasn't the most obvious choice, if there is such a thing, but that's what we liked."

"There wasn't another act on their roster like Jamiroquai. We met [Mercury president] Jason Iley and liked his marketing-driven background and approach and the whole team had a good vibe," she continues, adding the group were also impressed with David Joseph and Lucian Grainge's enthusiasm and support for the group's longevity.

Iley says the company has worked hard over the past few months on the right campaign and strategy for the release, which will include a television documentary tracing the history of the band.



"Jay [Kay] is a very rare talent who has produced some big hit songs. I am really excited to see where the new album will take us..."

JASON ILEY, MERCURY

"Jay is a very rare talent who has produced some big hit songs over the years," he adds. "He is a visionary in terms of his brand and I am really excited to see where the new album will take us."

Mercury senior product manager Shyamala Tharmendrian says an exclusive live show for fanclub members and competition winners, with the band accompanied by a string and horn section, will also form part of the publicity for the album, along

with the release of two singles, *White Knuckle Ride* and *Blue Skies*.

"The former will be serviced to the UK club circuit with a number of remixes," she explains, "while the latter will be played as part of a national radio campaign. There are also discussions under way for moves such as crop circles of Jamiroquai's *Buffalo Man* as well as a national and regional press campaign," she notes, adding that the Jamiroquai website will be the centre of the promotional drive.

This, she explains, will see Mercury posting clips of band leader Jay Kay in various scenarios, from flying his helicopter to performing in the studio, to help reignite the band's existing fanbase. These clips will also be posted on various social networking sites to promote traffic to the band's homepage.

The album will be available as a CD, LP and a deluxe boxed set, which will include a lyric sheet, numbered print and exclusive pictures of the band. charlotte@musicweek.com

Brit Awards rings the changes with Dawbell

INDEPENDENT PR COMPANY DAWBELL has added the UK music industry's premier event, the Brit Awards, to its burgeoning roster just under a year after opening for business.

Founded in September 2009 by former Outside Organisation exec Stuart Bell and Polydor PR Richard Dawes with initial clients including Paul McCartney and Take That, DawBell has expanded significantly in its first year.

Aside from handling events such as the Brit Awards and Children In Need, DawBell's artist clients now include Leona Lewis,

Alesha Dixon, Ronan Keating and Eels. The past year has seen the agency handle a number of difficult moments including the death of Stephen Gately, a violent incident at a Leona Lewis book signing and Mark Owen's infidelity.

With a combined focus on digital and print media, DawBell has also worked to promote new acts including Nashville-based four-piece Mona, who have gained coverage across a range of media including *The Guardian*, *The Fly* and *Stereoboard*.

DawBell's successful pitch for the Brit Awards account coincides

with Universal Music UK chairman and CEO David Joseph's first year as Brits Committee chairman.

The move comes in a year that promises to be one of transition for the Brit Awards, with the event believed to be moving to The O2 arena in February 2011.

This year has also seen the departure of long-time Brit Awards producer Helen Terry, who declined to renew her contact with the event in June.

Before DawBell, LD Communications had handled the Brit Awards' publicity since 1999.



Annie Lennox celebrates signing with Island co-presidents Ted Cockle and Darcus Beese

Fuller concludes long-term Lennox deal with Universal

SIMON FULLER HAS SIGNED HIS SECOND DEAL with Universal Music Group within a matter of weeks, after completing a long-term worldwide recording agreement with his charge Annie Lennox.

The tie-up with Universal will begin with Lennox's first festive album *A Christmas Cornucopia*, which will be released in the UK through Island on November 22 and through Decca in the US and the rest of the world. It will include interpretations of some of her favourite Christmas carols and a new composition appropriately called *Universal Child*.

Fuller's deal with Universal for Lennox, whom he has managed for 21 years, comes just three weeks after it was announced he had signed a marketing and distribution deal with the major for his US TV creation *American Idol*.

Since its first season in 2002 the talent show had enjoyed a tie-up with Sony Music, also the previous home of Lennox whose entire output since 1980 with *The Tourists*, *Eurythmics* and as a solo artist had been through the major or its one-time partner BMG.

Fuller says he and Lennox are thrilled to be working with Island and Universal around the world. "We are looking forward very much to a long, happy and successful partnership for many years to come," he adds.

Universal Music Group co-CEO Lucian Grainge says the major is delighted to be part of the next exciting chapter in Lennox's career, noting, "There are precious few artists who redefine the boundaries of popular music like Annie."

Lennox says the album is something she has wanted to do for many years. "It's a true labour of love and I feel very fortunate to be in partnership with such a cutting-edge team, especially when I'm at a stage in my creativity when I want to diversify and pursue my passion in my own individual way," she says.

"The album Annie has recorded is timeless and inspiring, a very special showcase for her extraordinary voice," adds Universal UK chairman and CEO David Joseph. "This record is just the start of what feels like a natural and very exciting new partnership between Annie and Island Records."

Sony and Talk Talk sign a new TV deal

X Factor talks up new sponsorship

Television

By Ben Cardew

SONY MUSIC HAS AGREED A DEAL with Talk Talk to soundtrack the company's sponsorship of the seventh series of the *X Factor*, which started last Saturday.

The deal builds on Talk Talk's "Bright Dance" *X Factor* campaign last year, in which members of the public recorded their own performance to a backing track, with the best entrants being aired in idents surrounding *X Factor* ad breaks.

For this season the two parties have taken the deal one step further. Working closely with the relevant publishers, Sony has licensed 11 tracks from its catalogue, from new tracks such as Chipmunk's *Oopsy Daisy* to classics like Europe's *The Final Countdown*, with punters invited to create their own video using the Bright Star Studio microsite (www.talktalk.co.uk/xfactor).

To do this, punters sing along – or otherwise perform – to the tracks on the site, recording their performance via their webcam. A simple editing suite then allows them to add visual effects to their video, which they can download and share online. The best videos will be chosen to be aired on Talk Talk's ad break idents on *The X Factor*.

The deal means the tracks will reach one of Britain's biggest TV audiences – last year's season of the *X Factor* regularly reported an audience of 14m plus, reaching 19.1m for the final, in which Joe McElderry triumphed.

Sony creative sync manager Abby Newell says the agreement will provide "wonderful exposure" for the 11 tracks in the run-up to Christmas but will also go beyond the classic sync deal, with Talk Talk hosting click-to-buy links for each track on the microsite and the possibility that the 11 tracks will be com-

plied on an album in time for Christmas.

Sony Music director of music for film, TV, advertising and computer games Ian Neil adds, "My team and I worked closely with Talk Talk's ad agency CHI, helping source the right blend of songs and also helping them acquire publishing rights, so we technically acted as their music supervisors.

"I think we ended up with a very good, broad range of songs which I'm sure will help enhance the interactive element of *X Factor*, which is key to the show and its sponsors."

The seventh series of the *X Factor*, a TalkbackThames/Syco TV production, launched last Saturday at 7.30pm on ITV1.

As in previous year, contestants are divided into four categories (boys, girls, "overs" aged 28+ and groups).

Judges being lined up to join Simon Cowell, Louis Walsh, Dannii Minogue and Cheryl Cole include Geri Halliwell, Natalie Imbruglia, Katy Perry, Nicole Scherzinger and Pixie Lott, while Dermot O'Leary returns as host.

Details of individual shows are still scant – many of the audition shows are still being edited – but Cowell promises the series will be "different in a lot of ways". "Things have moved on and the show will reflect that," he adds.

Meanwhile, the show's website (itv.com/xfactor) has been revamped to include more video content and will also feature online karaoke.

TalkbackThames Digital, ITV and Nokia have also created a free *X Factor Ovi App* featuring a combination of video content, news and images related to the show, while the first *X Factor* magazine, published by Haymarket Network under licence, will go on sale in September.

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It's back: this year's *X Factor* will feature new judges including Pixie Lott (pictured)

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Music Week joins with brand agency FRUKT for a series of features examining the music and brand association

News

Editorial Paul Williams



PROFITS UP, debts down, 13m Beatles albums sold and plenty of other artist successes: it is little wonder Roger Faxon was putting such a positive spin last week on EMI's latest financial results.

He has good reason to: day-to-day the business is looking in better shape than it was a year or two back, with the headline numbers in the year-end figures reflecting a performance that not only relied on the Fab Four's back catalogue but boasted strong sales for contemporary talent, such as Lady Antebellum.

EMI is having something of a good run, growing its business in an industry that continues to shrink, while in the UK it could be argued it is the strongest-performing major this year in terms of breaking domestic artists. A roll call including Tinie Tempah, Eliza Doolittle, Roll Deep and Professor Green is at least as good as what anyone else has delivered with new UK talent in 2010,

With its debt burden, EMI's hard work is undone in one fell swoop

and these acts' successes run alongside the international triumph of Katy Perry, whose global sales of lead-off single California Gurls suggest the numbers could be very impressive for her second album, released next week.

Yet the figures reflecting EMI's day-to-day performance and its overall financial picture continue to tell very different stories. The company may have grown pre-tax profits to £121m, but net losses amounted to £512m, so all that hard work and those successes are wiped out in dealing with the debt. And that debt continues to overshadow everything the company does.

Earlier this year, investors pumped another £105m into EMI to stop it breaching its covenants with Citigroup, while Stephen Alexander, chairman of EMI parent company Maltby, warned in last week's results that the UK major still faced "considerable financial challenges" ahead. This, he said, could well mean "further equity cures" to deal with the banking covenants as early as March next year. These covenants, he further noted, will only get tighter over the coming years.

Although Faxon is right in saying EMI is meeting all its bills, including restructuring and capital costs and debt payments, things cannot go on like this. For Guy Hands there has been much focus on a court hearing due in New York this October, in which he will argue Citigroup misled him into acquiring the music company by claiming another buyer was interested.

This subsequently pushed up the price Hands paid, leaving the now-Guernsey resident with £3bn of debt, although the US bank refutes this version of events. Such a court case carries a risk for both sides, so it is encouraging that reports emerged last week of attempts to reach a settlement before matters ever get to this stage. There is no guarantee any agreement can be reached but it is in both sides' interests to find one because this long-running saga is in desperate need of a conclusion.

The start of the new football season used to be an indicator that summer was nearly over. These days the return of The X Factor to our screens tells a similar story. The seventh series began last Saturday in what are interesting times for reality TV shows. While The X Factor itself regularly attracted 14m or more viewers in the UK, in the States American Idol suffered huge falls and is about to be recast with a new judging panel minus Simon Cowell.

As for The X Factor, the new series comes with a deal between Sony Music and the show's sponsor TalkTalk, whose continuing involvement in this most important of promotional platforms for the music industry is a curious one given how uncooperative it has been on the Digital Economy Act. Still, it is good to talk, as they say, so we can only hope its presence here might lead it to adopting a more positive stance on industry matters in the future.

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

Social network to work alongside talent management

MySpace signs up to MMF associates programme

Artists and managers

By Ben Cardew

MYSPACE HAS BECOME THE FIRST social network to sign up to the MMF's associates programme, as it looks to work more closely with the UK's management community.

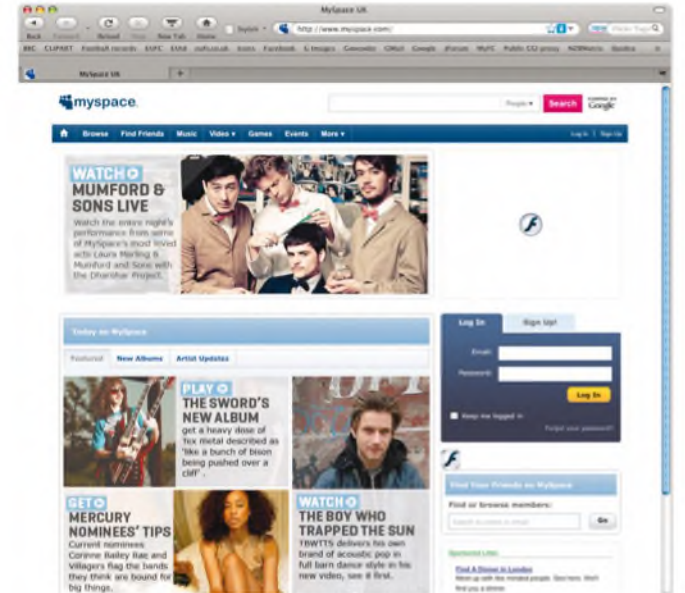
The MMF launched the programme earlier this year, subsequently signing up everyone from publisher groups to currency exchange companies.

The idea is to bring MMF members closer to third-party companies and organisations who provide relevant services, strengthening the links between managers and the wider business world.

In joining the MMF, MySpace will work with the organisation's members helping them understand how best to make use of MySpace as a platform for their acts, using existing features such as music streaming, secret shows, video webchats, gig streaming and back-end resources.

In turn, the MMF will work with MySpace to ensure the needs of artists and their management are taken into consideration as MySpace develops its business.

"They are trying to make MySpace more artist and manager friendly, so they want to develop this relationship," says MMF chief executive Jon Webster.



"Our members gain valuable insight of how to get the best out of MySpace..."

BRIAN MESSAGE, MMF

ive Jon Webster. "By getting input from managers before they launch new services we can make them bet-

ter, so they don't have to go back and make improvements later."

MMF chairman Brian Message adds, "[The deal] means our members gain valuable insight of how to get the best out of MySpace on behalf of their acts; but also so that MySpace gain a better understanding of the needs of artists and their managers. We are especially keen to ensure the needs of developing acts continue to be central to MySpace's evolution."

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Viewpoint Stuart Williams, Bauer



In this viewpoint piece, Bauer music and film managing director Stuart Williams explains why Q is backing new artists.

"I would like to refute the suggestion in last week's edition of *Music Week* that I am 'pointing the finger of blame at the poor quality of this year's music release schedule' for the drop in music magazine sales this year.

It is not a question of quality. There is a plethora of fantastic music being created and released at the moment and *Q* - which I was specifically referring to in the piece - in particular has been a great champion of it. This year we have staged New To Q Tour, a series of sold-out New To Q live sessions at the Tabernacle, four days of new bands at our stage at Glastonbury and there is more new music covered in the magazine every month than ever.

We have enthusiastically championed, amongst many others, Plan B, The xx, Ellie Goulding, The National, Band of Horses and Mumford & Sons, all of whom have experienced success in 2010.

What I did say is that, in a year dominated by pop, hip hop and R&B, there has been a lack of both major new releases from *Q*'s heart-land artists (predominantly, but not exclusively, guitar bands) and a shortage of acts who have broken through to the level of *Q* cover

acts. Where, for example, is 2010's Kasabian?

U2 being on the cover of our Glastonbury issue and withdrawing from the festival on the first day of our on-sale period was unfortunate, but not a 'mistake'.

2011 (*Q*'s 25th anniversary year) sees a packed release schedule occupied by a string of A-listers, from Amy Winehouse to Coldplay, Florence + The Machine to Foo Fighters. We also anticipate that a number of the artists we have championed in 2010 will progress to the next level, providing *Q* with another generation of cover artists.

Q is categorically not criticising the standard of music released in this country. Our collective challenge is to take the fantastic work created by the artists to as wide an audience as possible - as we also do with our other market-leading multi-platform music brands *McJo* and *Kerrang!*, and our portfolio of leading national, digital and local radio stations."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is a poor release schedule to blame for music press circulation falls?

YES 18% NO 82%

THIS WEEK WE ASK:

Should radio and release dates be brought closer together to help combat piracy?

To vote, visit www.musicweek.com

ON THE WEB

www.musicweek.com

- Roll Deep's Green Light – sales breakdown
- Vinyl plays part in Iron Maiden victory
- Matador signs Esben And The Witch

Publisher maintains control of classic Pink Floyd titles

Warner/Chappell is 'thrilled' to extend Waters' world deal

Publishing

By Charlotte Otter

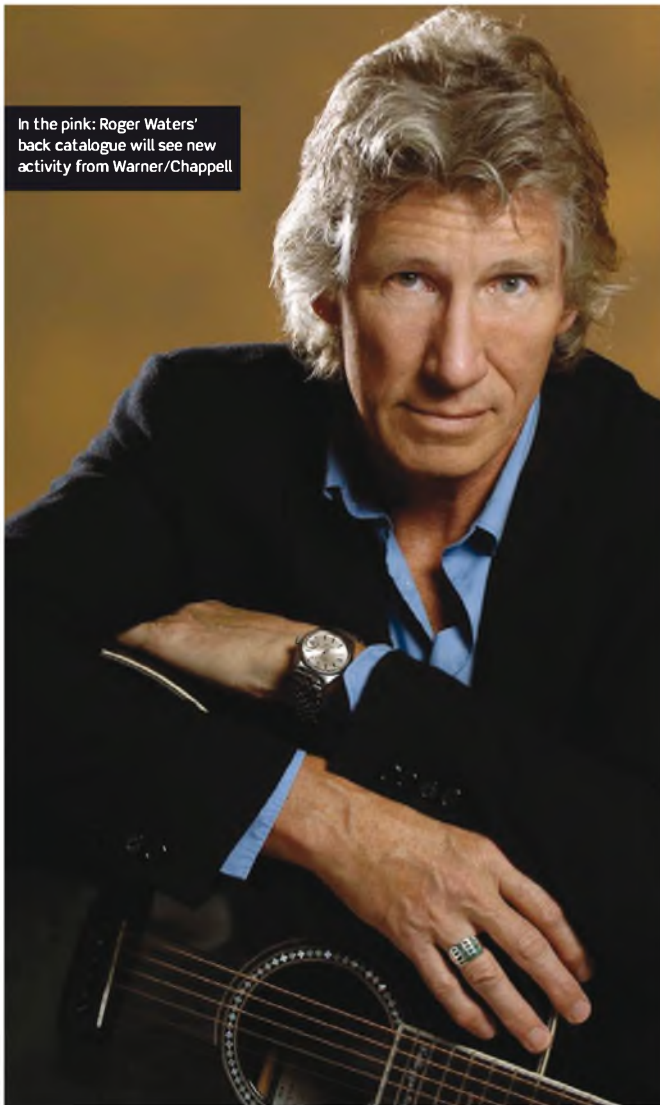
WARNER/CHAPPELL MUSIC has extended its worldwide publishing agreement with Pink Floyd founding member Roger Waters.

The deal sees Warner/Chappell continue to administer the songs Waters penned for Pink Floyd, including classics such as Money from Dark Side Of The Moon, Another Brick In The Wall Part 2 from The Wall and Wish You Were Here (pictured above right, which he co-wrote with David Gilmour), as well as his solo material.

Warner/Chappell UK managing director Richard Manners says he is thrilled with the songwriter's decision to stay with the publisher, adding the company will support Waters in "every way possible" as the singer readies himself for The Wall Live tour next month.

"It's a source of real proper pride and we don't say that lightly," Manners adds. "So many generations have grown up with Roger's music. The Wall was the first big stage concert I went to see, the very first time it was staged, and the moment Dark Side Of The Moon is heard for the first time it becomes a big part of the punctuation in every music fan's vocabulary."

Warner/Chappell's plans for Waters' works will centre on new ways of promoting the whole of his back catalogue. This, however, will have to take into account where the



In the pink: Roger Waters' back catalogue will see new activity from Warner/Chappell

"It's a source of real proper pride and we don't say that lightly..."

**RICHARD MANNERS,
WARNER/CHAPPELL**

Pink Floyd recording rights eventually end up, an issue currently up in the air: a number of the band's albums disappeared from download stores last week, after the group's deal with EMI Music expired.

Manners believes Waters will only license the band's back catalogue to a label that has "good ideas for the representation of his music". However, he says he cannot comment on whether or not the publisher's sister label, Warner Music Group, is eyeing up the catalogue. "That is a matter for Warner Music, not myself, to discuss," he adds.

Since forming in 1965 is estimated Pink Floyd have sold more than 200m albums worldwide, with Dark Side Of The Moon and The Wall among the best-selling records of all time.

Waters' solo career has included three studio albums, The Pros and Cons of Hitch Hiking, Radio K.A.O.S. and Amused to Death, as well as a live album In The Flesh and Ça Ira, an opera about the French Revolution.

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News in brief

- **Chrysalis** increased its net publisher's share by 15.6% from April to August this year, thanks to a run that included several hits for its UK songwriter Fraser T. Smith.
- **Robert Wilson**, co-founder of the influential rap/funk group The Gap Band, has died at the age of 53 in California. Robert formed the band in the early 1970s, along with brothers Charlie and Ronnie, after being discovered by Leon Russell.



- **Jarvis Cocker**, Billy Bragg and photographer Kevin Cummins are among the speakers secured for this year's Un-Convention event, taking place in Salford. The October 1 to 3 gathering comes with the strapline "From Brass Bands to Colombian Hip Hop" and will use a number of unconventional venues, including a barge, the Sacred Trinity Church and Salford Central station.
- **Nestlé** is launching the biggest digital campaign to date for its KitKat brand, teaming up with Scouting For Girls. The KitKat Brings Music To Life campaign, devised by digital agency Skive, includes the brand's first use of augmented reality (AR). An AR marker on special promotional packs of KitKats will allow consumers to "see" the band playing their next single - I Don't Want To Lose You - in various different "break" environments, including a bedroom, a park, train, library and a gig. Users can explore the environments in 3D when they hold the promotional pack up to their webcam.

- **EMI Label Services** has signed a deal with 50 Cent's label, G-Unit Records, in which EMI will distribute and promote releases on the G-Unit roster in north America.

- **Robertson Taylor** founders Willie Robertson and Bob Taylor have renewed their contracts with the music and entertainment insurance broker, owned by Oxygen Holdings.

- **Virgin Media** gave fans attending last weekend's **V Festival** a preview of its new mobile music service. Punters at V Festival's Essex or Staffordshire sites signed up for a free month's trial by texting a special number that was promoted on-site, receiving five free tracks as part of the trial. The service is based on a subscribe-to-download model.

- **Covent Garden's Music Business School** has now gained accreditation from Rockschool, the west London music college run under the auspices of Leicester's Access to Music.

Warner's princes of Wales aim to be Kings Of Leon

WARNER MUSIC GROUP hopes to replicate the success of Kings of Leon, after signing Welsh band The Joy Formidable to its US Canvasback label through Atlantic Records.

Canvasback Records managing director Steve Ralbovsky - who signed The Strokes, Kings of Leon and My Morning Jacket while working for RCA in the US - decided to sign the band after seeing them perform in New York last winter.

"As soon as I saw them I knew it was game on for me," he explains. "There was an amazing power coming from the three of them and such a great wall of sound there was not a soft moment in the whole set."

"I am hoping my experience mirrors that which hundreds of thousands of people will be having in due course. It would be amazing if the group could replicate the success of

some of the bands I have signed in the past, especially on the scale of Kings of Leon or The Strokes."

But despite the band being signed out of the US, he says there will be an equal focus on US and UK markets.

"As soon as I saw them, I rang up Atlantic in the UK and there was a lot of enthusiasm in the British offices as well," he says. "It's not going to be a case where we will be developing the band in the UK before moving them to the US, it is more a case of developing both markets at the same time."

The band are set for a diet of touring and promotion prior to the release of their first album, with particular emphasis in the States on blog awareness. The first single under the deal will be released in October, with the band also headlining the NME Radar Tour that month.

The start of 2011 will then see the

release of their as-yet-unnamed debut album, which has been mixed by Rich Costey (Glasvegas, Muse and the Foo Fighters).

"Costey is a very talented producer and will hopefully add an extra edge to their work," Ralbovsky explains, adding he is impressed with the fanbase the band has built up over the last two years. "It's not like they are starting at zero, they are starting at a very nice indie foundation."

Lead singer Ritzy Bryan says the band is thrilled to have Ralbovsky's legacy behind them and notes, "This is our first record deal and we are still unpublished. Before this we were simply working on our sound and growing our fanbase. I look forward to the opportunities being signed to Atlantic will provide for us."



Ritzy Bryan of The Joy Formidable

News media

ON THE WEB

www.musicweek.com

- Chris Evans and *Scouting For Girls* set for cliff-top R2 show
- *Manics* bring Just The End Of Love to BBC radio
- *MTV UK* and Ireland playlists

TV Airplay chart Top 40

nielsen



This Wk	Last	Artist Title Label	Plays
1	6	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope	587
2	1	B.O.B FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	571
3	2	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic	560
4	3	NE-YO Beautiful Monster / Def Jam	527
5	NEW	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	482
6	4	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire / Decaydance/Fueled By Ramen	432
7	8	ROLL DEEP Green Light / Relentless/Virgin	418
8	13	THE SATURDAYS Missing You / Fascination/Ceffen	412
9	11	TINCHY STRYDER In My System / 4th & Broadway	389
10	5	YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW	376
11	7	JASON DERULO What If / Beluga Heights/Warner Bros	356
12	12	THE WANTED All Time Low / Ceffen	322
13	17	OLLY MURS Please Don't Let Me Go / Syco/Epic	309
14	9	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	302
15	22	SWEDISH HOUSE MAFIA One / Virgin	293
16	10	ALESHA DIXON Drummer Boy / Asylum	287
17	NEW	KATY PERRY Teenage Dream / Virgin	286
18	21	TAIO CRUZ Dynamite / 4th & Broadway	286
19	15	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island	275
20	19	ENRIQUE IGLESIAS FEAT. PITBULL I Like It / Interscope	275
21	14	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin	263
22	18	KYLIE MINOGUE All The Lovers / Parlophone	260
23	24	LADY GAGA Alejandro / Interscope	255
24	25	ELIZA DOOLITTLE Pack Up / Parlophone	244
25	16	EMINEM Not Afraid / Interscope	221
26	26	JLS The Club Is Alive / Epic	218
27	NEW	KE\$HA Take It Off / RCA	209
28	35	INNA Amazing / AATWU/MTV	202
29	33	AGGRO SANTOS Saint Or Sinner / Future	201
30	30	EXAMPLE Last Ones Standing / Data/MoS	194
31	23	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang / Columbia	192
32	NEW	IYAZ So Big / Reprise	186
33	RE	DEVLIN Brainwashed / Island	182
34	28	DJ FRESH Gold Dust / Data/MoS	181
35	27	CHARICE FEAT. IYAZ Pyramid / Reprise	179
36	29	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You / Positiva/Virgin	179
37	20	TINIE TEMPAH FEAT. LABRINTH Frisky / Parlophone	176
38	36	BEYONCE Why Don't You Love Me? / Columbia	168
39	NEW	NICKI MINAJ Your Love / Island	163
40	32	BENNY BENASSI FEAT. KELIS & APL Spaceship / AATWU/MTV	161

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

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Global airplay tracking

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Magazine to give away vinyl album of Let It Be covers

Vinyl variant for Mojo's Let It Be covermount

Publishing

By Ben Cardew

THE OCTOBER ISSUE of *Mojo* is to come bundled with an exclusive 12-inch vinyl album, in a limited-edition run aimed at connoisseurs.

The issue, out August 31, examines the aftermath of The Beatles' *Let It Be* album, including an interview with Paul McCartney in which he discusses the period between *Let It Be* and *Band On The Run*; a Jon Savage feature discussing the impact of *Let It Be* and The Beatles' split; and an overview of Apple Records.

To accompany this, *Mojo* has put together a CD featuring artists covering the album in full, which will accompany the standard print run of the Bauer title. Of the 11 tracks (I Me Mine and Dig It are combined), 10 are new recordings, including covers from John Grant and Beth Orton.

In a first for *Mojo*, it has also commissioned a special 10,000 vinyl run of the album, which will retail for £12.99, in a limited-edition package which includes the magazine.

Mojo editor-in-chief Phil Alexander says demand from retail has been strong for the vinyl edition, which is to go on sale in WH Smith, independent music retailers in the UK and Barnes & Noble and Borders in the US.

"Retail has really embraced it," he says. "WH Smith has given us a lot of racking. We will have a rack with this and the standard issue, so it will be very visual."



What is more, he says that there is a big crossover between the *Mojo* audience and the people who tend to buy music on vinyl.

"I believe that *Mojo* readers still like vinyl," he explains. "I have anecdotal evidence of that from my mates. There is no doubt that *Mojo* readers look for the package that is more enhanced. They are collectors and connoisseurs."

And he believes *Mojo* could work more closely with labels looking to the high-end market. "We have discussed doing the *Mojo* seven-inch collectors' club," he says. "So far we haven't made it work. But I think there is still something in that."

The last two ABC results have seen mixed results for *Mojo*: in figures covering July to December 2009, it overtook fellow Bauer title *Q* to become the UK's most popular paid-for music magazine, growing its readership 0.8%. Its readership

then fell 6.2% in the first half of this year. Alexander says the magazine is "generally in pretty good shape", explaining that its 200th issue earlier this year, which was edited by Tom Waits, sold very well.

On the choice of cover stars – a familiar gripe with *Mojo* is that it is limited in the musicians it puts on the cover, with both The Beatles and John Lennon featuring last year – Alexander argues *Mojo* gives "a different slant" to such big groups.

"We talk to them about the music itself," he adds. "We don't treat them as celebrities, for example asking Paul McCartney how he got that particular sound."

He points out that some of the magazine's best-selling recent issues have featured cover stars such as Nick Drake, Leonard Cohen and Johnny Cash, who are not massive mainstream stars in the UK

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Media news in brief

● Simon Bates is leaving **Classic FM** to join Smooth Radio as breakfast host for its new national service. Bates, who currently hosts the 9am to 1pm slot on Classic FM, will join Smooth on January 4 2011 to take up the 6-10am breakfast show, which will be covered by Lynn Parsons in the interim. Smooth will launch as a national service on October 4, merging its local Smooth radio stations into one national DAB operation, broadcasting on the Digital One DAB multiplex. Bates will replace the breakfast hosts on the five existing Smooth stations in England, although the Glasgow station will still broadcast a local breakfast, afternoon and drivetime shows. Mark Goodier remains on mid-mornings (10-1pm)

He will be followed by Dave Lincoln (1-4pm); Carlos takes up the drivetime slot (4-8pm) and Andy Peebles will still present the evening show and Saturday Night Soul Train (8pm-12am).

● **Sky Arts** is to air highlights from Camp Bestival, in a one-off show presented by festival curator Rob da Bank. The show, produced by Whizz



Kid Entertainment in conjunction with executive producers for Camp Bestival, Ben Turner and Ziggy Gilson, will be shown at 9pm on September 4. It features live sets from Example, Tinie Tempah, Lee Scratch Perry, Ellie Goulding, Dan Le Sac Vs Scroobius Pip, George Clinton, The Cuban Brothers and Madness.

● PR company **Anorak London** has promised a full PR campaign for a single to help raise money for those affected by flooding in Pakistan. Everyone who donates £100 to www.justgiving.com/anorakofpakistan/ will go into a draw on September 1 to win a campaign on national press, radio, TV and online. Current Anorak clients include Foals, The Drums and Bombay Bicycle Club

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

Radio falls for The Saturdays



There was a lot of speculation a fortnight ago that The Saturdays would land their first number one single on the sales chart with Missing You – but the track, which was ahead on midweek sales flashes, faded and eventually debuted at number three. It falls further this week, dipping to number seven leaving the country's current pre-eminent girl group to see if they can make it ninth time lucky with upcoming single, Higher. But their quest for a number one hit is over on the radio airplay chart, where Missing You makes a spectacular 15-1 leap this week, while also winning Music Control awards for the biggest increase in both plays and audience, week-on-week.

The track upped its monitored plays by 34.38% from 1,789 to 2,404, and audience by 53.28% from 33.68m to 51.625m, with 18 plays from Radio 1 and three from Radio 2 contributing a combined 39% of that total. Of 109 other stations on which it was aired, it had top tallies of 50 plays from 95.8 Capital FM and 49 apiece from Leicester Sound and RAM FM.

The Saturdays' big jump to the

top of the radio airplay chart is almost matched by the 1-10 slide of Ne-Yo's Beautiful Monster. Ne-Yo's main problem was a big decrease in support from Radio 1, where Beautiful Monster was aired 26 times a fortnight ago, and only 16 times last week.

Love The Way You Lie has been something of a yo-yo record for Eminem feat. Rihanna on the sales chart, where it has moved 7-6-4-3-2-4-4-2-2 since being unleashed in June. It has, however, increased both plays and audience every week since it made the airplay chart, climbing 101-26-19-9-8-6-5-3. It was aired 1,665 times on 98 stations last week, earning an audience of 47m. It was played most frequently by The Hits (94 times), RAM FM and Leicester Sound (80 each), although 20 plays on Radio 1 made a big 36.12% contribution to its listenership. The video for the track has only been circulating for a couple of weeks but it has made a very impressive 439-6-1 ascent of the TV airplay chart, where its latest tally of 587 plays is 16 more than runner-up Airplanes by B.o.B. feat. Hayley Williams.

Alan Jones

Campaign focus



Chase & Status

Chase & Status are using new Facebook Connect technology to allow fans to be incorporated into the video for their latest single Let You Go.

When viewed online at www.thepatrckchaseshow.com/ watch, the video, themed around a fictional daytime programme called The Patrick Chase Show, requests access to the viewer's Facebook account, with their friends and contacts incorporated into the promo as it streams.

Mercury marketing manager Michael Rivalland says, "Our app is the first to actually put people's profile pictures in the official music video and draw in tweets from the user's friends in real

time. It is the first music video which you and your friends star in.

"You are in the picture frame at the start of the video, your friends tweet into the Patrick Chase Show and you text Patrick Chase towards the end of the video."

Let You Go was on track to debut inside the top ten today (Monday) and is A-listed at Radio 1, gaining support from Fearne Cotton and Zane Lowe.

Let You Go precedes the act's new album, the follow up to 2008's More Than Alot, which will be released on Vertigo in November.

The duo will be part of an MTV Ibiza Rocks special airing on September 3, performing two live tracks and an interview.

UK radio airplay chart Top 50



This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	1	6	7	THE SATURDAYS Missing You Fascination/Geffen	2404	34.38	51.62	53.27
2	3	14	13	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	3200	4.11	45.52	7.37
3	5	7	2	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope	1665	5.18	47	-4.63
4	14	4		BRANDON FLOWERS Crossfire Mercury	675	46.42	46.22	24.65
5	6	12	26	LADY GAGA Alejandro Interscope	2776	-5.71	45.32	6.07
6	4	5	8	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Giencé Hustle	1510	-0.73	44.65	-10.5
7	7	7	3	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic	1685	5.46	43.73	-8.23
8	2	7	4	YOLANDA BE COOL & DJCP We No Speak Americano Sweat It Out/AATW	1730	2.67	41.54	23.36
9	9	9	15	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	2534	-0.47	41.17	-1.41
10	1	6	5	NE-YO Beautiful Monster Def Jam	1713	6.46	41.05	-28.1
11	12	5	15	JASON DERULO What If Feluga Heights/Warner Bros	1720	16.85	38.23	4.14
12	13	6	10	THE WANTED All Time Low Geffen	2691	2.51	37.82	-3.15
13	21	3		TAIO CRUZ Dynamite 4th & Broadway	1201	22.18	36.63	35.7
14	11	9	9	ELIZA DOOLITTLE Pack Up Parlophone	2043	-0.34	34.72	-14.5
15	6	6	6	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Ecaydance/fueled By Ramen	1751	6.95	33.35	-27.33
16	17	16	45	ALICIA KEYS Try Sleeping With A Broken Heart J	2103	-6.82	32.16	-2.64
17	27	3		OLIVY MURS Please Don't Let Me Go Syco/Epic	1670	14.51	31.54	35.6
18	10	6	17	THE HOOSIERS Choices RCA/24-7	1445	-2.95	30.06	-26.57
19	36	2		THE SCRIPT For The First Time (Times Are Hard) RCA	1413	21.71	26.73	30.45
20	35	3		ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You Syco	1525	14.36	25.36	25.06
21	15	14	32	KYLIE MINOGUE All The Lovers Parlophone	2064	-14.57	24.81	-14.57
22	22	2		KATY PERRY Teenage Dream Virgin	627	21.98	24.66	-2.18
23	37	4	21	USHER FEAT. PITBULL DJ Got Us Fallin' In Love LaFace	690	10.12	23.66	15.75
24	23	6	22	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Feat. Elkie/AATW	1045	0.1	23.05	-5.17
25	45	2		PHIL COLLINS (Love Is Like A) Heatwave Atlantic	164	27.13	22.72	38.28
26	31	16	45	RIHANNA Te Amo Def Jam	1412	-8.37	21.67	-1.01
27	30	5		RUMER Slow Atlantic	500	-2.6	21.54	-1.64
28	NEW 1			LISSIE Cuckoo Columbia	275	0	21.44	0
29	25	12	20	EXAMPLE Kickstarts Catal/MCS	627	-6.55	20.5	12.62
30	NEW 1			MANIC STREET PREACHERS (It's Not War) Just The End Of Love Columbia	561	0	19.96	0
31	NEW 1			ROLL DEEP Green Light Relentless/Virgin	441	0	19.84	0
32	35	25	82	SCOUTING FOR GIRLS This Ain't A Love Song Epic	1237	-0.4	19.54	-4.51
33	28	15	53	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Giencé Hustle	580	-13.81	19.46	-14.46
34	24	21	43	PLAN B She Said Epic/Atlantic	1354	-4.51	19.18	-18.53
35	41	47	57	BLACK EYED PEAS I Gotta Feeling Interscope	1147	4.18	19.15	1.22
36	NEW 1			RIHANNA FEAT. YOUNG JEEZY Hard Def Jam	115	0	19.11	0
37	RE			LADY GAGA Bad Romance Interscope	1001	0	18.48	0
38	42	14	37	JASON DERULO Ridin' Solo Beluga Heights/Warner Bros	681	3.16	18.18	-1.85
39	47	12	31	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Positiva/Virgin	674	-3.16	18.18	3.06
40	NEW 1			CHASE & STATUS FEAT. MALI Let You Go Vertigo	41	0	17.98	0
41	NEW 1			GOO GOO DOLLS Home Warner Brothers	84	0	17.87	0
42	32	16	60	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco	1323	-15.03	17.7	18.63
43	RE			LADY ANTEBELLUM I Run To You Capitol	251	0	17.6	0
44	153	1		TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone	614	0	17.5	0
45	44	8	36	DRAKE Find Your Love Cash Money/Atlantic	783	-15.9	17.18	-4.77
46	NEW 1			BIFFY CLYRO God & Satan 4th Floor	138	0	16.99	0
47	46	5		DIANE BIRCH Valentino Virgin	244	16.16	16.74	2.11
48	50	4	18	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air Columbia	622	1.8	16.67	5.77
49	RE			TINCHY STRYDER In My System 4th & Broadway	440	0	16.65	0
50	RE			KINGS OF LEON Sex On Fire Hanc Me Town	555	0	16.13	0

Nielsen Music Monitor (NMM) is the leading authority on music consumption in the UK. It provides comprehensive data on the sales and airplay of music across all formats and genres. The chart is compiled by Nielsen Music Research, a division of Nielsen Media Research. The chart is based on data from Nielsen Music Research's Music Monitor database, which tracks the sales and airplay of music across all formats and genres. The chart is updated weekly and is available on the Nielsen Music Research website.

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	BRANDON FLOWERS Crossfire / Mercury	46.22
2	OLIVY MURS Please Don't Let Me Go / Syco/Epic	31.54
3	THE SCRIPT For The First Time (Times Are Hard) / RCA	26.73
4	ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You / Syco	25.36
5	KATY PERRY Teenage Dream / Virgin	24.66
6	PHIL COLLINS (Love Is Like A) Heatwave / Atlantic	22.72
7	RUMER Slow / Atlantic	21.54
8	LISSIE Cuckoo / Columbia	21.44
9	MANIC STREET PREACHERS (It's Not War) Just The End Of Love / Columbia	19.96
10	GOO GOO DOLLS Home / Warner Brothers	17.87
11	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	17.50
12	BIFFY CLYRO God & Satan / 4th Floor	16.99
13	MICHAEL BUBLE Haven't Met You Yet / 430Reprise	16.10
14	THE PRETTY RECKLESS Miss Nothing / Interscope	15.04
15	KATY B Katy On A Mission / Rinô	14.52
16	SWEDISH HOUSE MAFIA One / Virgin	12.83
17	MAROON 5 Misery / ARMI/Citicone	11.78
18	LABRINTH Let The Sun Shine In / Syco	11.18
19	SKY FERREIRA One / Parlophone	10.76
20	THE COUNT & SINDEN After Dark / Domino	10.41

News live

Festival brand has bumper year with 11 events enticing 700,000 hard-rock revellers

Sonisphere success turns metal into gold

Festivals

By Gordon Masson

THE PROMOTERS OF TOURING HARD rock festival Sonisphere are celebrating an excellent second year, with audiences more than double compared to 2009.

This year 700,000 revellers were at the 11 Sonisphere festivals throughout Europe, building the brand massively on the 300,000 who attended the six events in its debut year.

"To have more than 1m people in total at the festivals

by year two is a great achievement and to have established the Sonisphere brand so strongly is fantastic," says the series producer for Sonisphere, Stuart Galbraith.

Despite the success, Galbraith is quick to note that a festival-goer died and others were injured at the festival in the Finnish city of Pori on August 8 when a freak storm hit the site.

"We have just received news that a 50-year-old male who was critically injured during the freak storm at Sonisphere Finland has passed away," says Galbraith. "We are obviously shocked and devastated and would like to offer our most sincere condolences to the family and friends of the victim."

That tragedy marred what was otherwise a tremendous summer for

Sonisphere's promoters, AEG Live and Kilimanjaro, who as well as doubling the audience size, helped the live music industry expand into new markets and set a number of records along the route.

"We played a number of new territories for Sonisphere - Poland, Switzerland, the Czech Republic, Romania, Bulgaria, Greece and Turkey - and we had some great results," continues Galbraith. "We had just under 100,000 at the festival in Poland, while in Istanbul we had 105,000 people over three days."

Elsewhere, the events did not fare as well, admits the promoter, but in terms of the future for Sonisphere, expansion is definitely on the cards.

"The markets you expect would be somewhat harder because of the

economic conditions were - Greece and Romania were tough," he says. "We also saw merch sales varying a lot depending on disposable income, but also because of the enforcement of trademarks in certain territories

"For instance," he says. "Nobody buys T-shirts in Bulgaria, where merch sales were poor. On the other hand, they were very strong in Poland and the Czech Republic and that's down to tradition and the buying habits of people in each country."

Looking ahead, Galbraith hints that with disappointing results at festivals in Germany and Holland last year, underperforming markets in 2010 may be dropped from next year's schedule.

But new territories are being programmed for Sonisphere 2011 and a move to take the festival to other continents is still a long-term goal

"One of our most notable highlights this year was negotiating with the big four - Metallica, Anthrax, Slayer and Megadeth - to play together for the first time," notes Galbraith. "Another achievement was the global cinecast we did from Bulgaria on June 22 watched by more than 100,000 people, making it the biggest music cinecast ever," he says

"We're now working through the routing for next year to figure out where Sonisphere will return to. We'll be adding at least two new markets in 2011 with events in Italy and France, while North America is in our sights and we're having a couple of conversations regarding the Pacific Rim

"Those might not happen in 2011, but we anticipate that we will grow out of Europe so maybe 2012 could be the year for that."

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Sphere of influence: Finnish metal fans get into character at Pori (above)



"To have more than 1m people in total at the festivals by year two is a great achievement..."

STUART GALBRAITH

Compensation plan for wireless switch-off

CAMPAIGNERS BATTLING TO SECURE compensation for equipment set to be rendered useless by the proposed spectrum switch for Program Making and Special Events (PMSE) are cautiously welcoming funding proposals drafted by Ofcom.

The watchdog revealed plans last year to switch off bands 31-37 and 61-69 of wireless microphones and similar technologies, rendering most of the wireless equipment used by the live industry redundant.

At the end of July, communications minister Ed Vaizey announced the Government would make a "significant contribution" to replacement costs, but only for equipment that tunes to channel 69.

Save Our Sound campaigner John Steven says this is significant. "Probably about 95% of equipment in the UK uses channel 69, so it is a real step forward that this proposal

is on the table," he says. "We're now in the process of arranging a meeting with Ofcom and [funding programme administrator] Equiniti to try to understand how the scheme will work: we need to know how people will go about getting their equipment replaced and how the manufacturers are going to be able to handle large orders all at once."

Noting that people in the PMSE industry seem to be "reasonably happy" about what is on offer, Steven explains that Ofcom has suggested that those affected should receive compensation equal to 55% or the manufacturers' list price for equipment.

The Government's change in stance is a victory for Save Our Sound. Following its campaigning, the Government decided not to take into account the age of equipment that requires upgrading - a hugely

important step because the previous 'residual value' concept would have been devastating.

The change is also attributable to all those involved in the campaign, including industry leaders such as Harvey Goldsmith and Sir Cameron Mackintosh.

"We're not overly pleased that some of the smaller companies in particular are going to have to try to find money that they don't have, but overall the feedback we're getting is that people find the package pretty acceptable," adds Steven.

"This is just one part of the process and the Government still has to rubber stamp it. But one of our main concerns is about what spectrum they are going to allocate to PMSE after the switch off: there's no point in having shiny new equipment if there is no spectrum to operate on."

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
987,015	PAUL WELLER Royal Albert Hall, London	23,400	3A Entertainment
898,890	WESTLIFE SECC, Glasgow	23,655	Live Nation
858,040	WESTLIFE Manchester Evening News Arena	22,580	Live Nation
237,713	MARK KNOPFLER LG Arena, Birmingham	6,608	3A & Kennedy St
231,840	GORILLAZ The Roundhouse, London	5,152	Live Nation
211,575	MARK KNOPFLER Manchester Evening News Arena	5,642	3A & Kennedy St
152,635	CROWDED HOUSE Manchester Apollo	4,361	Live Nation
131,137	MARK KNOPFLER Brighton Centre	3,665	3A & Kennedy St
128,870	CROWDED HOUSE Birmingham Symphony Hall	3,682	Live Nation
128,287	MARK KNOPFLER Bournemouth Int Centre	3,544	3A & Kennedy

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 23 - 30, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Secondary ticketing chart

pos	prev	event
1	1	V FESTIVAL
2	13	CREAMFIELDS FESTIVAL
3	2	MICHAEL BUBLE
4	9	JLS
5	11	MUSE
6	5	LADY GAGA
7	15	READING FESTIVAL
8	NEW	30 SECONDS TO MARS
9	NEW	ROXY MUSIC
10	7	MUMFORD & SONS
11	14	BESTIVAL
12	NEW	T4 STARS OF 2010
13	3	GUNS N ROSES
14	NEW	ARCADE FIRE
15	NEW	SIMPLY RED
16	NEW	PLAN B
17	NEW	THE SCRIPT
18	NEW	KASABIAN
19	4	ROBBIE WILLIAMS
20	NEW	ANDREA BOCELLI

Tixdaq Ticket resale price chart

pos	prev	event	ave price (£)	dates
1	2	CLIFF RICHARD	215	5
2	9	HELP FOR HEROES	148	1
3	NEW	CREAMFIELDS	141	1
4	8	LADY GAGA	134	3
5	7	STING	132	3
6	3	READING/LEEDS FESTS	119	2
7	6	MICHAEL BUBLÉ	116	11
8	NEW	BRYAN ADAMS	113	4
9	11	ROGER WATERS	112	7
10	10	ROXY MUSIC	111	2
11	20	BARRY MANILOW	107	3
12	12	SIMPLY RED	92	4
13	NEW	ROBERT PLANT	91	3
14	15	GUNS N' ROSES	85	4
15	13	SHAKIRA	75	2
16	NEW	GORILLAZ	72	4
17	19	JLS	67	12
18	NEW	LINKIN PARK	66	4
19	NEW	ARCADE FIRE	65	6
20	NEW	SCISSOR SISTERS	65	3

Experian Hitwise

tixdaq.com
the ticket comparison website

See more Tixdaq and Hitwise charts at musicweek.com

URGENT

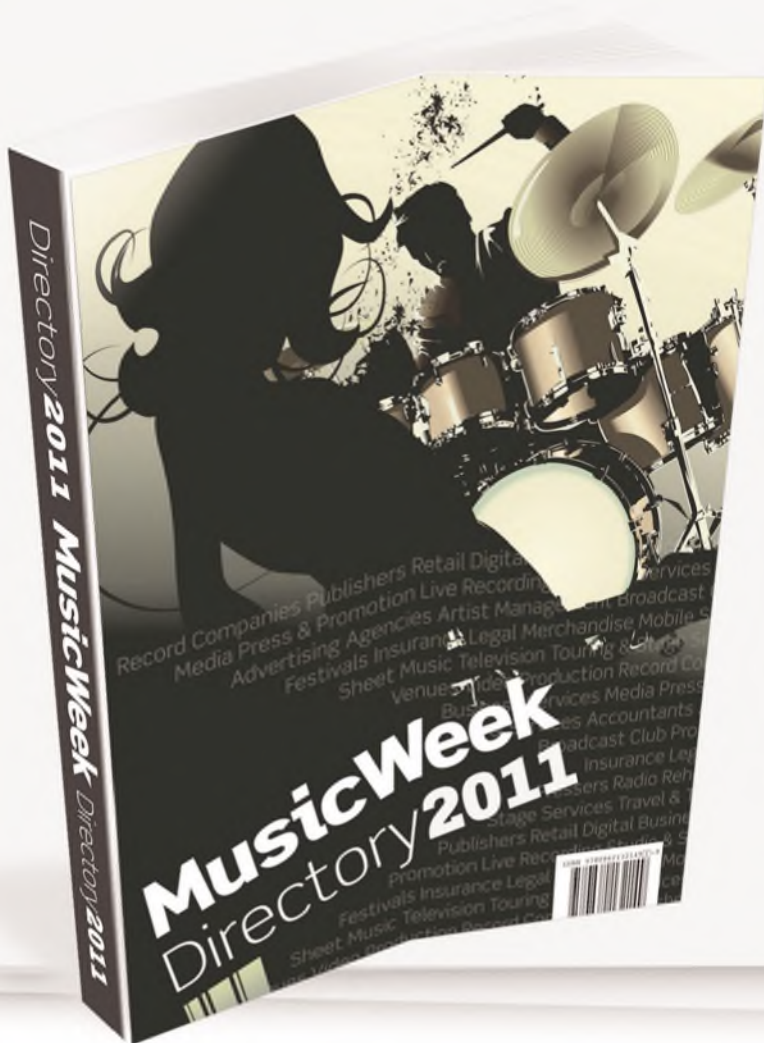


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News publishing

Scouting For Girls help EMI pip Universal to the post for a fifth successive publishing triumph

EMI takes Q2 crown in its Stride

Quarterly analysis

By Paul Williams

UNIVERSAL MUSIC PUBLISHING'S BEST ALBUMS PERFORMANCE in nearly three years was not enough to prevent EMI finishing top publisher for a fifth successive quarter.

Against a run from its main rival that included the main shares in albums by Florence + The Machine, Mumford & Sons and Plan B, Guy Moot's team lifted its combined market share across singles and albums to a two-year high to head quarter two's league table.

The fifth quarterly victory in a row for EMI marks the publisher's lengthiest run as the number one company since it completed nine successive quarterly victories in the second quarter of 2008, extending its lead during the three months over Universal from just nine-tenths of a percentage point to 1.5 points.

EMI's own combined market share rose from 19.9% to 22.5% in the quarter with its albums share improving marginally to 18.3% while its singles share rose to 24.6%, its highest score in the sector in 21 months.

This included a first number one for Roy Stride and his band Scouting For Girls, with *This Ain't A Love Song*, which was the quarter's eighth top seller, while its other singles highlights took in two Tinie Tempah hits in the quarter's top 20 (*Frisky* and *Pass Out*) and dominant shares of the Lady GaGa/Beyoncé pairing *Telephone* and Alexandra Burke's hit *All Night Long*.

Scouting For Girls also played a big part in EMI's albums performance with the band's second album *Everybody Wants To Be On TV* becoming the period's 14th top seller while its signing Alicia Keys' *The Element Of Freedom* finished in sixth place for the quarter.

However, the UK major's albums showing was firmly put in the shade by Universal which had a vintage quarter by claiming 23.8% of the market, the company's highest share since the third quarter of 2007.

Paul Connolly's organisation had the leading shares of seven of the quarter's 20 biggest-selling titles, including



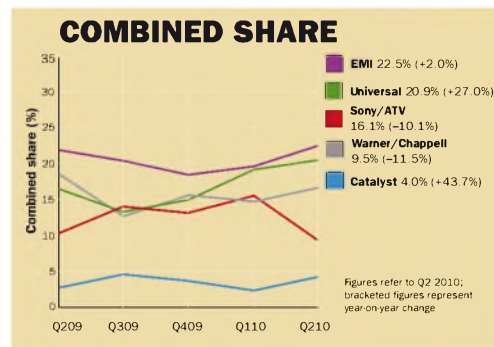
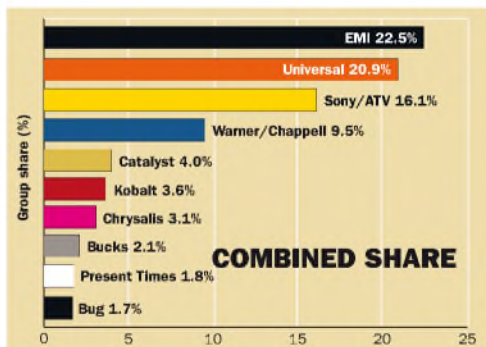
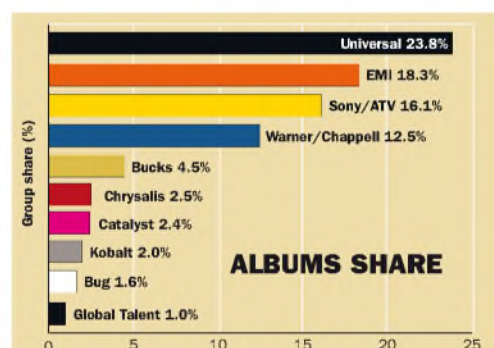
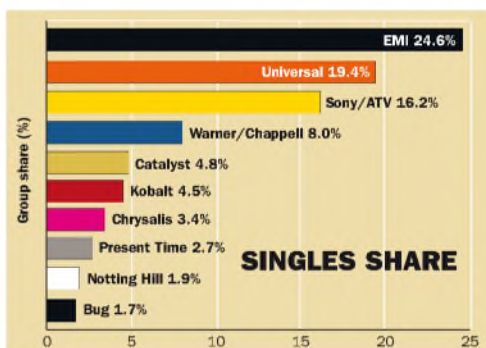
This Ain't A Love Song: EMI had a 100% share of the Roy Stride-penned Scouting For Girls single



Mumford & Sons: one of Universal's albums successes



As they were: Sony/ATV made up ground with the Oasis retrospective



the top seller. Plan B's *The Defamation Of Strickland Banks*. Some 84% is controlled by Universal, the album sold 337,518 units over the three months and was the highlight of an exceptionally-strong quarter for emerging British talent for the publisher, which also claimed more than two-thirds of Florence + The Machine's *Lungs* (the quarter's ninth top seller) and 100% of Mumford & Sons' *Sigh No More* (12th top seller).

Veteran Paul Weller played his part in Universal's success with the period's 15th top seller *Wake Up The Nation*, while Universal's North American contingent included Eminem (fifth for the quarter with *Recovery*) and Justin Bieber (ranked eighth with *My World*).

Universal's singles share was no match for its albums run but was its best performance in the sector in 18 months and was similarly led by Plan B whose *She Said* was the second top seller behind the Usher/will.i.am hit *OMG*. Its writer Jason Derulo's own hit *Ridin' Solo*, penned with Sony/ATV's prolific Jonathan Rotem, provided the period's third top seller, while Universal also controlled more than three-quarters of the Roll Deep chart-topper *Good Times* in fourth place.

Sony/ATV narrowly closed the gap on the top two with a 16.1% combined share, its highest for a year, which was neatly balanced between singles and albums. On albums its performance was led yet again by Lady GaGa's *The Fame*, which surpassed 2m UK sales over the three months and finished in third place. It also cashed in on a deal inked in 2008 to add the rest of the now defunct Oasis line-up to Noel Gallagher on its roster, with the swansong retrospective *Time Flies 1994-2009*. The album opened with 101,297 sales in week one, the highest for an artist album in 2010, and finished in 10th place for the quarter.

The company was also the biggest winner from the quarter's main Glee Cast album, *Glee: The Music Vol 3: Showstoppers*, with a 27.5% share that included GaGa's *Bad Romance* and The Beatles' *Hello Goodbye*.

Singles highlights for Rak Sanghvi and his team took in Jason Derulo's

EMI
22.5% (+2.0%)
Alicia Keys, Scouting For Girls and Usher help EMI to fifth consecutive quarter as top publisher

UNIVERSAL
20.9% (+27.0%)
Universal has best albums performance since Q3 07 thanks to likes of Plan B, Eminem, Florence, Mumford and Weller

SONY/ATV
17.9% (-10.1%)
GaGa stars again but publisher also lifted by Oasis best-of, Paul Weller album and K'naan's *Wavin' Flag*

WARNER/CHAPPELL
9.5% (-11.5%)
Michael Bubl  and Paolo Nutini cannot prevent Warner/Chappell slipping to lowest combined score for six years

CATALYST
4.0% (+43.7%)
will.i.am helps Catalyst secure top indie slot in its last quarter handling the Cherry Lane catalogue in UK

Q2 2010 Top 10 singles

TITLE / ARTIST / WRITER / PUBLISHER
1 OMG Usher feat. will.i.am Adams Catalyst 100%
2 SHE SAID Plan B Ballance-Drew, Appapoulay, Goss, Cassell Universal 82.5%, Sony/ATV 17.5%
3 RIDIN' SOLO Jason Derulo Rotem, Desrouleaux Sony/ATV 50%, Universal 50%
4 GOOD TIMES Roll Deep Dawood, Preston, Connor, Kelly, Cowie, Williams, Ali, Universal 77%, EMI 12.5%, CCOthers 10.5%
5 WAVIN' FLAG K'Naan Warsame, Hernandez, Lawrence Sony/ATV 53.3%, EMI 12.5%, Bug 12.5%, CCOthers 21.7%
6 NOTHIN' ON YOU B.o.B. feat. Bruno Mars Simmons, Mars, Lawrence, Levine EMI 30%, Bug 30%, Universal 20%, CCOthers 20%
7 SHOUT Shout For England feat. Dizzee Rascal & James Corden Orzibal, Stanley, Withers, Riley, Vick III, Stewart, Hamilton, Walters, Mills, Hedges, Butler, Dreelan EMI 50%, Notting Hill 16.1%, Kobalt 9.4%, Bucks 5%, Imagem 5%, CCOthers 14.5%
8 THIS AIN'T A LOVE SONG Scouting For Girls Stride EMI 100%
9 NOT AFRAID Eminem Mathers, Resto, Samuels, Evans, Burnett Universal 55%, Sony/ATV 25%, CCOthers 20%
10 I NEED YOU TONIGHT Professor Green feat. Ed Drewett Manderson, Farris, Hutchence, Moore, Bergamy Warner/Chappell 50%, Bucks 32.5%, Peermusic 17.5%

Q2 2010 Top 5 albums

TITLE / ARTIST / PUBLISHER
1 THE DEFACTION OF STRICKLAND BANKS Plan B Universal 84%, Sony/ATV 16%
2 NOW! 75 Various Universal 22.3%, Sony/ATV 18.0%, EMI 17.9%, Warner/Chappell 12.0%, IQ 4.4%, BMG Rights 3.1%, Others 22.3%
3 THE FAME Lady GaGa Sony/ATV 81.3%, Universal 12%, Others 6.7%
4 IRON MAN 2 AC/DC Bucks 100%
5 RECOVERY Eminem Universal 46.3%, EMI 7%, Warner/Chappell 5.7%, Sony/ATV 5.4%, Music Sales 3.9%, Bucks 2.9%, Others 28.8%

Sony/ATV writer makes US move

Braide to make the grade in US

Songwriters

By Charlotte Otter

SONGWRITER AND PRODUCER CHRIS BRAIDE hopes to build on his recent UK success across the pond when he moves to the US next month.

The Sony/ATV-published writer, who has penned hits for artists including Kylie Minogue, Diana Vickers, Ronan Keating and Cheryl Cole, says he is confident moving to Santa Monica will further his reputation and standing as a writer and has even sold his house and studio in London in preparation for the move.

Braide says it was in the US where he first made his mark as a solo artist, recording three albums in the States, before writing *This Is The Night* and *Invisible* in 2003.

The two tracks went on to be recorded by American Idol contestant Clay Aiken, the former debutant at number one in the Billboard Hot 100 and becoming the biggest single of the year and the latter earning the composer two ASCAP awards the following year.

Braide says the last few years have seen him crossing the Atlantic more frequently to work with artists. "People know me in America, much more than they do here," he adds. "Some of my biggest hits have been in the US and a lot of my work has a distinctive American influence so it [the move] really makes sense."

He explains that he plans to stay in the country for "at least a few years" to try and firmly establish himself as a writer.

Braide says that Sony/ATV has been "very supportive" of his decision. The company's Los Angeles vice president of A&R Jim Vellutato will give him support in the US, alongside Braide's LA-based manager Tim McDaniel, who he appointed in February in preparation for the move.

"They have both been extremely helpful in managing to hook me up with people I should be working with,"



he notes, adding his first move in the US will be to take a holiday, before knuckling down to work.

Braide says his emigration is not without a touch of irony – coming as his name begins to win real recognition in the UK – but he hopes the kudos will help to open opportunities for him in the US.

"I have a feeling that people are finally getting it [my music] – it's taken a while but I'm there," he says. "And to be honest it won't make much difference being based in the US or the UK, as long as I am still working, that's all that matters."

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"Some of my biggest hits have been in the US and a lot of my work has a distinctive American influence so it really makes sense..."

CHRIS BRAIDE



Ridin' Solo, K'naan's World Cup hit *Wavin' Flag* in fifth place and minor shares of hits by Eminem, Alexandra Burke, Lady GaGa and Plan B.

Warner/Chappell was the only major to lose market share in the quarter as it dropped below 10% to record its lowest score since the second quarter of 2004. This put it 6.6 percentage points behind Sony/ATV, having been around half a point ahead in quarter one, with its biggest decline occurring on singles where it lost 45.9% of its

share over the three months.

Its rapid singles decline was reflected by the publisher having no writers among the quarter's Top 10 singles, while a 12.5% albums share was the lowest recorded in 15 months. But that did include most of Paolo Nutini's *Sunny Side Up* (the period's 11th top seller) and nearly half of Michael Bubl 's *Crazy Love* (seventh top seller).

Warner/Chappell's dip gives Sony/ATV some breathing space in

third place, although above them, not even a fifth successive victory for EMI can allow Guy Moot's team to take it easy for just one moment. At the halfway point in the year it has two wins from two quarters but both times only beating Universal by a tiny margin. In quarter one it led by 0.9 percentage points, the following period by 1.5 points, margins so close that the balance of power could easily shift over the next six months.

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Indie focus Catalyst enjoys Cherry-picking exercise one last time

Catalyst's long-time role overseeing Cherry Lane's catalogue in the UK was brought to an end in quarter two, but the relationship ended on a real high.

Following BMG Music Rights' takeover of the US indie earlier this year, Catalyst, from the end of June, stopped administering Cherry Lane's catalogue on this side of the Atlantic, but not before finishing as top indie publisher once again.

Catalyst headed the table for quarter two with a combined 12.9% share of the indie market, a tally largely helped by Cherry Lane writer will.i.am's (pictured below) authored *OMG* finishing as the period's biggest single. The Usher hit, which features will.i.am on vocals, sold 483,099 units over the three months, also helping Catalyst to 7.1% of Usher's 16th-ranked album *Raymond Vs Raymond*.

Kobalt finished second for another quarter with 11.8% having claimed nearly 70% of Katy Perry's second UK chart-topper *California Gurls* through Max Martin and Lukasz "Dr Luke" Gottwald. Meanwhile,

Chrysalis had its best quarter in a year, finishing third with 10.0% after taking a near-80% stake in Pendulum's chart-topping *Immersion*, the period's 17th biggest album.

Bucks' 6.8% in fourth place owed much to its 100% claim of AC/DC's *Iron Man 2* soundtrack, the period's fourth top album, while David Guetta supplied a string of hit singles for fifth-ranked *Present Time*, including contributing 50% of Kelis's *Acapella* and a third of his own chart-topper *Gettin' Over You* with Chris Willis, Fergie and LMFAO. These finished respectively as the quarter's 14th and 15th top singles.

Sixth-placed Bug's highlights included shares of K'nann's *Wavin' Flag* and *Nothin' On You* by B.o.B featuring Bruno Mars, while Notting Hill in seventh place included a stake in the chart-topping *Shout World Cup* single.

Having been top indie publisher in quarter one, IQ dipped to seventh during the following quarter with its indie share a third of the size at 4.0%, although it was still getting some mileage out of the two hit versions of *Empire State Of Mind*, as did Global Talent in ninth place.

Peermusic's 3.2% eighth-placed total included minor shares of Michael Bubl ' and Justin Bieber's albums, while BMG Rights, just below Global Talent in 10th place, will from next quarter have the added benefit of claiming market share from its recent purchases Cherry Lane and Stage Three for the first time.

INDEPENDENT Q2 COMBINED SHARE

PUBLISHER / SHARE
1 Catalyst 12.9%
2 Kobalt 11.8%
3 Chrysalis 10.0%
4 Bucks 6.8%
5 Present Time 5.8%
6 Bug 5.4%
7 Notting Hill 4.4%
8 IQ 4.0%
9 Peermusic 3.2%
10 Global Talent 3.0%



will.i.am penned *OMG* to give Catalyst a last hurrah off the back of the Cherry Lane catalogue

News digital

ON THE WEB

www.musicweek.com

- Universal and OCC partner on TimeWheel chart app
- Aspiro claims streaming services are killing filesharing
- SoundCloud offers Creative Commons integration

Digital news in brief

- As it marks its 10th anniversary, mobile music recognition company **Shazam** has announced it is adding 1m new users a week. It has more than 75m users globally.
- **Absolute Radio** reports users streamed 11m hours of its content in July, up 31% from June.
- **China Mobile's** music download service has 3.2m paying users and has a catalogue of more than 1m songs. The operator has 554m subscribers.
- **EMI** has licensed its content to VidZone for free streaming to the PlayStation 3. VidZone has delivered more than 450m video streams since its launch and a catalogue of 25,000 music videos.
- **BVMI** reports 4.7m digital albums were sold in the first six months of 2010 in Germany, up from 3.1m in the first six months of last year. Single track downloads grew from 22.9m to 29.7m over the same period.
- Streaming music service **Grooveshark's** iPhone app has been pulled following a copyright complaint from Universal Music. The service has agreements with EMI and Merlin.
- **Spotify's** total assets for 2009 were €83.9m (£68.8m) and its parent company reported a loss of €0.6m (£0.49m) in the same period.
- **Universal Music Group** has signed a deal with location-based service Loopt to offer its users in the US five free downloads when they check in to participating bars.
- **Facebook** has launched Facebook Places, its new geo-location rival to Foursquare. The social network has also launched the Facebook Live video streaming channel with Livestream.
- **MOG** has launched MOG Music Network, an editorial aggregation site that filters the best content from 1,300 music blogs.
- **Dell** has opened a mobile app store with 50,000 different apps for BlackBerry, Palm, Android, Windows Mobile and Symbian handsets.

New services

- **Qvivo** is a new "social media centre app" that offers users cloud storage for their media content. The desktop version is free but mobile access is charged for.
- **Tubespotter** is a Chrome browser extension that lets users click on YouTube videos and, where available, automatically add them to their Spotify playlists.

Apps round-up

- **Vevo (iPhone - free)**
The premium video channel's official app is US-only for now and gives access to 20,000 videos and exclusives, while offering playlist creation, location-specific discovery and social network integration.
- **NME (iPhone - £1.19)**
The music magazine's official app offers news, photos, videos and the ability to create artist-specific alerts and information.

Comes With Music service is rebranded and will fall under Nokia's Ovi umbrella

Ovi makeover for Nokia service

Services

By Eamonn Forde

FINNISH MOBILE GIANT NOKIA is killing off the Comes With Music brand and repositioning the service as Ovi Music Unlimited as it gears up for launches in Chile and Argentina.

Earlier this year, Nokia launched its unlimited music subscription service in India as Ovi Music Unlimited and this will now be the name for the offering in the 31 markets in which it is currently live, as well as any future territories.

The rebranding will be staggered in different countries between now and the end of September, with the company asserting it makes sense to bring all its different content offerings under the Ovi umbrella to create unity and consistency.

Ovi Music Services global director Adam Mirabella says, "We are rebranding our music services to be part and parcel of the Ovi brand. What we are now delivering to the consumer is a single Ovi brand experience which will embody all the different services we have - be it messaging, maps or music. As part of that rebranding, our Nokia Music Store becomes Ovi Music and Comes With Music becomes Ovi Music Unlimited."

The new Ovi Music Unlimited will carry over the same offering as Comes With Music but with a num-



ber of updates including improved search tools as well as an "Inspire Me" recommendation button.

It will, however, continue offering tracks wrapped in DRM, meaning China remains, for now, the only market where Ovi Music Unlimited subscribers can download DRM-free music.

Mirabella argues the rebranding was essential to streamline Nokia's total content offerings. "The word 'Ovi' in Finnish means 'door' and the concept is really that we are opening the door to multiple experiences for the consumer," he says. "That word is very meaningful. We are putting Ovi out there as our one unified brand so

that when users come to Ovi they can expect a world of experiences as it relates to services. You can go from music to apps to messaging. All of the different services will be Ovi branded."

Asked if this rebranding is an admission by Nokia that it misread the market with Comes With Music, Mirabella is adamant his company did not.

"We are still carrying on with the service," he asserts. "We continue to move on with the proposition and the offering. We just wanted to be more aligned with the overall brand messaging from Ovi by Nokia so that consumers understand that Ovi Music Unlimited is part of a bigger opportunity and a bigger offering from Nokia. It's a new name but it's a heightened experience."

Nokia took its music service to India and China this year and its next two launch countries are in South America. This has sparked speculation that developing markets are its priority rather than Western nations, where digital services are more mature and the competition is greater.

"I'd say we are focused on building the music service in all markets," argues Mirabella, "developed markets and emerging markets. We have defi-

nately made an impact in some key emerging markets such as Brazil, Russia, China and India. In those markets we have made a significant contribution to the music ecosystem and we will continue to do so."

That said, the company is still no further along in its plans to launch in the US. "It's an important market," says Mirabella, "and when it's the right fit for Nokia and Ovi, we'll take a

very serious look at that." Finally, given that the market has shifted dramatically since Comes With Music first launched and so much focus is on the cloud, where does that leave Ovi Music Unlimited today?

"What Nokia set out to do was be the largest mobile music service around the globe," says Mirabella. "And we have done that. We are live in 36 markets overall and have the unlimited service in 31 markets. We continue to put money into building a music service. We also set out to offer a high-end service to consumers, which is Ovi Music Unlimited. What we have learned is that that service is meaningful and has a place in the market and that consumers will continue to look for additional ways that they want to enjoy music."

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Believe Digital puts its faith in Zimbalam expansion

DISTRIBUTOR BELIEVE DIGITAL is expanding its Zimbalam system to "upstream" more unsigned acts and also plug them into TV talent shows around Europe.

The Zimbalam platform offers a low-price entry-level distribution service for unsigned acts and small labels, with the option to upgrade them to the full Believe Digital service if they hit certain sales targets.

Believe Digital MD Stephen King explains, "Zimbalam is a pay-to-distribute model where artists and labels get 100% of the money we collect. We charge a small fee for those services but we don't take a percentage of their income."

Zimbalam is a "stripped-down service" designed for acts taking their first step into digital distribution to get their music delivered to around 150 of the leading digital services. Believe monitors their sales trends on Zimbalam and can then upgrade them to the full Believe service, which places their music on more than 350 digital services.

"We decided early on that there was a model for users who wanted complete control over their distribution and who didn't need all our additional services, such as marketing and promotion," explains King.

And now the company is expanding the Zimbalam service, with the intention of up-scaling more acts to Believe.

"The first stage is looking at stuff that is being loaded into the system that we could do more with," says King. "The second stage is to track all the sales geographically and look at particular acts and see what we could do with them in other markets. We then go back to the act, manager or label and explain what we think we can do with them if we upgrade them to a Believe deal."

King gives the example of Charles Pasi in France as an illustration of how this can work. "Zimbalam France ran a talent search competition based on all the acts that they had signed up," he says. "Charles Pasi won that and as

soon as he did we managed to get him a physical distribution deal with EMI France, a publishing deal with Warner/Chappell and an agency deal. He went from an unknown artist to someone who was getting a major push."

In another area of expansion, TV talent shows are now seeking out Zimbalam's sales analytics in a move that could signal the next stage in the service's evolution.

King says, "Nearly all the talent TV shows on a global basis are beginning, territory by territory, to come to us and look at our database and all the unsigned acts on Zimbalam to pick to appear in their talent shows. We are talking to a couple of them to work out a way to help them and help the artists if we think it's relevant to the artist."

Zimbalam does not open its analytics to outside companies but will

send them, if approved by the acts involved, a list of the top 10 unsigned acts based on sales in a particular market. This is at a very early stage but King claims "there are serious talks going on in four European territories".

The company, however, does not have any plans to monetise this. "It's just an additional service," says King. "It's really important as the power of TV is still dominant here."



News diary

Sci-fi blast for Riz's rising star

UNEARTHED

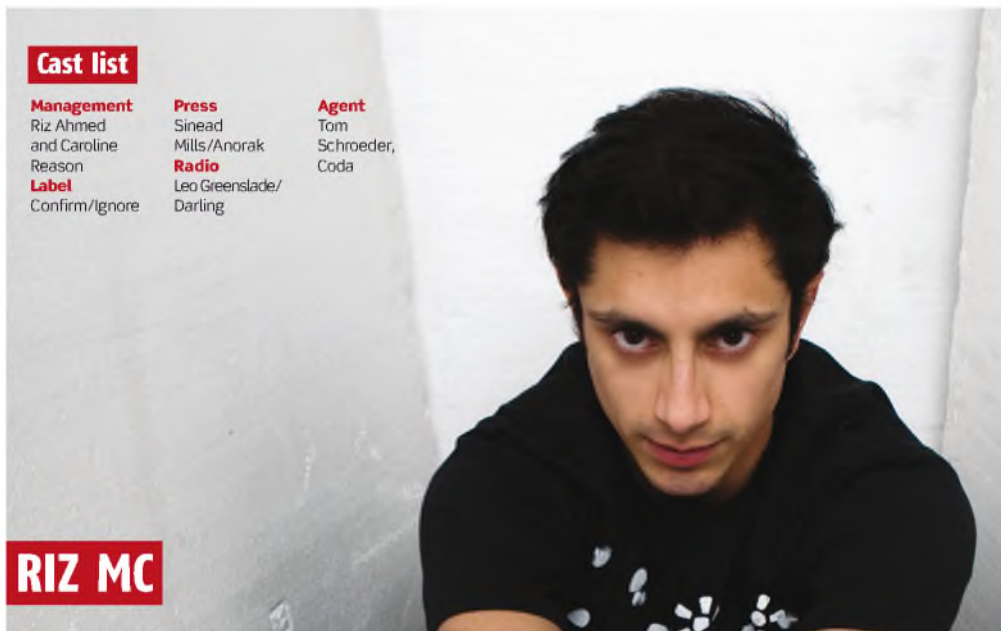
RIZ MC, AKA RIZWAN AHMED, has taken an innovative approach to his online profile by developing an elaborate, interactive web portal based around the sci-fi theme of his forthcoming debut album, MICroscope.

At the heart of the website is a three-minute game taking the user into an online world as a "MICroscope Sonic Resistance Forces agent" and explaining some of the album's themes. Upon completion, the game offers three free tracks from the new album to download.

The UK rapper says he wanted to create something that directly involves fans in the subject matter, in a bid to better communicate some of the album's themes.

"The site is part of the innovative approach we are taking for this album release, with a rich story world, unique interactive live show, and this trans-media element," Ahmed explains. Testament to his efforts, the website won a Favourite Website Award this month for innovation in digital design.

Ahmed will self-release his debut album in January next year through



Confirm/Ignore Recordings, a label that is part of a wider joint venture with Festival Republic and Metropolis Music.

The JV incorporates various aspects of his career, including the high-concept live show which serves as a further extension of the album themes and has been win-

ning over audiences at festivals this summer, including Glastonbury and Latitude.

Ahead of the album release, Ahmed has teamed up with rising production talent Lazersonic on his forthcoming single Get On It, which will be released on September 27. The single release

comes with remixes courtesy of Numan, Movements, True Tiger and Dawn Raid.

Also an established actor, Ahmed recently featured in Chris Morris' satire on terrorism, Four Lions, and previously played the title role of 2008 film, Shifty.

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ON THE WEB THIS WEEK

OCC TO CHART UNEXPLORED AREAS

Phil Gibbs: "It seems the OCC is moving in the right direction if insight is what's needed. I'm sure the majors have a handle on this info but if the OCC put it into 'idiot proof' terms then, maybe the industry as a whole will understand what's important for the customer."



KITKAT PARTNERS WITH SCOUTING FOR GIRLS

Two fingers or four: "This is an interesting idea but does anyone REALLY want to explore augmented reality with Scouting For Girls? Do YOU want to visit their library? Sounds odd to me. And I for one would rather not."

FAITHLESS AND FIAT CREATE PROMMERCIAL

Jodene: "Fantastic idea to team up a song release with an advert. Well done Fiat and fingers crossed for a number one for Faithless."

Dooley's Diary



Shakin' the industry up like a true 62-year-old

WITH THE GREAT BRITISH weather now little more than a cherished memory, we thought we'd start off with an international success story. So which UK pop star has recently been sitting at the top of the Swedish albums chart? Robbie? Florence? Perhaps even Plan B? Wrong on all three accounts. The talent in question is no less than **Eighties hero Shakin' Stevens**, whose *The Collection* has made it all the way to number one. For those with more modern tastes it should be noted a few places down at number four on the same chart are Dire Straits... It seems highly appropriate that one of the first big deals **Lucian Grainge** has signed since relocating to the States is with **Annie Lennox** because back in 1983 she and Dave Stewart gave the now-Universal Group co-CEO his first-ever US number one as a music publisher when **Eurythmics' Sweet Dreams** topped the Hot 100. Grainge signed the pair to RCA Music, going round to Stewart's Crouch End flat to get his signature before heading off to Lennox's home to do the same. He noted back in 2008, "I'd signed the publishing and I was so young I didn't really know what

was happening." We think he's caught on now, though... **Yet more good news** for Lucian: the "i" in iTunes may well stand for Island these days if the performance of the Universal label's UK roster on the store's US site is anything to go by. Taio Cruz's *Dynamite* was iTunes US's top-selling one-track download last week, while its albums chart included fellow Island UK signings Mumford & Sons at three and Florence + The Machine at seven... **Here at Music Week** we officially have a new friend: none other than Maureen Joel-Grant, the mum of young British super producer **Alex Da Kid**, who has been in touch following an interview we did with her son. She has proved thoroughly charming, brightening up our day with every email and we can only wish her well. She also told us Da Kid is now in the studio with Avril

Lavigne, and has her fingers together for more hits. Thank you Mrs Da Kid... **As a man who has never been up anything higher** than a Hackney tower block, Dooley is filled with admiration

this week for Epic's Nick Raphael, his wife Amanda and Stephen Fitzmaurice (husband of Epic's Jo Charrington, all pictured above)



who made it up Kilimanjaro after a week-long ascent. Out of 15,000 attempts every year, only half of all climbers ever make it to the top, so everyone at Sony is very proud of them. Indeed, Nick, a hardened boxer, says it is the hardest thing he has ever done, as they had to cope with a double whammy of altitude sickness and exhaustion. The trio did the climb for Sony Music's charity of the year, the Teenage Cancer Trust, taking a TCT banner up with them as part of the Big Name Drop campaign. As of writing they have raised nearly £17,000 but we think the total should go up a bit more. To donate visit <http://uk.virginmoneygiving.com/climbkil2010>... **Taking things far more sedately** are new band **Skinny Lister**, who have taken to the waterways on their Great British Narrowboat Tour, recording their album along the way. The tour ends this Wednesday at **Camden Lock**, where they will perform an impromptu gig at 5pm. We're told to expect country dancing and dosey doe-ing, so if that's your scene, get along... **Absolute Radio's One Golden Square** blog always proves a mine of helpful information but we particularly enjoyed the station's alleged new service **Absolute Radio Urban**. For a second we were fooled, scratching our heads as to why a company that specialises

in rock and pop broadcasting would make such an ambitious move. Then we listened to the clip of new "presenters" MCs Nifty Brackets and the Thug with Mannerz performing a forceful radio takeover of Ben Jones' show, featuring their "unique" take on Coldplay and realised we'd been had. It made us think, though: with INXS already proving ripe for a UK rap makeover, how long will it actually be before someone does Coldplay it for real? What would the kids make of it?... **Rolling Stone Ronnie Wood** signed to Eagle Records last week, with the label set to release his new studio album *I Feel Like Playing* in September. Good news in itself. But we just couldn't resist this picture of our Ronnie putting pen to paper with Eagle's Terry Shand, Lindsay Brown and Geoff Kempin (below). If the album is half as winning as his smile, we're in for a rocking autumn... **Finally, our very best wishes** go to **Alison Wenham** and her family following the very sad news about the death of her husband Nick last week. Nick, who had been ill for some time following a brain haemorrhage, was a well-known and loved figure in the music industry for many years, most recently working at Entertainment UK. He passed away just shortly after his 56th birthday.



Features

PHOTOS: Holzman Family Archive



Techno whizz kid: Holzman recording on location in 1955, aged 24. Inset: Elektra legends The Doors

JAC IN THE BOX

Still exhibiting a fierce drive and independent spirit, Elektra Records founder Jac Holzman offers his 10-point plan to running a successful record label...

Masterclass

By Christopher Berrett

"I AM PROBABLY THE OLDEST GUY STILL LIVING who remembers how to do all this stuff or remembers what he did do. And I am still thrilled by it," says Jac Holzman with a warm smile.

Sitting in a boardroom at Warner's London office, the 79-year-old founder of Elektra Records oozes charm and vitality in equal measure while also demonstrating an unnerving ability to recall even the finest detail from his impressive and extensive career. Yet, far from being content to dine out on past glories, Holzman clearly balances his cognitive energies as much on the possibilities of the present as on the lessons of the past.

Holzman still very much has his finger on the pulse of the ever-evolving music industry and as his ninth decade approaches he currently holds the position of senior advisor to Warner Music Group chairman and CEO Edgar Bronfman.

Back in October 1950, when Holzman was aged just 19, he demonstrated a fierce drive and independent spirit, which would remain present throughout his career, when he scraped together enough Bar Mitzvah money to launch Elektra. From the outset his intention was to break new ground.

"The thought of ever having to take a job working for somebody else was poison. I wanted to work for myself," reflects Holzman, whose early experimental records included a sound effects disc, a "sound system alignment" record, which became the industry standard, and even an album containing a morse-code course.

"I couldn't find a course I liked so I created one," explains Holzman with a smile. "We would sell 400 or 500 a month and there were no artists' royalties, no copyright. Over the first five years we sold close to 1m copies and that put the company on a very solid financial footing from which we could try anything."

In the decades that followed, Elektra would expand from focusing on folk to become one of the hippest and most influential labels in the music business, with a packed roster of influential artists including Love, Tim Buckley and Iggy Pop & The Stooges.

Aside from having an ear for music that enabled him to see the potential in acts such as The Doors (left), while others failed, Holzman's interest in technological advancement has been apparent from his earliest days in the business. Indeed it was the launch of the LP format that first stirred him to create Elektra in his college dorm room.

"I loved music and the technical aspects of music," says Holzman. "The Audio Engineering Society had just formed when I started Elektra. Their first issues were out in 1949 and I was devouring everything I could learn. The year before, in 1948, there had been a big bang which consisted primarily of the development of the long-playing record by Columbia. That was so important because it was an unbreakable record; it was light and could be shipped over long distances without ending up being smashed to pieces like shellac.

"At that time high-quality tape recorders were now affordable, as were microphones like the German U47," he





adds. "The FM band had finally settled down after being shifted in America due to the needs of over-the-air television. Those of us who saw those changes sensed an opportunity and recognised that the grip of the major labels could be broken, because they were going to have to do things that they were not familiar with".

During his entire career, whether it was as a director of Pioneer electronics or on the board of Atari, Holzman continued to be an influential figure at the forefront of technological change, involved as he was with the introduction of home video, cable TV, video games and the compact disc.

More recently, drawing on his love of both technology and music, Holzman has clearly relished the opportunity to devise a groundbreaking website, Elektra60.com, in conjunction with Cisco Media Solutions. Using the company's Cisco Eos media platform, the website provides the user with numerous interactive elements and a broad insight into the annals of Elektra's output.

Celebrating the 60th anniversary of the label, Elektra60.com contains a wealth of material including video, audio, text and imagery featuring 100 Elektra artists ranging from Bob Dylan and The Incredible String Band to MC5 and Motley Crue, Sabicas and Charlotte Gainsbourg. It is a remarkable site and one that Holzman is understandably proud of.

"Firstly, I want to provide a historical foundation for the new Elektra, secondly it is a celebration of independent record making," says Holzman of the new site. "If one person is inspired to launch a label as a result, then the whole project has been worthwhile," he says.

"I come from a well-worn and particular point of view," he explains. "Remember that Atlantic, Elektra and Warner were independent labels run by big personalities and we came together because of the problems we saw facing indie music making, namely our ability to control and maximise our distribution in an environment dominated by major labels.

"I never mentally left my indie record status and think indie all the time," he continues. "Being entrepreneurial by nature I respect the qualities an indie needs to survive in a world made up of larger labels with more money."

Here the veteran executive, who has remained for so long at the forefront of technological progress and the art of making music, trawls his many decades of experience to provide a compelling and insightful masterclass.

"This piece has an indie focus, because that is my root experience. No matter what company I am at or in, I am committed to the swift, decisive style of the indie record maker," says Holzman.

Nobody knows anything

In screenwriter William Goldman's book *Adventures In The Screen Trade*, Goldman made a broad-stroke statement meant to address the smart ass, know-it-all people in the movie business. "Nobody knows anything," he said and that's true in the context of record making, too. Trust your own instincts. Make it up as you go along. If you believe in what you're doing, others will, too. Will you make mistakes? Absolutely! But you will make interesting ones.

Record making is about process and your joy in the process

If you have a hit record or breaking artist, it is a wondrous, euphoric yet fleeting series of moments. Tomorrow always comes. Process is a personal attitude and a series of protocols developed through your own experience which guide you daily and are the script by which you move forward. As Harry Chapin sang, "It's the going not the getting there that's good." Trust your process, it is all you have for sure.

It always comes down to the singer and the song

Whether it be a band, solo artist or the Mormon Tabernacle Choir it is always about the quality of the singer and the song.

And when you are stumped about how you should present special music to willing ears; intense, repeated listening at higher than normal volume will eventually lead you to the answer. Trust me on this one.



Harness the power of a great album

I've never met an artist who didn't want the tangibility of a physical album release – it's a benchmark in their musical journey. But not every artist should or can create a magical album, something you want to hear all of every time.

The Doors' debut album was dangerous, tense, astonishing in its musicality and range, something never heard before. Would The Doors have happened if we had only released one song or possibly an EP? Single tracks tell you everything about the song but not much about the artist.

I'm not denigrating files. Files are a modern manifestation of a time when singles dominated and radio was king. But radio had the focused attention of a public who heard new music only on radio. The internet, because of its size and inclusiveness, has a very loud inherent noise level. Today it is the listener, via the connected community of the internet, that is king. I much prefer that it remains with the listener but with a "hark-back" to the first filters we trusted in the past, good DJs who pick their own music and friends with accepting ears who bless us with their discoveries.

You may sell a million files, and that's wonderful, but what leaves a lasting impact beyond that one song or several? And if you were to gather all the single files into an album, they may not fit together. A thoughtful album that works is a construct of context and content with a smidge of added fairy dust. Albums are about mood, a space to go for warmth and comfort.

You build the album as you would a home: design, foundation and frame. Shape the space, lay it out, ornament it and pull it into a "oneness" by sensitive sequencing. You include the things of your life that matter to you and might matter to others. Amy Winehouse bravely built her Back To Black album from the bricks of her own life, a woman sharing herself right down to her soul. How can you not be touched by her courage?

Stunning sound quality cannot be "fixed in the mix" or added later

The whole world isn't listening through iPods and white ear buds. Your masters are your treasury. Whatever new formats evolve, and they will, carefully recorded original masters are crucial to your longevity as a label. Even if music remains ear-buds-fixated, you can offer a better ear-bud experience. And go lightly on the limiting and compression. Please!

Don't mail royalty statements containing big cheques

That's not because I don't trust the Royal Mail but a cheque is an event, a singular first moment in an artist's career. Let it be a celebration of what the artist has accomplished and what you too have contributed. Invite the artist and their spouse to dinner. Make a ceremony of your mutual good fortune. I have had some of my best moments with artists when they have been

presented with their first cheque: the smile, the joy, them sharing it with family.

Indies can win – over larger, more cumbersome labels

Be focused, passionate, decisive and offer what others can't or won't; simplicity, directness and speedy answers. Let the artist feel your belief in them. Always be accessible.

Keep your artist roster and release schedule lean and your focus clear. Be biased toward action. Think issues through, weigh the variables, then act. Take care of the music and the music will take care of you.

Record making is not a job – it's a most wondrous and obsessive "calling".

Understand the label's responsibility to the artist and your responsibility to your label

No matter how earnest and honest the effort, understand that a majority of artists will get only one shot, while you as a label get many. Second acts are rare in music.

Elektra had some exceptional artists who made marvellous music over several recordings, and whom I wish had done better. They often didn't get the chance, or did get a second chance and... nothing. The reason it didn't work out was usually the same: the artist didn't want it badly enough or didn't have the energy or the will to pull it off.

Build a reputation as a label people can trust

Be fanatical about the quality of every aspect of the process. In fact be fanatical about everything: never release a recording until it is right and be prepared to stand behind that record after it is sold. We had a policy at Elektra – if the store won't take it back, which most stores wouldn't, you could return it to us for an exchange or a refund, no questions asked.

Change comes when you least expect it and it's not easy to recognise

Technical change has altered recorded music more than any other commercial art form; player piano rolls, wax cylinders, flat 78rpm shellac discs, vinyl LPs, eight-track and cassettes, CDs, digital files... these changes always come from an unexpected direction and generally arrive without a trumpet fanfare. You have two choices; you can be a deer in the headlights hanging on to the comfort of the "way it was" or you can think your way forward. Look to those who love and listen to lots of music. They are often way ahead of some labels.

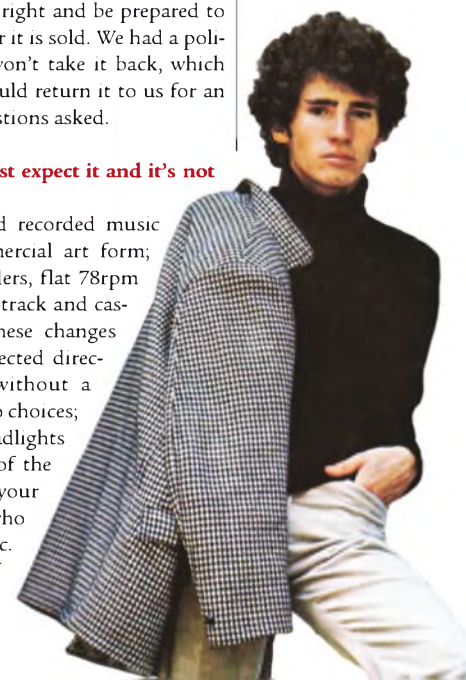


"You build the album as you would a home: design, foundation and frame..."

JAC HOLZMAN

TOP
Hey Judy: Holzman in his office with Judy Collins. He discovered the folk singer in the early 1960s

BELOW
He's Elektra: Tim Buckley was one of Holzman's signings in the mid-Sixties



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Features FRUKT on brands

SEEKING CREDIBILITY THROUGH CREATIVITY

The traditional “hold it and smile” endorsement pact is evolving as brands enter into a deeper bond with artists and look to become the conduit for creativity and not just celebrity

Music and brands

By Giles Fitzgerald

ENDORSEMENTS ARE A MAINSTAY in the advertising portfolio, as deeply rooted as the 30-second TV spot and the high thoroughfare billboard placement. You need only sample a short blast of primetime TV in order to be confronted by a raft of celebrities with fixed smiles alongside a range of goods from shampoo to soft drinks, all extolling the many virtues of their brand alignments.

For the best part of half a century this has stood as the formula for the artist/brand pact. The music endorsement has, in the main, relied on a “cool by association” fit, with artists simply working cash on demand for a brief photoshoot or a couple of spoken lines in a commercial. However, change is afoot.

Lately, the artist/band alignment has shifted with the artist required to take on a more central role in brand activity. You only have to look at Polaroid's decision to employ Lady GaGa as a creative director or LA Fitness' four-year profit-sharing deal with Alesha Dixon to see how the landscape is changing.

The social media revolution – which has thrown wide open the remit of brand advertising – sees consumers demanding conversations, experiences and interaction with both products and celebrities. “Cool by integration” is now the new marker by which brand endorsements are to be measured – and this means artists have to develop more honest, open and creative ties with the brands they choose to ink deals with. Likewise, in an era of radical transparency a sponsorship banner has very little to say. Brands now need to act as the “matchmaker” between creators and fans.

New artists tend to require a back story for potential fans to really buy into a relationship with them. Naturally this demand for narrative has slipped over into the brand world, too. Consumers crave a “story” to coincide with the endorsement. Cheryl Cole for L'Oreal and Alexandra Burke for Dove manage to sidestep the narrative angle due to the fact they have already built up a consumer rapport founded on transparency via their reality-show backgrounds. However, not everyone is so easily placated.

Music fans are passionate people and attempting to muscle in on their passion points requires a trade-off. In this “intimacy trade” brands that seek to get closer to music fans must in turn bring the fans closer to the artists and the music they love. Brands eyeing up endorsement alignments are now entering into a barter economy, one that will increasingly require them to offer a window on their endorsees' behaviour to potential consumers.

Add to this a growing desire within the brand community to harness the core of the creative process, the root element of music, as opposed to what is increasingly seen as an endorsement veneer and you have artists once again holding a trump card. Not their back catalogue, not their ability to perform, not their star quality, but their ultimate USP – their creativity.

One such company operating in this new creative endorsement area is footwear brand Converse, which is again embarking on its Three Artists. One Song project after a highly successful campaign in 2008. The premise is as straightforward as the title suggests. Three artists come together and collaboratively compose a track (this time members of Vampire Weekend and Best Coast are joined by rapper Kid Cudi). The track and accompanying video



LEFT
Three Artists. One Song: members of Vampire Weekend and Best Coast, alongside Kid Cudi, kick off another campaign for footwear brand Converse

are exclusively released for free via Converse's blog.

The whole campaign hinges on the creative element. Converse even seeded three teaser micro-documentary videos to preempt the release of the song featuring the three artists talking about their

creative journey. The band's previous track – My Drive Thru (featuring Santogold, Pharrell Williams and Julian Casablancas) – was a huge success for all concerned, both in terms of downloads and YouTube hits, and the current partnership appears to be gaining equal traction.

In essence, it is a three-pronged artist endorsement for Converse, carefully positioned to resonate with a diverse segment of music devotees, from indie lovers to rap fans. However, at its heart it is also something rather unique. The brand has stepped aside to let the creativity develop, without overbearing direction. Converse's visibility is minimal, enabling the message to push itself rather than being swamped beneath a rigid set of brand guidelines.

And Converse is not alone. Other major brands have lined up partnerships pushing creativity, from the well-established Red Bull Music Academy to newer concepts such as Levi's Pioneer Sessions and Intel's Creators Project. These brands are not forging an association with the artists themselves but instead with the creativity that drives them – thus positioning themselves, rather cleverly, as the conduit between band and fan.

Levi's Pioneer Sessions aims to “celebrate the enduring importance of the song and the influence it has across generations” by enabling indie acts including The Shins and She & Him to recreate songs that inspired them.

The same notion was echoed in a recent promotion from footwear brand Dr Martens, which invited contemporary artists to reinterpret classic songs associated

The traditional endorsement bubble is starting to burst...

with each of the five decades of the company's history. Intel's Creators Project, a multi-year campaign that pairs musicians, artists and other creatives together on new collaborations, is another example whereby brands are slowly

moving to become “patrons of creativity” over celebrity.

“The Creators Project has allowed me and other emerging artists a chance to try new ideas in new ways by encouraging collaboration and supporting unconventional thinking,” says Nick Zinner of Yeah Yeah Yeahs.

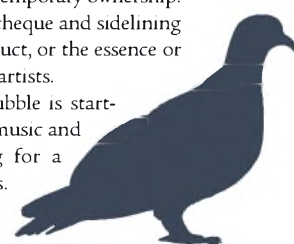
In a world where piracy has ravaged the value of music and live shows continue to support a recording industry still finding its digital feet, the music-brand association offers something of a financial lifeline.

Some old-school music observers may find this hard to swallow, fearing it undermines the creative worth of their work. And while there was truth to that thinking in the past, the brand and artist pact has evolved considerably since. Brands are open to experimentation when it comes to working with artists and their fanbases – not just because they are more open-minded, but also because the audiences they are craving attachment to demand it.

The days of writing a cheque and walking away are over for brands. It is now time to invest in music creatively, not merely pay for temporary ownership. In addition, the days of receiving a cheque and sidelining a genuine connection with the product, or the essence or ethos of the brand, are also over for artists.

The traditional endorsement bubble is starting to burst and champions of the music and brand association will be hoping for a genuinely creative bang when it does.

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Key releases

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

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

Out this week

Singles

- **Biffy Clyro** God & Satan (14th Floor)
- Previous single (chart peak): Bubbles (34)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syco)
- Previous single: All Night Long (4)
- **The Chemical Brothers** Another World (Parlophone)
- Previous single: Swoon (did not chart)
- **Taio Cruz** Dynamite (4th & Broadway)
- Previous single: Dirty Picture (6)
- **Brandon Flowers** Crossfire (Mercury)
- Debut single
- **Goo Goo Dolls** Home (Warner Brothers)
- Previous single: Before It's Too Late (did not chart)
- **Hurts** Wonderful Life (Major Label/RCA)
- Previous single: Better Than Love (50)
- **Rumer** Slow (Atlantic)
- Debut single
- **Aggro Santos** Saint Or Sinner (Future)
- Previous single: Candy (5)
- **Stornoway** Watching Birds (4AD)
- Previous single: Zorba (74)

Albums

- **The Cheek** Lovers' Quarrel (Polydor)
- Debut album
- **Donkeyboy** Caught In Life (Warner Brothers)
- Debut album
- **Eels** Tomorrow Morning (E-Works/Coop)
- Previous album (first-week sales/total sales): End Times (8,339/21,658)
- **Fantasia** Back To Me (1)
- Previous album: Fantasia (819/6,239)
- **Klaxons** Surfing The Void (Polydor)
- Previous album: Myths Of The Near Future (57,415/334,681)
- **Magic Kids** Memphis (Matador)
- Debut album
- **John Mellencamp** No Better Than This (Rouder)
- Previous album: Life, Death, Love And Freedom (610/5,491)
- **One Night Only** One Night Only (Vertigo)
- Previous album: Started A Fire (22,164/108,281)
- **T.I** King Uncaged (Atlantic/Grand Hustle)
- Previous album: Paper Trail (4,444/149,541)

Out next week

Singles

- **Against Me!** White Crosses (Sire)
- **Beyoncé** Why Don't You Love Me? (Columbia)
- **Gabriella Cilmi** Defender/Magic Carpet Ride (Island)
- **Goldhawks** Keep The Fire (Mercury)
- **Macy Gray** The Sell Out (Concord/Island)
- **Grinderman** Heathen Child (Mute)
- **Dansette Junior** Paranoid (Columbia)
- **The King Blues** Holiday (Transmission)
- **Kof Feat. Wiley** Fire It Up (One Hundred Global)
- **Lights** Second Go (Warner Brothers)
- **The Like** Wishing He Was Dead (Downtown/Polydor)
- **Lissie** Cuckoo (Columbia)
- **Monarchy** Love Get Out Of My Way (Mercury)
- **Oly Murs** Please Don't Let Me Go (Syc0/Epic)
- **N*E*R*D Feat. Nelly Furtado** Hot-N-Fun (Interscope)
- **Niki & The Dove** DJ, Ease My Mind/Under The Bridges (Moshi Moshi)
- **Peaches** Jonny (Blastfirstpetite)

- **Katy Perry** Teenage Dream (Virgin)
- **Pull In Emergency** 15 Years (Mute)
- **Toddla T Feat. Wayne Marshall** Sky Surfing (Ninja Tune/Girls)
- **Usher Feat. Pitbull** DJ Got Us Fallin' In Love (LaFace)
- **Kanye West** Power (Def Jam)
- **You Me At Six** Stay With Me (Virgin)
- **Zarif Feat. Mz Bratt** Box Of Secrets (Bright Pink)

Albums

- **Disturbed** Asylum (Reprise)
- **Everything Everything** Man Alive (Geffen)
- **Fan Death** Womb Of Dreams (Pharmacy/Mercury)
- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- **Johannes Heil** Loving (toroon)
- **Murderdolls** Women And Children Last (Roadrunner)
- **Ocelot** No Requests (Wall Of Sound)
- **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)
- **Zarif** Box Of Secrets (Bright Pink)

September 6

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
- **Tone Damli** Butterflies (Mercury)
- **Fyfe Dangerfield** Barricades/She Needs Me (Geffen)



- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **Interpol** Barricades (Soft Limit/Coop)
- **James** Look Away (Mercury)
- **K'naan** Bang Bang (A&M)
- **Kyla** Don't Play With My Heart - EP (Northern Line)
- **Linkin Park** The Catalyst (Warner)
- **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 (Grow Up/Atlantic)
- **Scorchers** It's My Time (Geffen)
- **The Script** For The First Time (Times Are Hard) (RCA)
- **Stromae** Alors On Danse (Island)
- **Tinashe** Saved (Island)

Albums

- **Brandon Flowers** Flamingo (Mercury)

- **Joe Brooks** Constellation Me (Island)



- **The Charlatans** Who We Touch (Cooking Vinyl)

“With guitar music arguably suffering in a Slough of Despond, Cooking Vinyl have taken it upon themselves to package up the guitar welders who were any good 15 years ago and unearth them at various intervals to remind everybody how it's done. Where Bob Mould, The Wedding Present, Echo & The Bunnymen and Idlewild have walked, now tread The Charlatans. Off the back of their 20th anniversary celebration, the quintet are bang on form and with Youth twiddling the knobs, the indie veterans prove themselves still very much relevant and impervious to the ravages of time. Who We Touch feels like a time capsule of the band's best and very different moments yet achieved with no entirely new tracks. The Charlatans have always been survivors and despite frontman Tim Burgess' residence in Los Angeles, they have never sounded fresher, more coherent and more together.”

www.musicweek.com/reviews

- **Tone Damli** I Know (Mercury)
 - **Die Antwoord** 5 EP (Polydor)
 - **Goldhawks** Trick Of Light (Mercury)
 - **Hurts** Happiness (Major Label/RCA)
 - **James** The Morning After (Mercury)
 - **The Like** Release Me (Downtown/Polydor)
 - **N*E*R*D** Nothing (Interscope)
 - **Pull In Emergency** Pull In Emergency (Mute)
 - **Ray LaMontagne And The Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
- LaMontagne's fourth studio album and the follow-up to his heralded Gossip In The Grain, this is entirely self-produced and was recorded in

two weeks at LaMontagne's home in the woods of western Massachusetts. He is backed by a new band, the Pariah Dogs, a line-up that has contributed to the live work of such music luminaries as Beck, Joe Henry, Tom Waits, Lucinda Williams, Ryan Adams and Joe Cocker.

- **Roll Deep** Winner Stays On (Relentless/Virgin)
- **Roots Manuva** Meets Wrongtom Duppy Writer (Big Dada)



- **Sad Day For Puppets** Pale Silver & Shiny Gold (Sonic Cathedral)

“The Swedish five-piece build on the already-solid foundations of their impressive debut with this chainsaw-guitar-fuelled set that marks a definite step forward. It is a warm, infectious album that is indebted to a range of Nineties influences from Dinosaur Jr to The Primitives and pre-Britpop-era Cranberries and Oasis. The opening four tracks in particular are pure indie pop perfection with the super Such A Waste leaving the sweetest taste in your mouth, like The Cure's Just Like Heaven on steroids. Lighter numbers include the airy shimmer of First Time, the tender, terrific slow-burner Tingle In My Hand and the rather less engaging Beads, but it is the instant satisfaction of this album's louder numbers that renders it one of 2010's foremost indie underground hits.”

www.musicweek.com/reviews

- **Stromae** (heese) (Island)

September 13

Singles

- **Justin Bieber** U Smile (Def Jam)
- **Big Boi** Follow Us (Mercury)
- **The Blackout** Hopelessly Devoted

THE PANEL

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



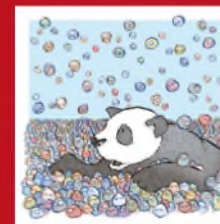
MISCHA PEARLMAN (KERRANG!, Q)
Love Amongst Ruin: So Sad (Fade)

The new single from ex-Placebo drummer Steve Hewitt's new band is also the opening track of their debut album. It's a pounding statement of intent, full of shimmering, driving guitars, but pinned together with dark, ominous undertones.



ANDY WELSH (PA)
The Like: Release Me (Downtown/Polydor)

The Taxman-esque bass riff and big Spector drums may sound pretty but there is something quite sinister about Wishing He Was Dead's threats of violence and broken-heart lyrics. If getting on the wrong side of Z Berg produces something this exciting, here's to many more bad relationships.



JOE GAMP (ARTROCKER)
Special Benny: Toys (Proper Songs)

This debut album is a melting pot of influences from Tortoise and Jim O'Rourke to Battles and Frank Zappa – and competes equally with the experimentation and innovation of sound, rhythm and performance of their peers.



BOB KILBEY (MAVERICK)
Amelia Curran: Hunter Hunter (Six Shooter)

The land that brought you Neil Young and Joni Mitchell has spawned another estimable singer-songwriter. Canadian Curran's deep, dark fifth album owes more to Leonard Cohen as she paints personal images in a percussive acoustic framework. Intriguing, evocative and challenging.

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

- **Steve Reich** Double Sextet/2X5 (Nonesuch)
- **Tinashe** Saved (Island)

September 20

Singles

- **Christina Aguilera** You Lost Me (RCA)
- **Bombay Bicycle Club** Rinse Me Down (Island)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- **Charice** Pyramid (143/Reprise)
- **Cocknbul Kid** Misery (Island)
- **Caro Emerald** Back It Up (Dramatico)
- **Howls** Hammock (Parlophone)
- **Tom Jones** Didn't It Rain/Lord Help (Island)
- **Dan Le Sac Vs Scroobius Pip** Cauliflower (Sunday Best)
- **Nicki Minaj** Your Love (Island)
- **Ne-Yo** Libra Scale (Def Jam)
- **Paramore** All I Wanted (Fueled By Ramen)
- **Pendulum** The Island (Warner Brothers)
- **Port Isaac's Fisherman's Friends** Farmer's Toast (Island)
- **Alan Pownall** Chasing Time (Mercury)
- **Joshua Radin** Vegetable Car (14th Floor)
- **Mark Ronson** Bike Song (Columbia)
- **Kelly Rowland** Forever And A Day (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **Eddie Vedder** Better Days (Island)

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)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Usher** Raymond Vs Raymond - Deluxe (LaFace)
- **Abe Vigoda** Crush (Bella Union)

September 27

Singles

- **30h!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)
- **Enrique Iglesias** Feat. **Nicole Scherzinger** Heartbeat (Interscope)
- **Selena Gomez & The Scene** Round And Round (Hollywood-Polydor)
- **I Blame Coco** Quicker (Island)
- **Kylie Minogue** Get Out Of My Way (Parlophone)
- **Nas & Damian 'Jr Gong'** Marley My Generation (Universal Republic/Island)
- **Tiffany Page** You Won't (Mercury)
- **Plain White T's** Rhythm Is Love (Hollywood)
- **Plan B** The Recluse (679/Atlantic)
- **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)
- **Athlete** Singles 01-10 (Parlophone)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- **Eric Clapton** Clapton (WEA)



- **Fenech-Soler** Fenech-Soler (B Unique)
- **Fops** Yeth Yeth Yeth (Monotrieme)
- **Jimmy Eat World** Invented (Interscope)
- **Annie Mac** Annie Mac Presents 2010

(Island)

- **Mark Ronson & Business International** Record Collection (Columbia)
- **Mayday Parade** Anywhere But Here (Fearless)
- **Salem King Knight** (Iamsound)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **KT Tunstall** Tiger Suit (Relentless)

October 4

Singles

- **Arcade Fire** Ready To Start (Sonovox)
- **The Bees** I Really Need Love (Fiction)
- **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)
- **Marina And The Diamonds** Shampain (679/Atlantic)
- **Meat Loaf** If I Can't Have You (Mercury)
- **Mohombi** Bumpy Ride (Island)
- **Sunday Girl** Stop Hey (Geffen)
- **Robbie Williams & Gary Barlow** Shame (Virgin)

Albums



- **Ciara** Basic Instinct (LaFace)
- **Clinic** Bubblegum (Comino)
- **Joe Cocker** Hard Knocks (Arista)
- **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)

- **Tiffany Page** Walk Away Slow (Mercury)
- **Skepta** Doin' It Again (3 Beat/AATW/EEK)
- **Yann Tiersen** Yann Tiersen (Mute)



- **Tinie Tempah** The Disc-Overy (Parlophone)

Released hot on the heels of third single *Written In The Stars*, this debut album was recorded over the last year in London and Sweden. It includes collaborations with Swedish House Mafia who produced the club track *Miami 2 Ibiza*, while Naughty Boy guests on *Let Go*, featuring Emile Sande. Ellie Goulding also makes an guest appearance on *Wonderman*, which is produced by Labrinth.

October 11

Singles

- **Chiddy Bang** Swelly Life (Regal)
- **Alexis Jordan** Happiness (Roc-A-Fella/Columbia)
- **The Joy Formidable** I Don't Want To See You Like This (Atlantic)
- **Pixie Lott** Broken Arrow (Mercury)
- **Lauren Pritchard** Not The Drinking (Island)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Cold/Island)
- **Taylor Swift** Mine (Mercury)

Albums

- **Anberlin** Dark Is The Way, Light Is A Place (Island)
- **The Bees** Every Step's A Yes (Fiction)
- **Camilla Kerslake** tbc (Future)
- **Chiddy Bang** Swelly Life (Regal)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Paul Smith** Margins (Billingham)

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

October 18 & beyond

Albums

- **Broken Records** Let Me Come Home (4AD) (25/10)
- The follow-up to 2009's debut *Until The Earth Begins To Part*, *Let Me Come Home* was recorded and produced by Tony Cocogan (Megway, Celegeds, Belle & Sebastian). The album's opening track *A Leaving Song* is available as a free MP3 download from the band's website and first single proper *A Darkness Rises Up* will be released on October 18. The new album also heralds a change in line-up as Craig Ross joins on bass guitar. He stood in on recent shows opening for The National.
- **Elton John & Leon Russell** The Union (Mercury) (25/10)
 - **Bryan Ferry** Olympia (Virgin) (25/10)
 - **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island) (25/10)
 - **Kings Of Leon** Come Around Sundown (Hend Me Down) (Island)



- **Joe McElderry** Joe McElderry (Syco) (25/10)
- **Mt. Desolation** Mt. Desolation (Island) (18/10)
- **Emily Osment** Fight Or Flight (Virgin) (18/10)
- **Our Broken Garden** Golden Sea (Felle Union) (18/10)
- **Rumer** Seasons Of My Soul (Atlantic) (25/10)
- **The Soldiers** Letters Home (Rhino) (25/10)
- **Taylor Swift** Speak Now (Mercury) (25/10)

SINGLE OF THE WEEK

Hurts Wonderful Life (Major Label/RCA)



After a limited-edition release earlier in the year, the song that ignited the initial interest for

this UK duo is finally set for a full commercial release. *Wonderful Life* is currently B-listed at Radio 1 and arrives ahead of the duo's album launch show in London next month, after which they will hit the road for a string of dates across Europe. Hurts were also part of the V Festival line-up over the weekend. *Wonderful Life* is the sound of this band getting it right; emotive, moody pop with a big commercial heart. It is released via a new imprint at Sony called Major Label and fronted by producer and songwriter Richard "Biff" Stannard. *Wonderful life, wonderful stuff.*

ALBUM OF THE WEEK

Klaxons Surfing The Void (Polydor)



The second album from Klaxons and the follow-up to the band's Mercury Prize-winning debut,

Surfing The Void is a darker, more tormented beast than its predecessor. First single proper *Echoes* has led the album campaign, and its release preceded the album last week. The song is enjoying A-list support at Radio 1 and counts specialists such as Zane Lowe among its supporters. As a stylistic blueprint, *Echoes* is a benchmark track for the album and while it might lack the upbeat, commercial moments like *It's Not Over Yet*, it succeeds in delivering a grubby, electronic record filled with dark pop moments. The band will hit the road following the album's release with a headline show at Heaven in London.

Key releases

Flowers and Preachers stay on top



BRANDON FLOWERS' solo debut Flamingo and the Manic Street Preachers' Postcards From A Young Man continue at number one on the pre-release charts at HMV and Play but there is a change of leadership at Amazon, where Robbie Williams' upcoming retrospective In And Out Of Consciousness: Greatest Hits 1990-2010 slips to second place behind Dream Attic, the new

album from folk/rock veteran Richard Thompson.

There is not much common ground between the three retailers but the Kings Of Leon's fifth album, Come Around Sundown – due October 18 – makes all of the pre-release Top 20s, arriving at number 10 at HMV, number 12 at Play and number 18 at Amazon. The band's current album, Only By The Night, has sold more than

2.46m copies since its September 2008 release, and is the 14th biggest seller of the 21st century.

Currently the biggest-selling song in America, Dynamite looks like being a smash for Taio Cruz here, too. It completes a fourth week as the most-tagged pre-release at Shazam, where Katy B's debut single Katy On A Mission is again runner-up.

Lady GaGa has dominated Last

FM's overall chart all year, ranking number one in 30 of 32 weeks in 2010 hitherto, initially with Bad Romance and latterly with Alejandro – but GaGa had a spectacular fall from grace this week, with Alejandro slumping to 14th. Her problem: Arcade Fire. The band's The Suburbs supplies all of the top 13 songs, with the title track at number one

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SUSAN BOYLE	2,799	-6,009
2	EMINEM	1,870	-318
3	DEMI LOVATO	1,334	0
4	LADY GAGA	1,322	766
5	JUSTIN BIEBER	1,179	146
6	GREYSON CHANCE	904	210
7	MIRANDA COSGROVE	739	-41
8	SOULJA BOY TELL 'EM	695	-102
9	JASMINE V	611	81
10	KE\$HA	570	-55
11	DRAKE	556	45
12	TREY SONGZ	432	301
13	ASHLEY TISDALE	420	94
14	PROJECT CREATION	306	144
15	LUDACRIS	246	-169
16	TOKIO HOTEL	244	-8
17	30 SECONDS TO MARS	221	64
18	MYTOYBOX	196	42
19	SKY FERREIRA	185	119
20	AALIYAH	175	71

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	MANICS	Postcards From...	Columbia
2	STONE SOUR	Audio Secrecy	Roadrunner
3	LINKIN PARK	Thousand Suns	Warner Bros
4	ROBBIE WILLIAMS	In And Out...	Virgin
5	DISTURBED	Asylum	Reprise
6	BRANDON FLOWERS	Flamingo	Mercury
7	TAKE THAT	tbc	Polydor
8	BLACK COUNTRY COMMUNION	s/t	Provogue
9	KATY PERRY	Teenage Dream	Virgin
10	MURDERDOLLS	Women...	Roadrunner
11	THE SCRIPT	Science & Faith	RCA
12	KINGS OF LEON	Come...	Hand Me Down
13	JOE MCELDERRY	debut album	Syco
14	ROBERT PLANT	Band Of Joy	Decca
15	HURTS	Happiness	Major Label/RCA
16	PHIL COLLINS	Going Back	Atlantic
17	INTERPOL	Interpol	Soft Limit
18	TINIE TEMPAH	The Disc-Overy	Parlophone
19	GOO GOO DOLLS	Something...	Warner
20	RICHARD THOMPSON	Dream Attic	Proper

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	RICHARD THOMPSON	Dream Attic	Proper
2	ROBBIE WILLIAMS	In And Out...	Virgin
3	CLIFF RICHARD	Bold As Brass	EMI
4	SAW DOCTORS	Adventures...	Shantown
5	BRANDON FLOWERS	Flamingo	Mercury
6	ROBERT PLANT	Band Of Joy	Decca
7	DAVID BOWIE	Station To Station	EMI
8	HURTS	Happiness	Major Label/RCA
9	BLACK COUNTRY COMMUNION	s/t	Provogue
10	MURRAY GOLD	Doctor Who	Silva Screen
11	MANICS	Postcards From...	Columbia
12	STONE SOUR	Audio Secrecy	Roadrunner
13	SUSAN BOYLE	The Gift	Syco
14	GRINDERMAN	Grinderman 2	Mute
15	THE SCRIPT	Science & Faith	RCA
16	KATY PERRY	Teenage Dream	Virgin
17	INTERPOL	Interpol	Soft Limit
18	KINGS OF LEON	Come...	Hand Me Down
19	KERRY ELLIS	Anthems	Decca
20	SIA	We Are Born	Monkey Puzzle/RCA

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	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	In And Out...	Virgin
7	LINKIN PARK	Thousand Suns	Warner Bros
8	TINIE TEMPAH	The Disc-Overy	Parlophone
9	HURTS	Happiness	Major Label/RCA
10	KINGS OF LEON	Come...	Hand Me Down
11	IMELDA MAY	Mayhem	Decca
12	KT TUNSTALL	Tiger Suit	Relentless/Virgin
13	THE SCRIPT	Science & Faith	RCA
14	JLS	tbc	Epic
15	UNDERWORLD	Barking	Cooking Vinyl
16	PRETTY RECKLESS	Light Me Up	Interscope
17	EVERYTHING EVERYTHING	Man Alive	Geffen
18	BLACK COUNTRY COMMUNION	s/t	Provogue
19	DISTURBED	Asylum	Reprise
20	MURDERDOLLS	Women...	Roadrunner

hmv.com

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	TAIO CRUZ	Dynamite	4th & Broadway
2	KATY B	Katy On A Mission	Rinse
3	SHONTELLE	Impossible	Island
4	BRANDON FLOWERS	Crossfire	Mercury
5	ALEXANDRA BURKE	Start Without...	Syco
6	RUMER	Slow	Atlantic
7	OLIVY MURS	Please Don't Let...	Syco/Epic
8	KATY PERRY	Teenage Dream	Virgin
9	THE SCRIPT	For The First Time	RCA
10	VAMPIRE WEEKEND	White Sky	XL
11	AGGRO SANTOS	Saint Or Sinner	Future
12	HURTS	Wonderful Life	RCA
13	LABRINTH	Let The Sun Shine In	Syco
14	SCHWAB	The Moleman	Schwab
15	ALESHA DIXON	Drummer Boy	Asylum
16	SKY FERREIRA	One	Parlophone
17	LOICK ESSIEU	Love Drunk	RCA
18	TIM BERG	Bromance	Data/Mo5
19	JAY SEAN FEAT. NICKI MINAJ	2012	Island
20	ALEX GAUDINO	I'm In Love	Mo5

shazam

CATALOGUE REVIEWS

GEORGE MICHAEL

Faith 2CD (Epic 88697753192)/ Faith 2CD + DVD Special Edition (88697753202)/Faith - Collectors' Box Set (88697628372)



George Michael's iconic 1987 album Faith showed him

to have a great deal more substance than was hinted at by Wham!. It confirmed his status as a songwriter and artist of note and remains the towering achievement of his career. Here it has been newly remastered for release in three new editions. The 2CD edition of Faith adds 12-inch versions and B-sides, and comes with a 16-page booklet, while the 2CD + DVD special edition increases the booklet's pagination to 40, adds a buckram-covered, gold-foil slipcase, a 25-minute EPK, a 60-minute Jonathan Ross interview and promo videos. The Collectors' Box Set includes

the same audio and video material as the 2 CD + DVD edition, a 60-page booklet, art prints, reproduction posters, tickets and tour pass, and a vinyl version of the original album, all housed in a numbered slipcase.

BAY CITY ROLLERS

The Greatest Hits (Sony Music 88697770842)/Rollermania - The Anthology (Salvo SALVOSBX 451)



One of the earliest and most successful boy bands, the Bay City Rollers left behind a catalogue of musically slight but nostalgically strong material. Sony rolls out this new compilation which includes all 12 UK hits, plus their US number one Saturday Night and eight other tunes. As a one-off primer for the group it is hard to beat – but for the more hardcore Rollers fan, Salvo's 4CD boxed set Rollermania is an essential purchase, as it adds B-sides, album tracks and rarities to the

mix, in a comprehensive 81-song salute that also includes a 36-page booklet, crammed with pictures and prose on the tartan terrors.

A-HA

25 - The Very Best Of a-ha (Rhino/Warner Bros 8122797968)



Finally calling it a day in November, a-ha are arguably the most popular act to come out of Norway. To mark their imminent demise, this timely double-disc set gathers all 22 of their UK hits, adds album favourites, and their last ever track, Butterfly, Butterfly (The Last Hurrah).

THE SUGARHILL GANG

The Sugarhill Gang (Sanctuary/Universal 742747)/Rhythm & Rhymes - The Definitive Collection (2742766) GRANDMASTER FLASH & THE FURIOUS FIVE Kings Of The Street - The Definitive Anthology (2741858)/The Message (2741869)

VARIOUS

Sugar Hill Rap Classics - The Pioneers Of Hip-Hop (2741722)



Celebrating the legacy of Sugar Hill Records, these new

albums are important reminders of the role the label played in establishing hip-hop. The Sugarhill Gang were the first rap act to break big, and their self-titled debut album appears here in a newly-expanded edition, alongside Rhythm & Rhymes. Grandmaster Flash & The Furious Five followed close behind, and issued arguably the finest old school rap album The Message in 1982. It is sympathetically restored and expanded here, with companion set Kings Of The Street gathering together all their career highlights. Sugar Hill Rap Classics pays tribute to the best of the rest – Spoonie Gee, Positive Force, the Sequence, Funky 4+1, et al – to complete a powerful raft of releases. Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label / Distributor
1	2	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
2	1	MICHAEL JACKSON	Number Ones / Epic (ARV)
3	6	EMINEM	Curtain Call - The Hits / Interscope (ARV)
4	5	ABBA	Gold / Polydor (ARV)
5	8	THE WHO	Then And Now / Polydor (ARV)
6	7	DIRE STRAITS & MARK KNOPFLER	Private Investigations - Best Of / Mercury (ARV)
7	3	WHITNEY HOUSTON	The Ultimate Collection / Arista (ARV)
8	9	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
9	18	ERIC CLAPTON	Complete / Polydor (ARV)
10	RE	MICHAEL JACKSON	The Essential / Epic (ARV)
11	4	DAVID BOWIE	Best Of Bowie / EMI (E)
12	15	FLEETWOOD MAC	The Very Best Of / WSM (CIN)
13	RE	ELTON JOHN	Rocket Man - The Definitive Hits / Mercury (ARV)
14	11	THE POLICE	The Police / A&M (ARV)
15	14	ROBBIE WILLIAMS	Greatest Hits / Chrysalis (E)
16	RE	THE POLICE	Greatest Hits / A&M (ARV)
17	10	BILLY JOEL	Piano Man - The Very Best Of / Columbia (ARV)
18	13	THE DOORS	The Very Best Of / Elektra/Rhino (CIN)
19	NEW	THE CURE	Greatest Hits / Fiction (ARV)
20	12	STEVE WONDER	The Definitive Collection / Motown/Island (ARV)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	22	2	ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love	AATW
2	12	3	JES	Closer	Magik Muzik
3	11	3	EXAMPLE	Last Ones Standing	Data/MoS
4	6	4	BT FEAT. JES	Every Other Way	New State
5	34	2	SEAMUS HAJI & ROMAIN CURTIS	Just A Friend	Big Love
6	18	3	FORTUNE	Gimme/Under The Sun	Distiller
7	3	5	PARTY DARK	Let's Go	Champion
8	17	4	BEATBULLYZ	Bounce	Big Weekend
9	1	5	AGGRO SANTOS	Saint Or Sinner	Future
10	13	2	ELLIE GOULDING	The Writer	Polydor
11	14	2	MCFIY	Party Girl	Island
12	NEW		GRUM	Through The Night	Heartbeats
13	4	4	GINA STAR	I Want It Now	Tootroom
14	NEW		ROBYN	Hang With Me	Konichiwa
15	NEW		I BLAME COCO	Quicker	Island
16	2	5	KARIN NAGI	History 2010	Loverush Digital
17	NEW		SIRENS	Stilletos	Kitchenware
18	8	4	SKY FERREIRA	One	Parlophone
19	7	7	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS
20	22	3	HITCHCOCK	Villain	Starbase
21	NEW		SUNDAY GIRL	Self Control	Geffen
22	25	3	ROSELLE	If You Could Read My Mind	Hero
23	27	2	DAKENFOLD FEAT. MATT GOSS	Firefly	Perfecto
24	NEW		RIO	Hot Girl	AATW
25	19	3	SWEDISH HOUSE MAFIA	One	Virgin
26	10	5	CHASE & STATUS	Let You Go	Vertigo
27	NEW		PAUL MORRELL FEAT. SONIQUE	Only You	Maelstrom
28	33	1	JASON PHATS FEAT. THE DUKE	Purple Piano	Jason Phats
29	NEW		KYLIE MINOGUE	Get Out Of My Way	Parlophone
30	NEW		AXWELL FEAT. ERROL REID	Nothing But Love	Axtone/Deconstruction
31	37	2	NE-YO	Beautiful Monster	Def Jam
32	20	5	FLICKMAN	The Sound Of Bamboo	Molto
33	30	2	NELSON	She's Gone	Mostiko
34	26	8	STROMAE	Alors On Danse	Island
35	NEW		TONY DE VIT/HYPER LOGIC/JUNTIDY DJs	Refresh (EP)	Tidy
36	28	11	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
37	5	7	GINGER WOZ RED & SASHA SOLETTE	Special One	Leony
38	NEW		TAIO CRUZ	Dynamite	4th & Broadway
39	40	2	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
40	NEW		PENDULUM	The Island	Warner Brothers

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	NE-YO	Beautiful Monster	Def Jam
2	20	2	HURTS	Wonderful Life	RCA
3	4	3	TAIO CRUZ	Dynamite	4th & Broadway
4	12	3	OLLY MURS	Please Don't Let Me Go	Syco/Epic
5	14	4	STROMAE	Alors On Danse	Island
6	15	3	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
7	26	2	THE BLACKOUT	Hopelessly Devoted	GGI
8	17	2	EXAMPLE	Last Ones Standing	Data/MoS
9	25	2	MCFIY	Party Girl	Island
10	13	3	RISKEE	Dirty Love	AATW
11	5	4	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
12	NEW		BEATBULLYZ	Bounce	Big Weekend
13	1	5	BEYONCE	Why Don't You Love Me?	Columbia
14	NEW		THE RAH BAND	Chain'd	Shocking
15	18	3	STEVE BROOKSTEIN	Promised Land	Neoteric
16	NEW		K'NAAN FEAT. ADAM LEVINE	Bang Bang	A&M
17	24	2	CHARICE	Pyramid	143/Reprise
18	16	5	ROLL DEEP	Green Light	Relentless/Virgin
19	21	2	ROB MAYTH	Feel My Love	AATW
20	NEW		ROBYN	Hang With Me	Konichiwa
21	11	5	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS
22	39	1	ONE NIGHT ONLY	Say You Don't Want It	Vertigo
23	2	4	PARTY DARK	Let's Go	Champion
24	38	1	ONE DAMLI	Butterflies	Mercury
25	22	6	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
26	29	10	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW
27	NEW		HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
28	23	5	AGGRO SANTOS	Saint Or Sinner	Future
29	30	3	SWEDISH HOUSE MAFIA	One	Virgin
30	NEW		VENGABOYS	Rocket To Uranus	AATW

Fans go In And Out Of Love for Dutch master



DUTCH TRANCE producer/DJ Armin van Buuren has been an occasional visitor to the Upfront club chart as an artist since 1998, but has been less prominent in recent years, preferring to save energy for DJing – he has been DJ magazine's DJ Of The Year for the last three years. He did surface in 2009, to reach number 11 on the Upfront club chart with Never Say Never but has otherwise only shown up since 2007 for mixing hits for The Killers and Faithless.

Van Buuren is back this week, with In And Out Of Love rocketing 32-1. The track, with vocals from Within Temptation singer Sharon den Adel, could be one of the hits of the summer despite dating from his 2008 album Imagine, rather than follow-up Mirage out next month. A classy,

uplifting track, In And Out Of Love has certainly proved its paces at YouTube, where the video has had more than 60m views so far.

Ne-Yo's Beautiful Monster spends a second week top of the Urban club chart and, having topped the OCC sales chart, also adds the Commercial Pop title to its portfolio. Jumping 3-1, it sees off a challenge from Hurts' Wonderful Life, thanks to the remixing skills of Tony Moran, Low Sunday and Mixin Marc.

UPFRONT CLUB CHART BREAKERS TOP FIVE:

1 Timo Garcia feat Amber Jolene: Lady Luck; 2 Duck Sauce: Barbra Streisand; 3 Usher feat Pitbull: DJ Got Us Falling In Love; 4 Cicada: Your Love; 5 Hurts: Wonderful Life.

Alan Jones



Getting the hang of it: Robyn makes inroads with new entry Hang With Me



The hurting: Wonderful Life is pipped at the post on the Commercial Pop chart for Hurts despite their 18-place climb

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST	Title
1	UNDERWORLD	Always Loved A Film
2	KYLIE MINOGUE	Get Out Of My Way
3	FREEMASONS FEAT. WYNTER GORDON	Believer
4	PENDULUM	The Island
5	AEROPLANE	Superstar
6	CHEMICAL BROTHERS	Another World
7	FENECH-SOLER	Lies
8	ARMIN VAN BUUREN	In & Out Of Love
9	DONNA SUMMER	To Paris With Love
10	FAITHLESS FEAT. DIDO	Feelin' Good
11	JAYMO & ANDY GEORGE	Hold Me Back
12	TV ROCK FEAT. ZOE BADWI	Release Me
13	GRUM	Through The Night
14	SYLVIA TOSUN	Above All
15	MYNC & GOODWILL	Special Brew
16	ALEXIS JORDAN	Happiness
17	FOALS	Spanish Sahara
18	PACIFIC!	Narcissus
19	BOBINA	Angel Of The North
20	FREESTYLERS VS PENDULUM & SIRREAL	Painkiller



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



Grime collective take it to the top

THE EIGHTH NUMBER ONE SINGLE IN AS MANY WEEKS. Green Light debuts in pole position for London garage/grime collective **Roll Deep**, on first-week sales of 57,412 – that's 13.7% down on the opening tally of 66,523 which secured their previous single, *Good Times*, a number one debut 16 weeks ago. *Good Times* was one of the more tenacious number ones of 2010, spending three weeks at the summit – a run equalled only by Owl City's *Fireflies* – and has sold 307,495 copies to date. Both Green Light and *Good Times* are included on Roll Deep's second album, *Winner Stays On*, which will be released in a fortnight (September 6).

With punters giving the green light to Roll Deep, there's more amber agony on the singles chart for **Eminem**, who was ahead in the first mid-week sales flash and appeared to be on course to collect his eighth number one with Rihanna collaboration *Love The Way You Lie*. The track is on its ninth straight week in the Top 10 and this was arguably its best chance of getting to number one. It sold 54,110 copies last week to hold at number two – 6.9% less than the week before – to lift its total sales to 494,845. It will be hard-pressed to rival Taio Cruz's *Dynamite*, which is expected to hit number one next week.

Four other singles in the Top 10 are static this week, though in reality all are in decline, with double-digit dips in sales week-on-week. They are: **Yolanda Be Cool & D Cup's** *We No Speak Americano* (4-4, 38,354 sales); **Ne-Yo's** *Beautiful Monster* (5-5, 34,615 sales); **Billionaire** by **Tarvie McCoy feat. Bruno Mars** (6-6, 33,690 sales) and **Eliza Doolittle's** *Pack Up* (9-9, 26,647 sales). Completing the Top 10, last week's number one, *Club Can't Handle Me*, slips to number three for **Flo-Rida feat. David Guetta**, on sales of 47,999; **The Saturdays' Missing You** ebbs 5-7 (33,635 sales); **Airplanes** dips 7-8 for **B.o.B. feat. Hayley Williams** (29,136 sales); and **All Time Low** declines 8-10 for **The Wanted** (25,284 sales).

Falling just short of the Top 10, drum & bass duo **Chase & Status** follow up their number nine Plan B collaboration *End Credits* with a number 11 debut for *Let You Go* (23,899 sales).

Elsewhere in the Top 40 there are debuts for Yorkshire band **One Night Only** in at number 23 (9,633 sales) with *Say You Don't Want It*, the first single from their eponymous second album; and Romanian singer **Inna**, who lands her second hit with *Amazing* (number 14, 16,382 sales). It is the

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,445,669	1,401,550
prev week	2,531,555	1,294,918
% change	-3.4%	+8.2%

Vs last week	Compilations	Total albums
Sales	402,013	1,803,563
prev week	409,408	1,704,326
% change	-1.8%	+5.8%

Year to date	Singles	Artist albums
Sales	91,145,815	50,364,535
vs prev year	85,030,945	51,219,162
% change	+7.2%	-1.7%

Year to date	Compilations	Total albums
Sales	12,233,148	62,597,683
vs prev year	13,747,043	64,966,205
% change	-11.0%	-3.6%

Compiled from sales data by Music Week

follow-up to *Hot*, which reached number six, spent five weeks in the Top 10 and sold 220,000 copies earlier this year.

Singles sales dip 3.4% week-on-week to 2,445,669 – that's a 17-week low, but is 8.33% above same-week 2009 sales of 2,257,630.

Iron Maiden's first studio album for four years, *The Final Frontier* earns the veteran heavy metal act its fourth number one in all, and its first since 1992, with first-week sales of 44,385 copies. That tally includes 1,343 vinyl albums – the 36th highest tally by any album in that format in the 21st century, and the highest since Arctic Monkey's *Humburg* shifted 1,490 copies a year ago this week. In case you are wondering, all of the seven best weekly vinyl sales since 2000 were by Travis' *The Invisible Band*, with a top tally of 5,503 in week 39, 2001.

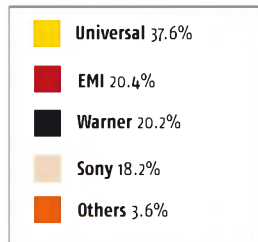
The *Final Frontier's* sales are marginally more than the 44,134 sales which earned Iron Maiden's last studio album, *A Matter Of Life And Death*, a number four debut in 2006. Since then, their compilation *Somewhere Back In Time* debuted at number 14 on sales of 9,183 (2008) and live set *Flight 666* debuted at number 15 on sales of 9,736 (2009). The *Final Frontier's* success extends Iron Maiden's span of number ones from a previously modest 10 years to 28 years – they also topped the chart with *The Number Of The Beast* (1982), *Seventh Son Of A Seventh Son* (1988) and *Fear Of The Dark* (1992). The *Final Frontier* is Iron Maiden's 37th album chart entry – a record for a heavy metal band.

Iron Maiden's high flying debut means that **Eminem's** *Recovery* is toppled for the third time.

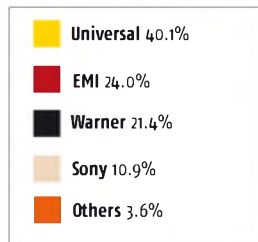
Previously dethroned by **Kylie Minogue** and **Arcade Fire**, *Recovery* dips to number two on sales of 27,794. With six weeks at number one and three weeks at number two it has not been out of the top two yet.

The Saturdays did not get their

ARTIST ALBUMS



SINGLES



anticipated first number one single last week – and their mini-album *Headlines* (eight songs, 28 minutes) is similarly found wanting – although its number three debut (22,981 sales) provides the girl group with their highest album chart placing to date. Their 2008 debut, *Chasing Lights*, entered at number 11 (22,393 sales) and peaked at number nine 12 weeks later, selling 337,649 copies; follow-up *Wordshaker* debuted and peaked at number nine last year, with first-week sales of 15,022, and to-date-sales of 80,810.

The Hoosiers' debut album *The Trick To Life*, entered the chart at

number one on sales of 55,185 in 2007, following the success of their first two singles. *Worried About Ray* (number five in June) and *Goodbye Mr A* (number four), and has thus far sold 638,474 copies. With first single *Choices* peaking at number 11 a fortnight ago, follow-up *The Illusion Of Safety* debuts at number 10 (10,565 sales).

David Gray's first album of the 21st century, *White Ladder*, is the fourth biggest seller of the current millennium with a whopping sale of 2,928,422. His previous album *Draw The Line*, reached number five and sold a 40th of that. Gray has already gone on record to talk down new album *Foundling's* sales expectations, saying "This record is going to disappear off the face of the earth, barring some freak occurrence." In fact it opens at number 18 (6,817 sales).

Marked down to £3 in the HMV sale, **Bullet For My Valentine's** *Fever* more than doubles its sales week-on-week to 4,025, while climbing 51-34, and the same chain's £3.99 pricing of *I Dreamed A Dream* helped **Susan Boyle's** album to catapult 133-43 (3,066 sales).

It was the 33rd anniversary of **Elvis Presley's** death last Monday (16th), a fact which sparked a big increase in sales of *Elvis 75*, the album issued to mark what would have been his 75th birthday in January. Sales of the set were up 163% week-on-week to 2,534 generating a 167-56 chart leap.

After four straight weeks at number three **Plan B's** album *The Defamation Of Strickland Banks* slips to fourth place. Sales of 16,240 increase its 19-week tally to 496,290.

Now! 76 completes a fifth week at number one on the compilations chart, with sales of 39,344, 60.97% more than the *Ministry of Sound/Sony* compilation *80s Groove*, which spends its fourth straight week at number two. Now! 76's 562,520 sales are just below same-stage sales of 566,756 for 2009 equivalent Now! 73 and an impressive 25.27% ahead of its immediate 2010 predecessor, Now! 75.

Alan Jones

International charts coverage Alan Jones

Mumford and Florence reach new chart peaks in the US

EIGHT WEEKS INTO ITS LIFE, EMINEM'S RECOVERY remains way ahead of allcomers at the top of the world sales pyramid. The album seems to be strengthening again, reclaiming the number one position in five countries this week, with identical 2-1 recoveries in the US, Canada, Australia, Austria and New Zealand. It is number one in Switzerland for the eighth week in a row and remains Top 10 everywhere in which charts are

published except Portugal, where it is mysteriously uncharted, and four countries in which – although not currently Top 10 – it climbs, these being Hungary (28-20), Spain (34-25), Mexico (69-42) and Japan (54-49).

Sting's *Symphonicities* remains the most widely charted album by a UK act, with placings in 19 territories. It spends a fourth straight week at number one in Poland and also does well in all of the other former Soviet

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 IRON MAIDEN <i>The Final Frontier</i>	£8.93	£8.99	£8.95	£8.93
2 EMINEM <i>Recovery</i>	£7.79	£8.99	£8.95	£8.93
3 THE SATURDAYS <i>Headlines</i>	£6.93	£6.99	£9.99	£6.95
4 PLAN B <i>The Defamation...</i>	£5.99	£8.99	£8.49	£8.95
5 ARCADE FIRE <i>The Suburbs</i>	£8.93	£8.99	£8.95	£8.93

Charts sales

Key

■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Kickstarts / DataMOS (ARV)
2	2	DJ FRESH Gold Dust / DataMOS (ARV)
3	NEW	CASPA & MR HUDSON Love Never Dies (Back For The First) / Sub Soldiers (ST Holdings)
4	NEW	THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark / Domino (PIAS)
5	3	THE XX Islands / Young Turks (PIAS)
6	10	VAMPIRE WEEKEND White Sky / XL (PIAS)
7	NEW	ASH Embers / Atomic Heart (ADA/CIN)
8	14	FREEMASONS FEAT. WYNTER GORDON Believer / Loaded (ROM/ARV)
9	6	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
10	NEW	FAITHLESS FEAT. DIDO Feelin' Good / Nates Tunes (Essential)
11	4	FAKE BLOOD I Think I Like It / Cheap Thrills (ADA/CIN)
12	13	DON FARDON I'm Alive / Nip n' Tuck (Nip n' Tuck)
13	9	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dintee Stanik (PIAS)
14	7	DIZZEE RASCAL Dintee Disco / Dintee Stanik (PIAS)
15	5	BASSHUNTER Saturday / Dance Nation (ARV)
16	NEW	EXAMPLE Last Ones Standing / DataMOS (ARV)
17	11	EXAMPLE Won't Go Quietly / DataMOS (ARV)
18	NEW	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
19	NEW	CHROMEO Fancy Footwork / Back Yard (ARV)
20	RE	EXAMPLE Watch The Sun Come Up / DataMOS (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	2	VAMPIRE WEEKEND Contra / XL (PIAS)
3	4	EXAMPLE Won't Go Quietly / DataMOS (ARV)
4	7	DIZZEE RASCAL Tongue N Cheek / Dintee Stanik (PIAS)
5	5	JEDWARD Planet Jedward / Absolute (Absolute/Arvato)
6	NEW	ORIGINAL LONDON CAST Legally Blonde - The Musical / First Night (ADA)
7	8	KATIE MELUA The House / Dramatico (ADA/CIN)
8	11	FAITHLESS The Dance / Nates Tunes (Essential)
9	NEW	DJ FRESH Kryptonite / Breakbeat Kaos (SRD)
10	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
11	12	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
12	6	CHICANE Giants / Modena (Absolute/Arvato)
13	3	SKREAM Outside The Box / Tempa (SRD)
14	18	THE TEMPER TRAP Conditions / Infectious (PIAS)
15	13	THE NATIONAL High Violet / Ladb (PIAS)
16	17	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
17	15	ARCADE FIRE Funeral / Rough Trade (PIAS)
18	16	STORNOWAY Beachcomber's Windowsill / Ladb (PIAS)
19	RE	FEEDER Renegades / Big Teeth (ADA/CIN)
20	RE	EVA CASSIDY Songbird / Bix Steer (ADA/CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	CASPA & MR HUDSON Love Never Dies (Back For The First) / Sub Soldiers (ST Holdings)
2	NEW	THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark / Domino (PIAS)
3	1	FAKE BLOOD I Think I Like It / Cheap Thrills (ADA/CIN)
4	9	CHROMEO Fancy Footwork / Back Yard (Music Response)
5	3	ALL TIME LOW Weightless / Hopeless (ADA/CIN)
6	NEW	MISSING ANDY The Way We're Made (Made In England) / Echo Boom (IBC)
7	NEW	RIVA STARR I Was Drunk / Made To Play (ROM/ARV)
8	NEW	WTF It's Bigger Than Hip Hop UK / Breakbeat Kaos (SRD)
9	NEW	TENSNAKE Coma Cat / Defected (ADA/CIN)
10	5	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (E)
2	2	VARIOUS 80s Groove / MoS/Sony Music (ARV)
3	3	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
4	5	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
5	NEW	VARIOUS Happy Songs / EMI TV (E)
6	4	VARIOUS The Annual - 15 Years / Ministry (ARV)
7	NEW	VARIOUS 101 Ibiza Anthems / EMI TV/MoS (E)
8	NEW	VARIOUS Pure Swing / UMTV (ARV)
9	6	VARIOUS Anthems R&B / MoS/UMTV (ARV)
10	NEW	VARIOUS This Is UK MCs / MoS (ARV)
11	7	VARIOUS Planet Dance / AATW/UMTV (ARV)
12	9	VARIOUS Epic / EMI TV/Sony Music (ARV)
13	8	VARIOUS Ultimate 80s Movie Hits / Sony (ARV)
14	10	VARIOUS Street Dance 2010 / EMI TV/Ministry of Sound (ARV)
15	11	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
16	13	VARIOUS Clubland 17 / AATW (ARV)
17	12	OST Step Up 3D / Atlantic (CIN)
18	16	VARIOUS R&B Clubland / AATW/Sony/UMTV (ARV)
19	RE	VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E)
20	NEW	VARIOUS American Dreams / Sony Music/UMTV (ARV)

Rock albums Top 10

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

Jazz & Blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	MICHAEL BUBLE Call Me Irresponsible / 143/Reprise (CIN)
2	2	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
3	4	MICHAEL BUBLE Michael Buble / 143/Reprise (CIN)
4	3	GLENN MILLER The Very Best Of / Sony RCA (ARV)
5	6	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
6	5	MICHAEL BUBLE Call Me Irresponsible - Special Edition / 143/Reprise (CIN)
7	7	SADE The Best Of / EMI (ARV)
8	RE	JAMIE CULLUM The Pursuit / Decca (ARV)
9	RE	MILES DAVIS Kind Of Blue / Columbia (ARV)
10	8	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)

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Jones



Bloc countries in which charts are compiled, climbing 10-7 in the Czech Republic, while holding 4-4 in Russia and 9-9 in Hungary. It is also in the Top

10 in Italy (6-8), Wallonia (5-10) and Portugal (2-10) and is on the way up in The Netherlands (38-32), Sweden (58-54), Mexico (99-88) and Ireland (98-95).

In the US, Mumford & Sons' (pictured) Sigh No More (26-20) and Florence + The Machine's Lungs (105-61) climb to new peaks again. Sigh No More also reaches a new peak in The Netherlands (11-8) and climbs 39-34 in Canada to equal its earlier zenith, while Florence + The Machine's 5-3 jump in Australia also represents a new high.

Taio Cruz's success with Dynamite, the second single from Rokstarr, helps the album to recover in the US (61-51), Canada (15-14) and Switzerland (85-84),

while it reaches a new peak in Australia (46-33) and eases 81-82 in Japan.

Iron Maiden's new album The Final Frontier is likely to make a slew of debuts a week hence but the first country in which it has charted is Finland, where it enters at the top.

Three other albums by British acts that are thus far uncharted at home make overseas chart debuts. The band General Fiasco from Northern Ireland released their album Buildings in the UK in March. It has sold nearly 7,000 copies here without charting but it enters the New Zealand chart at number 37 this week. Meanwhile, Nathan - who had a Top 40 single in

the UK in 2005 with Come Into My Room and is currently in Music Week's Urban club chart with Flo-Rida collaboration Caught Me Slippin' - enters the Japanese albums chart at number 99 with Masterpiece II: Love Story, which has yet to be released here.

And London-based R&B/dance act Incognito, whose biggest hit here was Always There in 1991, continue to prosper in Italy. Their seventh and highest-charting album there since 2003 is Transatlantic RPM, which debuts this week at number 12, three weeks after falling short of the chart in the UK.

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Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wk in chart	Artist Title (Produce) / Catalogue number (Distributor) / Publisher (Writer)	HIGHEST NEW ENTRY
1	New		ROLL DEEP Green Light Relentless/Virgin RELCD68 (E) (Dunne/Weed/Hirst) EMI/Universal/CC (Alexander/Arnold/Charles/Cowen/Black/W/Williams/Atherly/Al/Baker/Dunne/Hirst)	HIGHEST NEW ENTRY
2	2	9	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USUM71015397 (ARV) (Alex Da Kid) Universal/Matthew/Matthew/Heffner/Matthew)	
3	1	4	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic CATCO163215698 (CIN) (Guetta/Rieseler) Kobalt/Mat On Sun/Day/Sony/ATV/Bucks/Flora/Plano/Dac's/Dreame/Art In The Footce/Bug/What A Music (Dillard/Key/Longston/Green/Cuella/Rieseler/Turner)	
4	4	7	YOLANDA BE COOL & DCUP We No Speak Americano Sweat It Out/AATW CATCO159393120 (ARV) (Martinez/Peterson) Universal/Peterson/Martinez/McLennan/Carosone/Salerno)	
5	5	3	NE-YO Beautiful Monster Def Jam CATCO162522065 (ARV) (Garris/DeVee) Universal/TrueLove/ZPenInTheGround/Ultimate/Jones/Diplo/EMI (Smith/Ericksen/Hermansen/Williams)	
6	6	4	TRAVIS MCCOY FEAT. BRUNO MARS Billionaire De'ayanze/Fueled By Ramen AT0354CD (CIN) (The Smeezings) EMI/4Day/Music/MarsFace/Northside/Bug/Rotom/Music/Famamem/TonyP/Ine/ArtForArtsSca (McCoy/Mars/Lawrence/Levine)	
7	3	2	THE SATURDAYS Missing You Fascination/Geffen 2743357 (ARV) (Hilbert/Reynolds) Warner Chappell/Hanseatic (Hilbert/Konion)	
8	7	5	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle AT0354CD (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/J Franks/Kinetics and One Love (Simmons/Franks/Grant/Dussollet/Sommers)	
9	9	7	ELIZA DOOLITTLE Pack Up Parlophone R6808 (E) (Prime) EMI/Universal/Sony/ATV/Muller (Doolittle/Prime/Woodcock/Powell/Ascf)	
10	8	4	THE WANTED All Time Low Geffen 2743018 (ARV) (Mac) Rokstone/Peer/Music/Sony/ATV/Warner (Chappell (Mac/Dreewart/Dreewart))	
11	New		CHASE & STATUS FEAT. MALI Let You Go Vertigo CATCO164639657 (ARV) (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew)	
12	11	4	SWEDISH HOUSE MAFIA FEAT. PHARRELL ONE (Your Name) Virgin VSCD2015 (E) (Axwell/Ingrosso/Angello) Universal/EMI/More Water From Nazareth (Axwell/Ingrosso/Angello/Williams)	
13	12	9	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin VSCD2013 (E) (Dr. Luke/Marin/Blanco) Universal/EMI/Kobalt/JDh Sukri/Pitbull's Legacy (Marin/Snellbeck/Kotecha/Perez)	
14	New		INNA Amazing AATWUMTV CATCO164580375 (ARV) (Baraci/Bolfe/Botezan) EMI/Roton (Baraci/Bolfe/Botezan)	
15	13	6	JASON DERULO What If Bugga Heights/Warner Bros CATCO164034350 (CIN) (Roteem) Universal/Sony/ATV (Desrouleau/Roteem)	
16	10	2	TINCHY STRYDER In My System 4th & Broadway 2745213 (ARV) (T Smith) EMI/Sony/ATV/Chrysalis (T Smith/Dunne/Quinn/Taylor)	
17	16	3	THE HOOSIERS Choices RCA/24-7 CATCO1533191972 (ARV) (Smith/Dingell/Reynolds) Sony/ATV/CC (Sparkes/Skarendah/Sharland/Smith)	
18	14	4	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air Columbia 8869775213 (ARV) (Magnetic Man/Hoffman) EMI (A/Tejuma/Smith/Jones/Hunte)	
19	17	8	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope 2744795 (ARV) (Re3Dne) Kobalt/Universal/Sony/ATV/3P/Imagem (Chayal/Iglesias/Richie/Perez)	
20	15	10	EXAMPLE Kickstarts Data/Mos DATA2300X (ARV) (Bob Focus) Universal/Pure Groove (Gleaver/Doumma)	
21	20	5	USHER FEAT. PITBULL DJ Got Us Fallin' In Love LaFace CATCO152868080 (ARV) (Marin/Snellbeck) Universal/EMI/Kobalt/JDh Sukri/Pitbull's Legacy (Marin/Snellbeck/Kotecha/Perez)	
22	23	15	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love 3 Beat Blue/AATW OXKOB31345 (ARV) (Marlan) EMI (Mayal/Jullina)	
23	New		ONE NIGHT ONLY Say You Don't Want It Vertigo 2748594 (ARV) (Butler) EMI/CC (Craig/Craig/Hayton/Parkin/Salis/Butler)	
24	27	3	DJ FRESH Gold Dust Data/Mos CATCO165013436 (ARV) (Glen) Bucks:MI (Daley/Stein)	SALES INCREASE
25	18	6	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang Columbia 88697741961 (ARV) (Ronson) Kobalt/EMI/Wonder/Sound Crew/CC (Warner/Fahey/Hogston/Ronson/Greenwald/Steinweis/Kusch)	
26	22	15	LADY GAGA Alejandro Interscope 2744123 (ARV) (Re3Dne/Lady Gaga) Sony/ATV (Germanotta/Khayat)	
27	21	11	KELLY ROWLAND FEAT. DAVID GUETTA Commander Island CATCO162266806 (ARV) (Lover/Guetta) EMI/What A Publishing/Foray/M/Plus (Guetta/Lover/Wee)	
28	24	13	EMINEM Not Afraid Interscope 2742789 (ARV) (Bollida/Evans/Burnes/Jam/Em) Universal/Sony/ATV/Re3D/Novel/CC (Mathers/Restor/Samuels/Evans/Burnett)	
29	19	5	ELLIE GOULDING The Writer Polydor CATCO155031178 (ARV) (Starr/Smith) Global Talent/Warner Chappell (Goulding/Lattimer)	
30	34	19	TRAIN Hey, Soul Sister Columbia 88697692092 (ARV) (Terefe & Eschianage) Pitman/EMI/Stellar (Lind/Bjorklund/Monahan)	SALES INCREASE
31	28	11	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You Positive/Virgin CATCO152732093 (E) (Guetta/Sinder/Wee/Rieseler) EMI/Universal/Square Rivoli/Cherry Lane/Global/CC (Guetta/Sinder/Willis/Rieseler/Wee/Ferguson/Whitlock/Cams/Corty)	
32	26	10	KYLIE MINOUGE All The Lovers Parlophone CDR5314 (E) (Ellie) Sony/ATV (Ellie/Snellwell)	
33	25	6	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green Virgin VSCD2011 (E) (Future/Cut/Jane) EMI/Universal/Bucks/Flyte/Tyme/MCA/Avant/Gardel/CC (Man/Jerson/Hughes/Jimmy Jam/Lewis)	
34	30	11	TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone CDR5314 (E) (Labinth/Da Diggar) Stellar/EMI (Drogwal/McKenzie/Williams)	
35	29	9	PLAN B Prayin' 679/Antic 6791172CD (CIN) (Spworth) Pure Groove/Universal/Sony/ATV (Drew/Appapoulay/Goss/Cassell)	
36	33	10	DRAKE Find Your Love Cash Money/Island CATCO151337128 (ARV) (West/Basster) Sony/ATV/EMI/Please/Gimme/MyPublishing/CC (Graham/West/Basster/Reynolds)	
37	38	23	JASON DERULO Ridin' Solo Bugga Heights/Warner Bros CATCO150731716 (CIN) (Roteem) Universal/Sony/ATV (Desrouleau/Roteem)	
38	39	11	SHAKIRA FEAT. FRESHYGROUND Waka Waka (This Time For Africa) Epic CATCO162305547 (ARV) (Shakira/Hill) Sony/ATV/EMI/Caramel House/Ensign/Rotom/3n (Shakira/Hill/Koji/Steinweiss/Paul)	

39	32	7	JLS The Club Is Alive Epic 88697714762 (ARV) (Mac) EMI/Willie/Mason/Imagem/Dh Sukri/Steve Threer/Rokstone/Peer/Music (Rocges/Henmerstein/Kctecher/Fricmpton/Mac)	
40	31	2	DEVLIN Brainwashed Island CATCO164494951 (ARV) (Ish) EMI/AAK/Peer/Music/Stellar (Mughal/Sander/Hjeltn/Lewlin)	
41	35	22	USHER FEAT. WILL.I.AM OMG LaFace CATCO159525250 (ARV) (Will.I.am) Cherry Lane (Adams)	
42	New		CASPA & MR HUDSON Love Never Dies (Back For The First) Sub Soldiers CATCO166485846 (ST Holdings) (Caspa) Sony/ATV/CC (McCann/Marsh/Mellodie)	
43	37	21	PLAN B She Said 679/Antic 6791172CD (CIN) (Drew/McEwan/Appapoulay) Pure Groove/Universal/Sony/ATV (Drew/Appapoulay/Goss/Cassell)	
44	New		KE\$HA Take It Off RCA CATCO166557465 (ARV) (Dr. Luke) Warner (Chappell/Kotlat/Dynamiac Cop (Seteri/Kelly/Gottwald))	
45	40	19	ALICIA KEYS Try Sleeping With A Broken Heart I CATCO15023878 (ARV) (Bhasker) EMI/Sony/ATV (Keys/Ehaske/Reynolds)	
46	41	2	STROMAE Alors On Danse Island FRUM7092424 (ARV) (Stromae) Kilomaitre/Because/Mosaert (Stromae)	
47	New		THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark Domino RUG37C (PIAS) (Herve & Sinden) Transgressive/Warner Chappell (Fish/Rees)	
48	36	7	3OH!3 FEAT. KE\$HA My First Kiss Asylum/Photo Finish/Atlantic PFOO2CD (CIN) (Dr. Luke/Blanco/3OH!3) EMI/Kotlat (Gottwald/Levin/Joeman/Motte)	
49	42	18	RIHANNA Te Amo Def Jam USUM70912379 (ARV) (StarGate/Ericksen) EMI/Universal/Feuntroy/Umecdog West/Almo/Annarhi (fauntroy/Ericksen/Hermansen/Fenty)	
50	48	35	ALICIA KEYS Empire State Of Mind Part II I CATCO157951829 (ARV) (Shuxi/Keys) EMI/Global Talent/CC/IO (Keys/Shuxi/Carter/Sewell/Mepic/Hunter/Keys/Fotinson)	
51	44	5	30 SECONDS TO MARS Closer To The Edge Virgin USV120900433 (E) (Flood/Tillywhite/30 Seconds to Mars) ImageM (Leto)	
52	54	53	JOURNEY Don't Stop Believin' Columbia USSM8100116 (ARV) (Elson/Stone) IQ/Sony/ATV (Gair/Perry/Schon)	SALES INCREASE
53	43	14	B.O.B FEAT. BRUNO MARS Nothin' On You Rebel Rock Ent/Atlantic/Grand Hustle AT0354CD (CIN) (The Smeezings) Universal/EMI/Bug (Simmons/Mars/Lawrence/Levine)	
54	New		IYAZ So Big Reprise CATCO162591489 (CIN) (Roteem/Kelly) Warner Chappell/Warner/Roteem/Studio/Frezi/Sony/ATV (Roteem/Kelly)	
55	57	25	TINIE TEMPAH Pass Out Parlophone R6805 (E) (Labinth/Da Diggar) Stellar/EMI/CC (Labinth/Tinie Tempah/Williams)	SALES INCREASE
56	New		KLAXONS Echoes Rinse RINSE006CD (ARV) (Robinson) Universal (Reynolds/Fighton/Taylor-Davies)	
57	53	62	BLACK EYED PEAS I Gotta Feeling Interscope CATCO151960569 (ARV) (Guetta) Cherry Lane/EMI/Square Fivoli/Fister/Shapiro Bernstein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Rieseler)	
58	52	7	LADY ANTEBELLUM Need You Now Parlophone CATCO160829397 (E) (Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Erathis (Haywood/Kelley/Scott/Kear)	
59	69	43	LADY GAGA Bad Romance Interscope 2726752 (ARV) (Re3Dne) Sony/ATV (Germanotta/Khayat)	HIGHEST CLIMBER
60	60	21	ALEXANDRA BURKE FEAT. PITBULL All Night Long Syco 88697686132 (ARV) (Blancaniello/Waters/Hinson/love) Universal/Sony/ATV/EMI/Rico/Foray/Jimp/Plu/Erakthrough Creations (Love/Scheffer/Waters/Blancaniello)	
61	46	14	PALOMA FAITH New York Epic 8869756242 (ARV) (Marr/Foriega/Well) Sony/ATV/Universal/Salfi/Iszak (Faith/Marr)	
62	58	4	THE XX Islands Young Turks YTO35T (PIAS) (The XX) Universal (Croft/Sim/Smith/Quereshi)	
63	67	2	THE DRUMS Let's Go Surfing Island/Moshi Moshi 2744754 (ARV) (Pierce) Universal/Laundry Boy (Pierce)	SALES INCREASE
64	Re-entry		RIHANNA FEAT. YOUNG JEEZY Hard Def Jam USUM7091218 (ARV) (Stewart/Fiddick) Warner Chappell/Universal/EMI/RZE/Annarhi/Young Jeezy (Nash/Stewart/Fenty/Jenkin)	
65	50	7	SCOUTING FOR GIRLS Famous Epic CATCO16711991 (ARV) (Green) EMI (Stufe)	
66	51	7	PENDULUM Witchcraft Earstorm/Warner Bros WE4474CD (CIN) (Swire/McMillen) Chrysalis (Swire)	
67	72	84	KINGS OF LEON Sex On Fire Hand Me Down 88697352002 (ARV) (Petraglia/King) Bug!IQ (Follow/If/Follow/If/Follow/If/Follow/If)	SALES INCREASE
68	Re-entry		JASON MRAZ I'm Yours Atlantic AT030RCD (CIN) (Terefe) Fintage (Mraz)	
69	55	13	K'NAAN Wavin' Flag A&M 2732657 (ARV) (Kerry Brothers Jr/Mars) EMI/Sony/ATV/EMI (Weiss/Hernandez/Lawrence)	
70	45	2	T.I FEAT. KERI HILSON Got Your Back Atlantic/Grand Hustle CATCO162591666 (CIN) (Toomp) EMI/Universal/Crown/Cut/Warner Chappell/Toompstone (Henris/Devis/Fresh/Hilson)	
71	49	9	SCISSOR SISTERS Fire With Fire Polydor 2743011 (ARV) (Price/Scissor Sisters) EMI/Elodine/Warner Chappell (Hoffman/Price/Sellers)	
72	70	3	THEY MIGHT BE GIANTS Birdhouse In Your Soul Elektra EKRT04 (CIN) (They Might Be Giants) Warner Chappell (Pflanz/Urgh/Linnell)	
73	64	2	I AM ARROWS Green Grass Mercury CATCO164977025 (ARV) (James) EMI/Sony/ATV (James/Burrows)	
74	New		NICKI MINAJ Your Love Island ATCC164725082 (ARV) (Wansel) Universal/Anxious (Mzajki/Wansel)	
75	63	38	LADY GAGA FEAT. BEYONCE Telephone Interscope 2724706 (ARV) (Jerkins) Sony/ATV/EMI (Germanotta/Jerkins/Daniels/Franklin/Knowles)	

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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	Wk in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart Position	Notes
1	New		IRON MAIDEN	The Final Frontier	EMI 6477701 (E)	1	HIGHEST NEW ENTRY
2	1	9	EMINEM	Recovery	Interscope 2739452 (ARV)	2	
3	New		THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV)	3	
4	3	19	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN) ★	4	
5	2	3	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV) ●	5	
6	6	44	MICHAEL BUBLE	Crazy Love	443/Reprise 9362497077 (CIN) 5★	6	SALES INCREASE
7	8	64	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) 4★	7	SALES INCREASE
8	4	6	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099340 (C) ●	8	
9	5	84	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★ ★	9	
10	New		THE HOOSIERS	The Illusion Of Safety	RCA 24-7 88697744132 (ARV)	10	
11	9	25	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN) ●	11	
12	11	46	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) 2★	12	
13	10	24	THE XX	XX	Young Turks Y231CD (PIAS) ●	13	
14	12	39	RIHANNA	Rated R	Def Jam 2725990 (ARV) ★	14	
15	13	41	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ★	15	
16	14	36	AUCIA KEYS	The Element Of Freedom	1 88697465712 (ARV)	16	
17	7	4	TOM JONES	Praise And Blame	Island 274127 (ARV)	17	
18	New		DAVID GRAY	Foundling	Polydor 2745353 (ARV)	18	
19	15	17	30 SECONDS TO MARS	This Is War	Virgin CDVU5293 (C) ●	19	
20	18	25	ELLIE GOULDING	Lights	Polydor 2737399 (ARV)	20	
21	17	10	B.O.B	B.O.B Presents The Adventures Of Bobby Ray	Rebel Rock Int/Atlantic/Grand Hustle 7567891848 (CIN)	21	
22	16	31	JUSTIN BIEBER	My World	Def Jam 272523 (ARV) ★	22	
23	20	59	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 4★	23	
24	22	8	LADY ANTEBELLUM	Need You Now	Capitol 6336412 (C) ●	24	
25	19	5	PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3080 (C) ●	25	
26	23	49	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) 2★	26	
27	21	7	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (C) ●	27	
28	26	13	PENDULUM	Immersion	Warrner Brothers 2564683914 (CIN) ●	28	
29	New		ISOBEL CAMPBELL & MARK LANEGAN	Hawk Vs Co-operative	WR740621 (ROM ARV)	29	
30	25	34	DAVID GUETTA	One Love	Positive/Virgin 6430122 (C) ★	30	
31	29	18	AC/DC	Iron Man 2 OST	Columbia 88697609522 (ARV)	31	SALES INCREASE
32	30	100	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	32	
33	27	10	OASIS	Time Flies: 1994 - 2009	Big Brother 93697722662 (PIAS)	33	
34	Re-entry		BULLET FOR MY VALENTINE	Fever	Sony 88697639471 (ARV)	34	
35	33	26	VAMPIRE WEEKEND	Contra	M. XLCD423 (PIAS) ●	35	
36	35	44	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN) 2★	36	SALES INCREASE
37	28	8	SCISSOR SISTERS	Night Work	Polydor 2738110 (ARV)	37	
38	New		I AM ARROWS	Sun Comes Up Again	Mercury 2738002 (ARV)	38	

39	24	5	EARTH WIND AND FIRE	The Greatest Hits	Sony RCA 88697757912 (ARV)	39	
40	36	21	AMY MACDONALD	A Curious Thing	Mercury 2731140 (ARV) ●	40	
41	37	30	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 88697540902 (ARV) ★	41	
42	39	15	LADY GAGA	The Remix	Interscope 2740468 (ARV)	42	
43	Re-entry		SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV) 7★	43	
44	46	46	ROD STEWART	Some Guys Have All The Luck	Rhino 8122798823 (CIN) ★	44	SALES INCREASE
45	31	19	SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV) ●	45	
46	40	41	BIFFY CLYRO	Only Revolutions	14th Floor 9869763452 (CIN) ★	46	
47	54	128	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN) 4★	47	SALES INCREASE
48	47	79	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★	48	
49	46	43	CHERYL COLE	3 Words	Fascination 2721459 (ARV) 3★	49	
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53	41	35	SNOW PATROL	Up To Now	Fiction 2720709 (ARV) 2★	53	
54	62	88	BEYONCE	I Am Sasha Fierce	Columbia 88697194922 (ARV) 4★	54	HIGHEST CLIMBER
55	38	20	MARINA AND THE DIAMONDS	Family Jewels	679/Atlantic 2564683625 (CIN) ●	55	
56	Re-entry		ELVIS PRESLEY	Elvis 75	RCA 88697619482 (ARV)	56	
57	50	21	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 88697617052 (ARV) ●	57	
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59	67	83	PINK	Funhouse	LaFace 88697406492 (ARV) 3★	59	HIGHEST CLIMBER
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