

MusicWeek



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NEWS

WILEY'S WISH

Grime star launches own label with an eye to the A-List



LIVE

TAKING UP THE SLACK

Live sector braces itself for a downturn and considers non-music events to fill arenas



FEATURES

IRELAND SPECIAL

Focusing on the Irish music industry plus a guide to our free CD

Christmas countdown begins as reunited Fab Five lead optimistic labels' release schedules

Take That lead the Q4 stampede

Releases

By Ben Cardew

THE RUN-IN TO THE FOURTH QUARTER begins in earnest this week with the long-awaited reunion of Take That and Robbie Williams helping to give record-industry chiefs cause for optimism – but their live counterparts are more pessimistic.

The forthcoming Take That album will take centre stage in a release schedule that will also include Robbie Williams' own Greatest Hits album and new studio sets from Susan Boyle, Michael Bublé, JLS and Kings Of Leon as well as Katy Perry's second album, released this week.

A curious mix of emotions appears to be playing out across the industry ahead of the most important three months of the year, with the live business adopting a decidedly gloomy view of the fourth quarter (see page 8) and even blaming a light release schedule for its woes. However, the recorded-music industry has a more optimistic take, believing it has the goods to make it a strong Christmas.

"The Take That record is potentially one of the biggest records of the decade," says Epic UK managing director Nick Raphael, whose own company has a packed fourth-quarter schedule including albums from JLS, Olly Murs, Russell Watson and The Priests, as well as a



Reunited: a scene from the video for Shame which precedes the new Robbie Williams album

Glee best-of and Christmas album. "I have high expectations for my records, otherwise I wouldn't put them out," he adds.

Anticipation for Robbie's return to the Take That fold intensified last week when Shame, a new duet he has recorded with Gary Barlow and which will lead-off his new EMI best-of, had its radio debut.

To date, Polydor is keeping details of the new Take That album under wraps. However, Polydor president Ferdy Unger-Hamilton told *Music Week* recently that it is "a very modern-sounding record" and "cutting edge" album that will surprise people.

"One of the major Christmas stories, of course will be the new Take That and Robbie album which I'm already hearing really good things about," says HMV head of music and impulse Melanie Armstrong.

"You definitely need key releases like this to get the public and media excited, especially during Q4 peak gifting and it is bound to have an incredibly broad appeal that will see mums buy it for daughters, husbands for wives and kids for their aunts and parents."

Sony SVP sales Nicola Tuer says her company has "a very strong Q4 line-up", including albums from

Kings Of Leon, The Script, Mark Ronson, Susan Boyle, Westlife, Michael Jackson, Rod Stewart, Joe McElderry and Westlife.

"If we are talking about other record companies then Take That will be a phenomenon," she adds. "For Sony, Kings Of Leon is the most anticipated album for years from the now biggest band in the world. The Script is setting up really well to be a very big record, and internationally they are now very strong for us."

"With Susan Boyle, we have the follow-up to the 8.5m-selling debut – the biggest-selling album in the world last year and with public interest in her just as high."

Warner Music UK CEO Christian Tattersfield says this time of year is always competitive "but our line-up is outstanding – with superstars such as Phil Collins, Linkin Park, James Blunt and Michael Bublé as well as other big names coming through including Cee-Lo [see page 2] and The Soldiers".

For the indies, however, things are slightly different. While there are big independent albums on the slate from Rough Trade's Belle And Sebastian and Antony & The Johnsons, as well as Asthmatic Kitty's Sufjan Stevens, PIAS managing director Peter Thompson explains that Q4 is traditionally less important to the indies than the summer festival season.

"The key for us is to make the most of Q4 and start really pushing through to Q1 and Q2 next year," he says. As a result, there are a number of big releases from the indies set for the first half of next year, including the second album from XL's Adele.

And it is set to be an interesting few months in the political sphere too: this week will see the Department for Business Innovation and Skills report on its cost-sharing consultation as relates to illegal filesharing, while moves are said to be afoot to launch a second phase of the Music Matters campaign, to educate the public about the value of music.

ben@musicweek.com

That petrol promotion: Tesco to fuel Faithless sales with forecourt campaign

MORE THAN 400 **TESCO** petrol stations around the UK are to sell the recent Faithless album *The Dance*, as the supermarket giant significantly

ramps up its promotional campaign around the exclusive release.

Each of the 420 stations will have counter units displaying the album, which was released exclusively in the UK through Tesco and iTunes in May. It has sold more than 87,000 copies so far domestically, according to the OCC.

In addition, advertising promoting Faithless and featuring

a competition to win a special edition Faithless Fiat Punto Evo will appear on petrol pump nozzles in 100 of Tesco's biggest petrol forecourts.

The move means that, as of Wednesday, *The Dance* will be available in 1,200 outlets around the UK. Tesco entertainment director Rob Salter explains that if the experiment goes well, the

company's petrol outlets may sell a wider range of music titles in the run-up to Christmas, significantly expanding the UK's physical music retail base.

"Securing the future of the CD market means constantly trying new things and reaching out to new audiences in new ways," he adds.

"The world has changed and nearly 90% of music outlets – like

Tesco – major on products other than entertainment. Music has to be prepared to do new things in new ways in order to justify its shelf space."

Meanwhile, reports last week suggested that Nadine Coyle's debut solo album was to be sold exclusively through Tesco. However, Salter says nothing has been confirmed.



News

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

The Playlist



ROBBIE WILLIAMS AND GARY BARLOW Shame

Virgin

The Brokeback Mountain-themed video received its first TV play last week and Chris Moyles debuted the country-tinged song on Radio 1. (single, October 4)



CEE-LO GREEN F**k You

Warner Bros

The video for this track racked up more than 1m views in the 48 hours after it debuted, shooting to number one on The Hype Machine. (single, October 4)



PLAIN WHITE T'S Rhythm Of Love

Hollywood

A hugely infectious, Jason Mraz-esque piece of mid-tempo pop from the group that gave us Hey There Delilah. (single, October 3)



STARSMITH Knuckleduster

Neon Gold

The flipside to Starsmith's double A-side single debut, this has a hypnotic, sub-bass undercurrent that builds to a soaring crescendo. (single, October 18)



SEERAUBER JENNY Push It Away

Label Fandango

There is something timeless about the debut by this musical vehicle for one Fran Barker from Brighton. Catch her at In The City. (single, September 27)



SUFJAN STEVENS Djohariah

Asthmatic Kitty

Seventeen minutes of ingenious multi-instrumentalism, this song mixes screeching guitar solos with drum machines and brass to great effect. (from EP, out now)



LISSIE Cuckoo

Columbia

A clever video-app which registers the viewer's location and reflects the weather appropriately, is giving Lissie's new single a boost online. (single, August 30)



DEVIN THERIAULT You're Mine

unsigned

Alongside current A&R favourites Mono, this Brooklyn artist is stirring A&R interest from the UK. (demo)



RAMONA Steve McQueen

PIAS/Bullitt

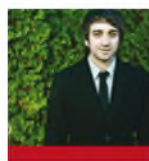
An early demo from the Brighton-based four-piece which boasts elements of Blondie and the Ramones, it is a big priority for Columbia next year. (demo)



BENJAMIN FRANCIS LEFTWICH Atlas Hands

Dirty Hit

A singer-songwriter whose melancholy, acoustic songs are cut from the same cloth as Elliot Smith and Damien Rice. (from A Million Miles Out EP, October 25)



SIGN HERE

Pezzner, Jay
Tripwire, Maher Daniel, Crazy Larry and DVSI have joined Kate Simko, M A N I K and Kris Wadsworth as Air Management adds to its North American roster

Basic video of the unedited version of Forget You single goes viral

Cee-Lo video racks up 1m v after Warner's F**k You mi

Artists

By Ben Cardew

WARNER BROS UK ARTIST CEE-LO GREEN found himself with a massive viral video hit on his hands last week, as a basic video for his new single F**k You racked up more than 1m views over 48 hours.

The track, in edited "Forget You" form, is to be the first single off the singer's new album *The Ladykiller*.

Forget You received its first UK radio play on Trevor Nelson's Radio 1 show on Saturday, August 21, but Warner Bros UK head of digital marketing Sam Stubbings explains that the company wanted to get the original out before people became accustomed to the edit.

"It is such a strong song that we felt we had to do something with the original version," he explains.

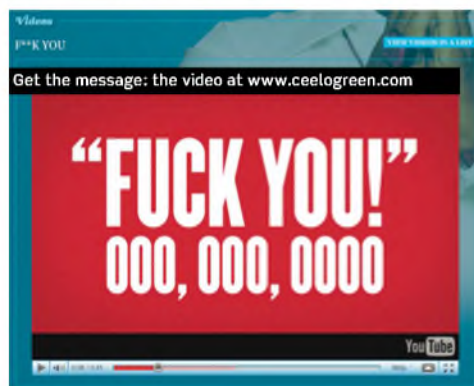
Clearly, mainstream TV and radio was out of the question for the original song. Warner Bros' solution, therefore, was to create a basic video for the track, featuring the lyrics and little more. The only reference to the artist is a link to his website www.ceelogreen.com at the end.

"It was all rather rushed," Stubbings continues. "We made the video quickly. We had a plan to get it to as many people in the UK music industry and as many fans as quickly as possible before Trevor Nelson played the clean version."

To achieve this, Warner Bros staff sent out an email with the subject line F**K YOU! and a link to the



Highs and Lo: the video has boosted the profile of Cee-Lo Green's new single



video on YouTube to all their contacts on Friday, August 20.

Stubbings estimates that around 100,000 people received the email from Warner Bros UK staff, including blogger Perez Hilton, who immediately posted up an audio clip of the song under the headline "Listen To This: One Of

The Best Songs Of The Year!!!!", and Bob Lefsetz, who wrote a blog speculating on whether the internet alone can make the track a hit.

"We didn't know what was going to happen," adds Stubbings. "We sent it out without any information. But a lot of people opened

the email: within two hours we noticed it had become embedded in 2,000 blogs."

By the middle of last week, the video had been viewed more than 1.7m times online, becoming the most viewed video in the UK according to Warner Bros and had also hit YouTube's most-viewed chart in most

HMV fashions new interests with in-store clothing

HMV IS LOOKING TO BUILD on the links between fashion and music with a new range of clothing and accessories going on sale at its stores this Wednesday.

The retailer is to sell clothes from a number of fashion brands that it believes share its affinity for music, including Boxfresh, Lee Jeans, FLY53 and Eastpak (pictured right), while HMV's Oxford Circus flagship will also stock designs by Rocawear, the label founded by Jay-Z.

"What we are trying to do is reach out to existing customers and offer them a clothing range that has a heritage in music and entertainment," says HMV fashion manager Richard Stockwell, explaining that Boxfresh, for example, has UK MC Kano (inset

right) as its brand ambassador, while Geffen's Everything Everything have an association with Lee Jeans.

The ranges, which will predominantly feature men's clothing such as tops, T-shirts, jackets and jeans, as well as accessories, will go into 38 larger HMV stores, where they will be sold in a dedicated in-store department branded The Studio, which will also carry related and licensed entertainment products. Smaller HMV stores will stock a more limited range of T-shirts and accessories.

The new fashionwear range will be launched with a number of in-store events designed to underline the relationship between music and fashion. These will include live performances and signings by

Everything Everything presented in association with Lee Jeans, while Kano will visit HMV stores in Southampton and Leeds to perform tracks from his new album *Method To The Madness* (sic).

However, Stockwell says this is just the start for HMV, as it tries to establish itself as "a serious retailer in clothing".

The move into fashion is part of HMV's attempts under CEO Simon Fox to diversify its business interests away from just selling entertainment products, buying Mama Group earlier this year in a move into the live arena.



GIG OF THE WEEK

Who: Hurts

When: Wednesday, September 1

Where: Riba, London

Why: The UK duo launch their debut album with this invite-only affair in London



ral for Warner UK artist

Views ssive



major territories, including Germany, France, Ireland, the Netherlands, Sweden and South Africa.

Cee-Lo's website last week became the second most visited of all Warner artist sites, while 50 Cent's unofficial remix of the song racked up more than 60,000 views in four days. Inevitably, there is already a Facebook group to get the song to number one.

Despite the video containing minimal information on the artist, other media then started to pick up on the track. *The Sun* declared it the single of the year, while Stubbings says "pretty much most national music press" want to talk to Cee-Lo.

The edited version of the track has now been serviced to radio, with Radio 1 immediately adding it to its C-list and Radio 2 also giving support. A full video of the edited song is to follow.

Stubbings says the only comparison he can make of the immediate reaction to F**k You is to the impact of Crazy, by Cee-Lo and Dangermouse's band Gnarls Barkley, which eventually topped the UK singles chart for nine weeks in 2006 after coming out of the leftfield.

However, he stresses that such a phenomenon cannot be driven by the record company. "We didn't tell Perez Hilton to blog about it or Simon Pegg and Ashton Kutcher. We didn't know anything about the 50 Cent remix," he says. "It is a 2010 phenomenon that we love but couldn't drive."

The single is now set for release on October 4 with the album to follow in December.

ben@musicweek.com



Date debate intensifies as research reveals release disparity

Music fans forced to wait weeks to buy big singles

Releases

By Paul Williams

MUSIC FANS HAVE BEEN LEFT WAITING up to seven weeks to legally buy this year's biggest singles after first hearing them on the radio, exclusive new *Music Week* research reveals.

As the debate intensifies about closing the window between when a track debuts on air and is commercially released, this study throws the spotlight on 2010's 40 biggest-selling new singles and the gap between their radio and retail dates.

The research follows revelations in *Music Week* that iTunes is now understood to be offering increased editorial support for tracks

that go on sale at the same time as they are released to radio and comes on the back of calls from some sections of the music industry, most vocally the MMF, for tracks to be released commercially at the same time stations start playing them.

The 40 singles examined were the year's top-selling releases in the period up to last week that were not already available in some form when they were issued as singles. As a result, tracks that became singles that were already available on albums, such as Empire State Of Mind Part II by Alicia Keys and Rude Boy by Rihanna, were excluded from the study, as these could be unbundled by music fans and purchased as single-track downloads at any time.

What is revealed is the huge variation in time among the 40 tracks from when they were first heard on the radio to when they could then be purchased. In some cases consumers could buy a track immediately, in others they had to wait seven weeks to buy, increasing the

temptation to download illegally as there was no option for consumers to legitimately buy what they had heard.

Three of the 40 tracks did not go on sale for seven weeks after radio started supporting them. The radio debut date in each case was when tracks started winning daytime play from one or more of their biggest station supporters, rather than when they started picking up the odd evening or night-time play.

In the case of Ne-Yo's Beautiful Monster, the Mercury artist (inset) was winning daytime plays on 95.8 Capital FM as early as the second week of June, even though the song was not commercially released until

August 2. There was a similar gap between the radio and retail dates for Epic act JLS's The Club Is Alive and the Data/MoS-issued Kickstarts by Example. Both the Ne-Yo and JLS hits subsequently debuted at number one on the

OCC singles chart, demonstrating the chart advantage of weeks of advanced radio exposure before people could buy, while Kickstarts instantly gave the British rapper his highest-charting single when it entered at three following its commercial release on June 14.

But it does not automatically follow that only many weeks of pre-release exposure will guarantee a big-selling hit. In fact, the three top-selling singles of the year so far all had no or only a few days' widespread radio airplay before going on sale. Island's Owl City track Fireflies, which had sold an unrivalled 634,000 units up to last week, had an almost identical build at radio and retail, coincidentally debuting at 50 on both the OCC sales chart and Nielsen Music Control radio airplay chart in the

first chart week of the year. It then leapt 50-2 on the OCC chart the following week and 50-19 on the Nielsen countdown, topping the OCC chart a week later for the first of three weeks at the end of which time it was halfway through a four-week stay as radio's most-aided tune.

Also released to radio and retail around the same time were Syco's Everybody Hurts cover by the multi-artist Helping Haiti and RCA's OMG by Usher featuring will.i.am, the second and third biggest-selling singles of the year.

Given the reason for the single happening in the first place, Everybody Hurts had special circumstances attached to it and could rely on significant media exposure beyond radio play when it was released. Consequently, it hardly needed weeks of pre-release airplay support.

It is one of three "event" singles among the 40 tracks analysed in this study which were released commercially at the same time as going on the radio, the other two both featuring Dizzee Rascal: his Dirtee Stank/Island-issued You Got The Dirtee Love Brits duet with Florence + The Machine released immediately after February's ceremony and his James Corden World Cup pairing Shout, released by Syco.

OMG, however, had no unusual circumstances attached to it but was still made available to buy almost immediately after big supporters including Radio 1, Capital and Kiss 100 started playing it. Unusually, it actually entered the Nielsen airplay Top 50 the week after debuting at 13 on the OCC chart and topped the sales countdown a fortnight later.

There were also tiny radio/retail windows for Eminem's Interscope/Polydor single Not Afraid and Kelly Rowland's Columbia-issued Commander single with David Guetta, both of which could be bought within a fortnight of picking up daytime plays.

However, the typical timeframe between daytime radio support and listeners being able to buy what they hear seems to be between four and six weeks. This period covers half of the 40 tracks analysed, including Virgin artist Katy Perry's California Gurls single with Snoop Dogg, Epic act Scouting For Girls' This Ain't A Love Song, Atlantic's Nothin' On You by B.o.B. featuring Bruno Mars and Good Times by Relentless/Virgin's Roll Deep. All four of these tracks were instant OCC number ones when finally released.

paul@musicweek.com



Time gap between airplay and sales impact Top 10

OWL CITY Fireflies (Island)	0 weeks
HELPING HAITI Everybody Hurts (Syco)	1 week
USHER FEAT. will.i.am OMG (LaFace)	-1 week
TINIE TEMPAH Pass Out (Parlophone)	5 weeks
KATY PERRY FEAT. SNOOP DOGG California Gurls (Virgin)	5 weeks
IYAZ Replay (Reprise)	4 weeks
PLAN B She Said (679/Atlantic)	0 weeks
YOLANDA BE COOL & D CUP We No Speak Americano (Sweat It Out/AATW)	0 weeks
SIDNEY SAMSON FEAT. WIZARD SLEEVE Riverside (Let's Go) (Data)	6 weeks
JASON DERULO In My Head (Warner Bros)	4 weeks

The above shows the 10 biggest-selling brand new singles issued in 2010 up to chart week 33 and the number of weeks between them debuting on either the Nielsen UK radio airplay chart Top 50 or pre-release Top 20 airplay chart and then appearing on the OCC Top 75. The minus figure indicates a debut on the OCC chart before entering the Nielsen airplay chart.

Source: OCC and Nielsen data/Music Week research

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A 'small village' bursting with the seams with musical creativity - Music Week examines the Irish music industry

News

Editorial Paul Williams



APART FROM RESCUING THE SINGLE from near-oblivion, one of the great benefits of the download market has been its impact in slowing down the OCC chart.

Pre-digital, the singles countdown had turned into little more than the same weekly story of new releases entering high then rapidly falling, giving little chance for anything but a few select hits to become established properly among the wider public.

The download market changed all that and we returned to a chart where the majority of singles entered at fairly modest positions then worked their way up to a peak over a number of weeks. Sure, you would still get singles debuting at number one but it was less frequent rather than virtually every week.

Well, the evidence of this year suggests we may be slipping back to the time of high debuts and quick falls: the last nine weeks alone have

Uniting radio and release dates is a logical step for singles

produced nine different number ones, six of which entered at the top. As was the case in the physical days, this has occurred because of record companies heavily front-loading the release of the single with weeks of radio promotion, meaning when the track is finally available to buy there is enough demand in the first week to send it high into the chart, even straight in at number one.

That certainly looks impressive on paper – who would not want an instant number one? – but from a wider perspective this way of doing things has negative consequences. While, as our exclusive research in this week's magazine outlines, there may be enough people waiting up to seven weeks to buy a single legally after first hearing it on the radio or seeing the video on YouTube, there are many more fans frustrated they cannot buy what they hear who will steal the song. It is easy enough to do: type the song into Google and there will be a wealth of places to lift the song illegally. While we must not excuse such behaviour, it makes the music industry's job of trying to direct people onto a legal path much harder if you do not actually allow fans to legitimately buy what they hear on the radio until many weeks later.

From a promotional point of view, you can understand a label's reason for wanting a high chart debut. In the days when physical ruled, having your release displayed in the upper reaches of the chart racks in Woolworths and WH Smith would generate more sales, as it guaranteed it was in front of potential buyers' eyes. Likewise, with many consumers on iTunes and other legal sites not getting past the countdown of the biggest sellers, you can see why labels want to make sure their releases chart as high as possible.

But achieving that by deliberately holding off making a track available for weeks completely ignores the reality of how things work these days. As we all know, nobody wants to wait a second for anything anymore. If someone cannot acquire a track legally straight away, for many it is too tempting not to get it illegally.

So putting an obstacle in the way of a potential customer just to enable someone at a label to get an immediate chart high seems crazy and unnecessary. As our research shows, allowing a track to build at radio and retail at the same time can still produce a big hit, as demonstrated by Owl City's Fireflies, the highest-selling single of the year to date.

The ideal scenario, then, would be for tracks to go on sale as soon as radio starts playing them, but at the very least there should be no more than a wait of a week or two. Anything more and the industry is just playing into the hands of the pirates.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 88% NO 12%

THIS WEEK WE ASK:

What is going to be bigger, the new Robbie Williams best of or Take That's new album with Robbie?

To vote, visit www.musicweek.com

Chart-topping grime star launches own record label

From A-list to zip files: Wiley's executive decision

Labels

By Ben Cardew

GRIME PIONEER WILEY says he wants to be in the same position as industry executives such as EMI head of A&R Nick Gatfield, Island co-president Darcus Beese and Syco boss Simon Cowell in 10 years' time, as he launches his new record label The A-List.

Wiley, whose career has taken in stints at a number of major and independent labels, has launched the label as a joint venture with his (now re-instated) manager and business partner John Woolf to sign acts across a number of genres.

Woolf explains that the label started as a group they put together under the A-List name but they felt it was more powerful to sign the group's members to individual deals, taking in aspects of publishing, merchandising and live.

The A-List currently consists of Wiley, J2K, Baby Blue, Sadie Ama, Young Kye, Wrigley, Kivanc, Brazen, Mz Bratt, Shola Ama and Scratchy, with the first release set to be Underground Love by Janiece Myers featuring Wiley in October.

Woolf says they are in talks with Sony/ATV, EMI Publishing and Universal Publishing about funding the label, as well as working on essentials such as distribution, which will be in place by the time of the debut release. The label already has a deal with Firebrand for mer-



Wiley: Kensington-bound?

chandising and has employed press officers and pluggers.

"It is about getting the story and the hype going," Woolf says.

Wiley explains he decided to launch the label as the next stage in a varied career which has gone from self-releasing records on his own WileyKat label to major-label chart hits with Wearing My Rolex and Take That and, more recently, giving away some 200 tracks online.

"In 10 years' time I will still be making music but I won't be the jumping around Wiley," he says. "Ten years from now I will probably be in an office somewhere on High Street Kensington [where the major labels are based]. I want to be in the loop of Nick Gatfield, Darcus Beese and Simon Cowell."

Wiley acknowledges that he has made some mistakes in the past in his dealings with labels but says the new venture is a chance to rectify this and persuade people in the industry to take a chance on him.

"I have pissed about," he says. "This is about me proving I can do it until one of them [major labels] sees me and says, 'He once was unreliable, he once was this and that, now look at him.' That is when a job will come to me."

And he explains his decision to give away zip files of 200 of his tracks online was driven by the frustration at the pace of major labels when he was signed to Island.

"It got to the position where I had made 200 tunes and I hadn't brought them out but a lot had been heard as radio rips.

"I had a deal and maybe my label was going to choose 20 tunes but they got scared. It was halfway through the year and I didn't want to go into 2011 with it."

He says his new material will be reminiscent of the tracks he gave away for free but improved. "People listened to the zip files and said I wouldn't be able to better that. But they will hear I have stepped up from that."

"We both believe in this," adds Woolf. "It is our five-to-10-year plan. This is what we want people to remember us for."

ben@musicweek.com

Maiden voyage far from final, says EMI



EMI SAYS IRON MAIDEN will continue to build on the chart success of their 15th studio album The Final Frontier with a series of tours throughout next year – after the major claimed it reached number one in 22 countries worldwide.

According to the major, the album hit the top slot in Arabia, Austria, Brazil, Bulgaria, Canada, Croatia, Czech Republic, Denmark, France, Germany, Finland, Japan,

Mexico, New Zealand, Norway, Portugal, Spain, Sweden, Switzerland, the UK, Hungary and Italy – a feat EMI marketing director Paul Fletcher says can be attributed to an increased emphasis on digital campaigning before the album's release.

Fletcher says the major is in talks with the band over plans for 2011. "There is more to come from Iron Maiden in the next year," Fletcher explains. "At the moment we are focusing on The Final Frontier but we will be doing a lot more with the band in the future."

Fletcher says part of Maiden's enduring appeal to their fans is that they are very close to their fanbase.

"They work really hard to keep them central to everything they do, which definitely helps with their success. They know what the fans like and know what makes them tick," he explains.

However, Fletcher explains his team also worked hard attracting new fans to the band through a viral campaign which included an online game, an exclusive video premiere with YouTube and the free download release of the first single from the album at the same time as the band announced details of their US tour earlier this year.

"We also released just a simple version of the album for download, which attracted a lot of first-time fans who were not interested in getting a record with all the bells and whistles attached," he adds.

Fletcher says he is "thrilled" with the album's worldwide success, explaining the EMI team marketed the album with a number one chart position in mind. "I'm just really pleased that it came off as well as it has," he adds.

ON THE WEB

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- How to make a [viral pop video](#)
- Geddes promoted at [EMI UK](#)
- Labels owed \$25m by bankrupt [playlist.com](#)

Imperial Music & Media to fund projects with open policy on monetisation

Universal veteran targets 'old folks' with launch of investment vehicle

Companies

By Ben Cardew

FORMER UNIVERSAL MUSIC UK head of jazz Nathan Graves has launched a music investment vehicle to tap into the older market.

Imperial Music & Media, headed by managing director Graves, is described as "an investment vehicle to seek investment and acquisition opportunities in the music talent, music and media markets".

Graves says the company is working on "old folks" music, targeting people who still buy albums on disc rather than purely as a download, citing the success of Tom Jones' recent album *Praise & Blame* as an example of this demographic. Principally, this will mean a concentration on rock, jazz and easy listening.

As such, the company's first signing is "a young lady who sings in an old folk's home", while the second is a folk crossover band.

Graves explains the company will fund the recording of the acts' debut albums and then decide the best way to monetise the works. This could include licensing the albums to a label, self-releasing



"We want to build a brand around an artist and find ways to monetise that...I don't want to be pigeonholed"

NATHAN GRAVES, IMPERIAL MUSIC & MEDIA (ABOVE)

them or even giving them away for free.

"We want to build a brand

around an artist and find ways to monetise that," Graves adds. "I don't want to be pigeonholed."

In an unusual move for a music company, Imperial Music & Media is also being listed on London's PLUS stockmarket. It issued Ordinary Share Capital of 275,000,000 shares, providing it with £275,000 of working capital.

Graves says a public listing will bring in money but will also help to raise awareness of what the company is doing.

"I think the opportunity is there to make a whole lot of noise publicly about the shift in the entertainment space," he explains. "The music industry has probably never been in the news as much as now, with news of P2P, piracy, The X Factor and even Radiohead's *In Rainbows* model. We are at a fascinating turning point."

"I would like to create the same type of PR that we have for our music acts, for the company that we have listed," he adds. "We want to be as innovative as the acts that we are signing. Then when we are ready to raise some more cash [planned for early 2011] people will see that we are open and oper-

ating with smart thinking. Every new and old model is being considered on a case-by-case basis for each new talent we sign."

Imperial Music chairman Greg Collier already has experience of PLUS: he is CEO of the market-listed electric vehicle technology company Metroelectric.

Graves has more than 25 years' experience of the music industry. While at Universal he worked with artists including Jamie Cullum and also created the *Very Best of Smooth Jazz* compilation. Since leaving Universal in 2004 he has worked as a consultant to brands and labels including Vodafone and Ministry of Sound.

ben@musicweek.com

Role model: acts such as Tom Jones enjoy strong CD sales in the digital age



Hive of activity for next generation at ITC



IN THE CITY 2010 is reaching out to the next generation of music industry executives by running a programme of educational events designed to appeal to those looking for an entry point into the business.

The In The City Hive will cover topics including artist management, music publishing, understanding the media, songwriting and studio production.

Events already confirmed include *The Musicians' Union Guide To Doing It Yourself*, which examines self-releasing a record; *The Music Managers' Panel*, looking at how to start out in management; and *My Generation, Next Generation*, in which Drowned in Sound founder Sean Adams and journalist Rebecca Nicholson discuss the digital and cultural trends of the passing musical generation and examine what is next on the horizon.

In The City director Yvette Livesey told *Music Week* at ITC 2009 that the event's audience was already getting younger as more students attended. However, while ITC has previously offered a student discount on tickets, the appearance of the Hive marks a major move into the educational market.

"In The City has always adopted the twin tenets of education and inspiration and we have decided this year to put in a place a bespoke programme tailored to the specific needs of young people looking to learn about and get into the music industry," Livesey explains.

"The In The City Hive will bring together a range of respected and successful industry professionals to inspire delegates and give them the tools to start their journey into the industry."

The Hive will run during the main ITC convention in Manchester on October 13-14. Taking place at The Malmaison Hotel, it will be a separately ticketed event from the main convention, with passes priced at £60, including



Driving force: In The City director Yvette Livesey

free entry to all In The City Live events. A special ticket for students, including accommodation, will cost £150 for the main ITC event.

Other confirmed panels for the ITC Hive include:

- Write It, Record It, Mix It – a producers' masterclass from Access To Music and JAMES, the educational arm of the Association Of Professional Recording Services and the Music Producers Guild;
- The Insiders Guide To The Media. Ray Paul, one the founders of 1Xtra, presents a workshop discussing the different roles of the media;

- The Untapped Goldmine: The Importance Of Publishing;
- The Northern Song Collective Songwriting Masterclass;
- Learning How To Sell Yourself: The Art Of Networking;
- The CMU Seminars.

Meanwhile, REM manager Bertis Downs is booked to appear in conversation with former Warner Music chairman Rob Dickins at the main ITC conference.

Downs has represented the band since early on in their career and also teaches occasional courses on entertainment and music law at the University of Georgia Law School.

Further panels announced for the main event include *What's The O2*, examining the telecoms company's live venue sponsorship deal; *A Question of Sport*, in which artist manager John Arnison will quiz a panel of sports executives to find out what the music business can learn from the sports world; and *21st Century ticketing*.

News in brief



● **Charles Haddon**, the singer of new UK band *Ou Est Le Swimming Pool*, has died in an apparent suicide, hours after performing at Belgium's Pukkelpop festival on August 20.

● **Later... with Jools Holland** returns for its 37th series on September 14 in a run that will see it chalk up its 250th programme.

● **Debra Geddes** has been promoted to the newly created role of senior director, artist publicity, at EMI UK. Geddes, who has been at EMI since 1990, will oversee all of the company's artist publicity activities.

● Alesis founder **Keith Barr** passed away last week of a suspected heart attack, aged 61. He was responsible for studio kit such as the HR-16 and SR-16 drum machines, QuadraVerb and MIDVerb FX units and the ADAT digital tape format.

● **NME** has signed a deal with Viagogo to make the ticketing exchange site its official secondary ticketing partner. The deal follows Viagogo agreeing a similar contract with Bauer Media's Aloud.com ticketing platform.

● **Robert Swannell** is to remain as chairman of HMV Group, despite taking on the same role with Marks & Spencer in 2011.

● BMG Rights joint investor **KKR** is said to be close to acquiring the Evergreen Copyrights catalogue, which owns the rights to hits by artists including MC Hammer and Sheryl Crow.

● **The BBC** says it is constantly looking into ways of showing pop music on television but has nothing definite to announce, after reports surfaced that it had begun the search for a new *Top of the Pops*. Senior BBC executives are said to have approached independent production companies asking them to help develop a "Top Gear for music" to debut next year.

● **The funding of EMI's pension scheme** is to be decided by the Pensions Regulator, after a dispute between trustees and the company. It will be the first time the regulator will decide how much extra cash should be pumped into a company scheme to clear its deficit – which is believed to be between £115m and £217m.

● **Absolute Radio** has shelved its "listener-controlled" station Dabbl after less than a year but has promised it will return in the future. The station, which allows listeners to choose its playlist, launched in December 2009 online and on DAB in London, Swindon, Bristol and Essex.

- Viewpoint: *The Fly* editor Niall Doherty
- Absolute Radio's *V Festival* stats
- BBC planning 'Top Gear for music'?

TV Airplay chart Top 40

nielsen



Robbie Williams and Gary Barlow

This Wk	Last	Artist Title Label	Plays
1	1	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope	572
2	3	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic	570
3	7	ROLL DEEP Green Light / Relentless/Virgin	491
4	2	B.O.B FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	485
5	5	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	463
6	4	NE-YO Beautiful Monster / Def Jam	455
7	6	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire / Decaydance/fueled By Ramen	382
8	11	JASON DERULO What If / Beluga Heights/Warner Bros	343
9	9	TINCHY STRYDER In My System / 4th & Broadway	341
10	10	YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW	335
11	18	TAIO CRUZ Dynamite / 4th & Broadway	332
12	8	THE SATURDAYS Missing You / Fascination/Geffen	322
13	17	KATY PERRY Teenage Dream / Virgin	317
14	NEW	ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You / Syco	310
15	13	OLIVY MURS Please Don't Let Me Go / Syco/Epic	304
16	RE	ALESHA DIXON Drummer Boy / Atlantic	303
17	15	SWEDISH HOUSE MAFIA One / Virgin	294
18	12	THE WANTED All Time Low / Geffen	251
19	19	KELLY ROWLAND FEAT. DAVID GUETTA Commander / Island	232
20	NEW	CHASE & STATUS FEAT. MALI Let You Go / Vertigo	228
21	21	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green / Virgin	223
22	20	ENRIQUE IGLESIAS FEAT. PITBULL I Like It / Interscope	216
23	28	INNA Amazing / AATW/UMTV	214
24	14	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin	206
25	27	KE\$HA Take It Off / RCA	205
26	23	LADY GAGA Alejandro / Interscope	202
27	24	ELIZA DOOLITTLE Pack Up / Parlophone	195
28	32	IYAZ So Big / Reprise	188
29	26	JLS The Club Is Alive / Epic	187
30	29	AGGRO SANTOS Saint Or Sinner / Future	184
31	34	DEVLIN Brainwashed / Island	173
32	30	EXAMPLE Last Ones Standing / Data/Mos	168
33	35	CHARICE FEAT. IYAZ Pyramid / Reprise	163
34	NEW	ROBBIE WILLIAMS & GARY BARLOW Shame / Virgin	163
35	39	NICKI MINAJ Your Love / Island	162
36	22	KYLIE MINOGUE All The Lovers / Parlophone	161
37	NEW	DIE ANTWOORD Enter The Ninja / Interscope	153
38	38	BEYONCE Why Don't You Love Me? / Columbia	151
39	36	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You / Positiva/Virgin	150
40	NEW	SHONTELLE Impossible / Island	144

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

BBC to take chart-topping roster to Wembley stage

1Xtra Live returns with a host of UK heavyweights

Radio

By Ben Cardew

1XTRA LIVE RETURNS in September for its third annual outing, with a Brit-heavy line-up that reflects the boom in UK urban talent.

N-Dubz will headline the event, which takes place in London's Wembley Arena on September 25, leading a line-up that includes UK acts Tinie Tempah, Roll Deep, Tinchy Stryder and Labrinth. US acts Jason Derulo and B.o.B and Jamaican star Gyptian will also appear.

The show, which is free but ticketed, will be broadcast live on 1Xtra and sister station Radio 1 between 7-11pm on the night, with acts performing sets of up to 30 minutes apiece.

In addition, 1Xtra DJs will be recording interviews backstage and in the audience in an attempt to give a "360-degree idea of what is going on", according to 1Xtra editor Wilberforce. The station will run more in-depth interviews online following the event.

This is the first time



Labrinth

1Xtra Live has taken place in London, following outings in Coventry and Sheffield. "We have avoided London for such a long period of time," Wilberforce says. "It is time that we showed what we can do in our home city. For me it feels like coming home."

What is more, he believes that the UK-centric line-up reflects a very healthy year for the British urban scene, with breakthroughs from Tinie Tempah and Professor Green and continued success for the likes of N-Dubz, Chipmunk, Dizzee Rascal and Roll Deep.

"It underlines what we at the station have been saying. More than 40% of our music is from the UK, people like Tinie Tempah, who we have been talking about for ages," he says.

"The urban music scene is thriving, you only have to look at the Top 40 to see that. Labrinth being signed by someone like Simon Cowell proves that the music is pretty strong."

As well as the live music, 1Xtra Live will also include an element of audience interactivity on the night - "not just standing there and watching", according to Wilberforce - with ideas including displaying texts and pictures from the audience on giant screens.

"We want to make it a real moment for the audience," he adds. "We have got ideas about how the audience will feel when they go to the event. We want them to feel like it is special."

In addition, there will be fringe

Massive draw:
Tinie Tempah

activity in the run-up to the main event, including a simulcast review show from a local college, Q&As and masterclasses with 1Xtra DJs and a live warm-up show featuring DJ Target from Wembley Arena the day before the event.

"1Xtra Live is here for a long time," concludes Wilberforce. "But it will change over the years to reflect the mood. That is why we have got Gyptian on, the third biggest-selling reggae artist at the moment. That is our point of difference."

Artists that have played at 1Xtra Live in the past include Akon, Kelly Rowland, Chris Brown, Chase and Status, Sugababes, Dizzee Rascal and Taio Cruz.

ben@musicweek.com

Media news in brief

• More than 11m viewers tuned in for the first show of the new series of **The X Factor**. The August 21 audition show averaged 11.09m viewers between 7.30 - 9pm on ITV1 and ITV1 HD. It claimed a 47.8% share of the audience, peaking with 11.95m viewers between 8 - 8.15pm. The ratings are the highest to date for an opening episode of the show.

• **Andy Kershaw** (pictured) returns to Radio 3 this autumn to present what is described as the station's most ambitious world music project to date. Music Planet will see Kershaw and fellow presenter Lucy Duran visit remote destinations around the world to record the music there, accompanying BBC's



One's new anthropological series **Human Planet**. Key moments include the sounds of the Bat People of Papua New Guinea and Greenland's "katajjaq", a vocal contest between two women with songs that involve throat singing and imitating animal cries.

• **Absolute Radio** is taking Absolute 90s nationwide on DAB for a trial period of five weeks. The station debuted on the national D1 multiplex platform last Wednesday on a test transmission intended to raise awareness and expand the reach of the station. This will be Absolute Radio's fourth service available on DAB nationally, after Absolute Radio, Absolute 80s and Absolute Radio Extra.

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

Airplay analysis Alan Jones

Dynamite success on a short fuse



Taio Cruz

While dipping out of the Top 10 on the OCC sales chart, The Saturdays' Missing You strengthens its position at the top of the radio airplay chart, where it is number one for the second time, with plays up 395 week-on-week at 2,799, generating an increase of 7.40m listeners to a new high of 59.02m. Twenty-two plays on Radio 1 provide a little over 30% of that audience, while its biggest supporters, RAM FM and Leicester Sound, both aired the track 58 times.

Killers' mainman Brandon Flowers' debut solo single Crossfire enjoys considerable growth for the fifth straight week, and closes 4-2 as a result, with 54.83m listeners from 945 plays. Crossfire is the fifth most-played track on Radio 1 (24 plays) and the second most-played track on Radio 2 (18 plays). The two stations provide a joint 82.93% of the track's audience, while its highest tally of plays come from Absolute and 96.2 The Revolution, both of which aired it 29 times.

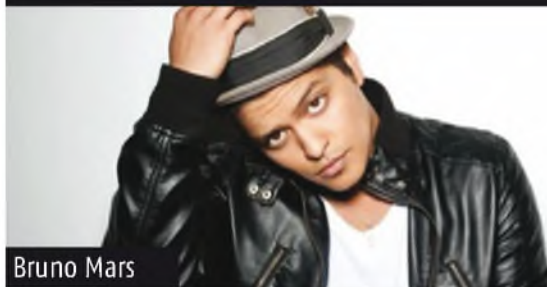
With more plays from Radio 1 (26) than any other track, Taio Cruz's Dynamite also makes big gains this week, exploding 13-3 on the radio airplay chart, with 1,559 plays

generating an audience of 46.46m. The chances of The Saturdays, Brandon Flowers or Taio Cruz being number one next week seem fairly slim, despite their ongoing gains, as all are under threat from Shame, the new single by Robbie Williams and Gary Barlow.

Not premiered until Thursday morning, the Williams/Barlow duet polled a bigger audience in the last three days of the week than any other song – but the fact it gave the opposition a start of more than four days means that its impressive opening tally of 848 plays from 115 stations, and an audience of 31.64m is enough only for a number 16 debut. Played six times on Radio 1 and four times on Radio 2 in the survey period, the track racked up top tallies of 18 plays apiece on Leicester Sound, Trent FM and RAM FM. Later on Thursday, its Brokeback Mountain-styled promotional video was also released. It proved an instant success on TV, with 163 plays from 10 stations, earning it a number 34 debut on the TV airplay chart. It was most frequently aired on MTV Hits (38 times), Viva (31) and VH1 (29).

Alan Jones

Campaign focus



Bruno Mars

As a producer and songwriter, Honolulu native Bruno Mars and his production team have been behind hits for K'Naan, Flo-Rida and Sugababes among others.

Now Atlantic UK is bringing Mars out of the studio with the release of his debut solo single, Just The Way You Are, on October 4.

The major begins the campaign with a short promotional visit, taking in Mars's first ever live show at YoYo at London's Notting Hill Arts Club this Thursday.

Atlantic has already enjoyed a string of UK success thanks to Mars's talents: his solo debut follows his appearance on B.o.B's

UK number one Nothin' On You – currently A-listed at Capital, 1Xtra, Galaxy and Radio 1 – and Travie McCoy's crossover hit, Billionaire, with Mars lending his vocal talents to both tracks.

Mars also co-wrote and produced Cee-Lo Green's current single F**k You, which has been generating huge online interest following its debut this month.

Just The Way You Are is off to a strong start in the UK, where it has been B-listed at Capital and 1Xtra, and enjoyed a number of early spins on the Galaxy network. Stateside the single is further ahead, currently sitting inside the top five of iTunes' US singles chart.

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	1	7	11	THE SATURDAYS Missing You Fascination/Geffen	2799	16.43	59.02	14.34
2	4	5	8	BRANDON FLOWERS Crossfire Vertigo	945	40	54.83	18.63
3	13	4	1	TAIO CRUZ Dynamite 4th & Biscaya	1559	29.81	46.46	26.64
4	6	6	10	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Genec Hustle	1854	-2.93	45.56	2.11
5	3	8	2	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope	1761	5.77	45.06	4.13
6	2	15	18	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	2918	-8.81	44.28	-10.58
7	8	6	6	YOLANDA BE COOL & DCUP We No Speak America NO Sweat It Columbia	1644	-4.97	40.89	-1.56
8	7	8	3	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic	1770	4.8	39.01	10.79
9	9	10	25	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	2873	-2.08	37.9	-7.54
10	5	13	32	LADY GAGA Alejandro Interscope	2578	-7.13	36.92	-18.53
11	12	9	15	THE WANTED All Time Low Geffen	2621	-2.6	35.73	5.53
12	17	4		OLLY MURS Please Don't Let Me Go Syco/Epic	2240	19.78	33.91	7.51
13	19	3		THE SCRIPT For The First Time (Times Are Hard) RCA	1744	23.43	33.5	25.33
14	31	2	4	ROLL DEEP Green Light Relentless/Virgin	665	96.15	33.29	67.79
15	22	3		KATY PERRY Teenage Dream Virgin	1122	35.67	32.09	30.13
16	NEW			ROBBIE WILLIAMS & GARY BARLOW Shame Virgin	848	0	31.64	0
17	11	6	20	JASON DERULO What If Eelija Heights/Warner Bros	1690	9.88	31.52	17.55
18	15	7	7	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire Ecaydance/Fueled By Ramen	1788	2.11	31.38	-6.02
19	10	9	9	NE-YO Beautiful Monster Def Jam	1720	0.41	28.35	-30.64
20	30	2		MANIC STREET PREACHERS (It's Not War) Just The End Of Love Columbia	638	76.73	28.02	40.38
21	16	17	54	ALICIA KEYS Try Sleeping With A Broken Heart J	1831	-12.93	27.77	-13.65
22	14	10	12	ELIZA DOOLITTLE Pack Up Parlophone	1997	-2.25	25.32	-27.07
23	27	6	16	RUMER Slow Atlantic	561	20.33	25.28	17.36
24	23	5	24	USHER FEAT. PITBULL DJ Got Us Fallin' In Love LaFace	903	-8.78	25.15	6.3
25	28	2		LISSIE Cuckoo Columbia	593	42.91	24.65	14.97
26	20	4		ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You Syco	1572	2.81	24.52	-3.31
27	24	7	30	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love 3 Feat. Eelija/A&M	1065	1.53	24.21	4.85
28	46	2	36	BIFFY CIVRY God & Satan 14th Floor	160	15.94	23.38	37.61
29	18	9	29	THE HOOSIERS Choices RCA/24-7	1158	-19.88	22.06	26.61
30	NEW	1		MAROON 5 Misery A&M/Octone	567	0	21.57	0
31	21	15	43	KYLIE MINOGUE All The Lovers Parlophone	1757	-14.87	21.42	-13.66
32	44	2		TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone	684	11.4	21.19	21.09
33	26	17	68	RIHANNA Te Amo Def Jam	1289	8.71	21.15	7.4
34	40	2	14	CHASE & STATUS FEAT. MALI Let You Go Vertigo	44	7.32	20.03	11.4
35	NEW	1	5	KATY B Katy On A Mission Rinse	164	0	19.81	0
36	29	13	23	EXAMPLE Kickstarts Capital/MS	667	-7.01	19.48	4.98
37	37	41	60	LADY GAGA Bad Romance Interscope	923	-7.78	19.24	4.11
38	34	22	49	PLAN B She Said EMI/Atlantic	1209	-3.32	18.8	-1.58
39	36	2	89	RIHANNA FEAT. YOUNG JEEZY Hard Def Jam	126	5.88	18.5	-3.18
40	39	13	38	DAVID GUETTA/CHRIS WILLIS FEAT. FERGIE/LMFAO Gettin' Over You Post-Tel/Virgin	680	0.89	18.36	0.99
41	NEW	1		LABRINTH Let The Sun Shine In Syco	518	0	18.26	0
42	25	3		PHIL COLLINS (Love Is Like A) Heatwave Atlantic	183	11.58	18.21	19.85
43	NEW	1		VAMPIRE WEEKEND White Sky XL	139	0	17.97	0
44	35	46	62	BLACK EYED PEAS I Gotta Feeling Interscope	1143	-0.35	17.82	6.55
45	38	15	45	JASON DERULO Ridin' Solo Eelija Heights/Warner Bros	798	-9.42	17.33	4.88
46	RE			MICHAEL BUBLE Haven't Met You Yet 143/Reprise	1098	0	16.94	0
47	48	5	22	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air Columbia	655	5.31	16.62	0.3
48	NEW	1		SEAL Secret Warner EMI/MS	169	0	16.35	0
49	NEW	1		KT TUNSTALL (Still A) WeirDO Relentless/Virgin	224	0	16.2	0
50	NEW			IMELDA MAY Mayhem Decca	27	0	16	0

Nielsen Music Monitor (NMM) is the leading authority on radio airplay, providing weekly insights into the UK radio market. For more information, visit www.musicweek.com. The chart is based on data from 100 radio stations across the UK, including BBC Radio 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	THE SCRIPT For The First Time (Times Are Hard) RCA	33.50
2	ROBBIE WILLIAMS & GARY BARLOW Shame Virgin	31.64
3	MANIC STREET PREACHERS (It's Not War) Just The End Of Love Columbia	28.02
4	LISSIE Cuckoo Columbia	24.65
5	MAROON 5 Misery A&M/Octone	21.57
6	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars Parlophone	21.19
7	LABRINTH Let The Sun Shine In Syco	18.26
8	PHIL COLLINS (Love Is Like A) Heatwave Atlantic	18.21
9	VAMPIRE WEEKEND White Sky XL	17.97
10	MICHAEL BUBLE Haven't Met You Yet 143/Reprise	16.94
11	SEAL Secret Warner EMI/MS	16.35
12	KT TUNSTALL (Still A) WeirDO Relentless/Virgin	16.20
13	IMELDA MAY Mayhem Decca	16.00
14	SWEDISH HOUSE MAFIA One Virgin	14.28
15	HARPER SIMON Berkeley Girl PIAS	13.47
16	MCFly Party Girl Island	12.81
17	JAMIE CULLUM Love Ain't Gonna Let You Down Decca	11.98
18	ROX Rocksteady Eggga's Bancuet	11.41
19	SHONTELLE Impossible Island	10.07
20	NELL BRYDEN Goodbye 17 Records	9.90

News live

Arenas looking at non-music live events to make up the numbers in coming months

UK prepares for a US-style touring slump

Events

By Gordon Masson

BRITAIN'S LIVE MUSIC SECTOR is bracing itself for a downturn in the market for 2010, with an absence of big-name acts and tours in the crucial fourth quarter.

Industry observers believe the lack of big Q4 album releases is one factor affecting the live sector. Others cite the difficulties experienced in the US market during 2010 as a reason behind international acts shunning the UK.

"Autumn and spring are looking a bit quiet," notes Solo Agency founder John Giddings. "I think the disappointing [ticket] sales figures in America might be partly responsible. People are very wary about touring there at the moment and the US definitely sets trends."

This opinion finds some sympathy with NEC Group arena division general manager Guy Dunstan. "There have been less big international shows coming through the UK this year," he says. "There might well be an American perception that the state of the business there reflects what is happening overseas, so we have to try to get the message across that the market conditions here are not the same as in the United States."

Traditionally the live music sector has dominated bookings for the UK's arenas, but with fewer tours to work with this year, venue sales teams have turned their attention to other areas to boost attendances.

"In 2008 we had 50 events in the fourth quarter; last year that rose to 65 and in 2010 it looks likely that we'll have 69 events in the fourth quarter," says Sally Davis, arena director at The O2 arena in London.



"The US might be partly responsible... people are wary about touring there and the US sets trends"

JOHN GIDDINGS, SOLO

"I'm predicting that business at the arena will be down by about 5% overall this year. That's mostly because of challenging conditions in the first and third quarters. But looking at our fourth quarter, the schedule in November and December is particularly strong, as we're looking at back-to-back events the whole way."

With acts such as Linkin Park, Guns N' Roses, Paramore, Gorillaz, Arcade Fire, JLS, Lady GaGa and Simply Red booked to perform on multiple dates, live music accounts for 32 dates of The O2's 69 in Q4. However, the venue has also been able to count on some non-music clients to fill the diary, including

Disney On Ice for 11 dates and the ATP tennis tournament, which takes place over eight days in November.

The record-breaking London venue is not the only arena that is looking to entice non-music events to attract audiences.

Like The O2, the LG Arena in Birmingham is on the tour route for artists such as The Moody Blues, Arcade Fire, Andre Rieu, Linkin Park and Paramore, while sister venue The NIA counts Jean-Michel Jarre, Michael Buble, Faithless, Pendulum and Simply Red among its visiting Q4 acts.

But the Q4 diary for those venues also includes judo, boxing, football tournaments, motorsports and shows such as Lord Of The Dance, Holiday On Ice, comedy and even the BBC's Sports Personality of the Year event.

NEC Group's Dunstan says the Birmingham arenas appear to be bucking the trend by maintaining the sales numbers of the last couple of years. One of the reasons, he suggests, is a newfound ability to offer a range of capacities across the venues.

"Our Eclipse Format starts at a 2,500 capacity in the NIA, but can expand up to 14,000," he says. "We have a show coming up with Stone Sour and Avenged Sevenfold which started at the lower capacity, but now looks like it is moving toward a sell-out."

Any national downturn in sales could be down to a lack of supply rather than less demand, with secondary ticketing operation Viagogo reporting that the public's interest in live music remains as strong as ever, with ticket volumes in 2010 much higher than last year.

Tickets for Michael Buble's forthcoming tour are changing hands for an average of £120 and Viagogo says public demand is higher than last year, especially for the top 10 acts in its chart.

Despite the downturn hitting

the Q4 tour schedule, the UK's arenas are eyeing a return to growth next year, with more US acts in particular planning shows outside of their home market.

"2011 is looking like it could be a stellar year, with a number of international tours coming to the UK," says The O2 arena's Davis. "We've already got 35 confirmed events for 2011 and 80 strong provisionals, with a lot of multiple night bookings, which is a great sign."

Dunstan adds: "We're in discussions with a number of promoters that suggest that we're going to have a stronger year in 2011. We're getting healthy signs that more big international tours will come next year and it's definitely our view that business will grow."

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
578,600	MARK KNOPFLER Royal Albert Hall, London	25,320	3A Entertainment
70,105	WESTLIFE Metro Radio Arena, Newcastle	8,630	Live Nation
55,370	CROWDED HOUSE Plymouth Pavilion	2,003	Live Nation
53,480	CROWDED HOUSE Colston Hall, Bristol	1,582	Live Nation
47,320	JACKSON BROWNE Colston Hall, Bristol	1,437	3A Entertainments
28,582	JACKSON BROWNE Sheffield City Hall	1,283	3A Entertainments
28,350	CHRISTY MOORE York Grand Opera House	1,028	3A Entertainment
£27,310	CHRISTY MOORE Hlandudno Venue	1,054	3A Entertainment
£23,220	NEW FOUND GLORY O2 Academy, Glasgow	1,362	DF Concerts
	TEENAGE FANCLUB HMV Picture House, Edinburgh	1,323	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 30 - June 5, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	17	T4 STARS OF 2010
3	3	BELSONIC FESTIVAL
4	5	MICHAEL BUBLE
5	9	ANDRE RIEU
6	11	MUSE
7	4	30 SECONDS TO MARS
8	NEW	GERRY AND THE PACEMAKERS
9	7	V FESTIVAL
10	2	ARCADE FIRE
11	12	GLASTONBURY
12	NEW	JIMMY EAT WORLD
13	NEW	LINKIN PARK
14	8	PLAN B
15	16	PARAMORE
16	20	WESTLIFE
17	NEW	TIM MINCHIN
18	NEW	MADNESS
19	NEW	BULLET FOR MY VALENTINE
20	NEW	X FACTOR TOUR

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	6	PARAMORE	6
2	2	ARCADE FIRE	5
3	1	GUNS N' ROSES	4
4	17	PLAN B	30
5	7	THE SCRIPT	6
6	NEW	TINIE TEMPAAH	14
7	NEW	ELLIE GOULDING	21
8	5	AVENGED SEVENFOLD	12
9	NEW	MANIC STREET PREACHERS	19
10	9	LADY GAGA	2
11	11	LINKIN PARK	5
12	10	MGMT	7
13	NEW	BIFFY CLYRO	8
14	NEW	SQUEEZE	16
15	4	30 SECONDS TO MARS	8
16	NEW	VAMPIRE WEEKEND	7
17	NEW	MARINA AND THE DIAMONDS	15
18	3	MICHAEL BUBLE	4
19	NEW	SIMPLY RED	6
20	NEW	MOTORHEAD	15

MusicTank to tackle live's mounting issues

THE UNIVERSITY OF WESTMINSTER'S MusicTank talking shop is to explore the idea that the UK's live music industry could be in danger of contraction because of a growing perception that gigs are no longer value for money.

In the first of its 'Year Zero' event series, the think tank is assembling a panel of live music experts to tackle the subject 'Saving The Golden Goose: Improving The Live Experience'.

The September 23 meeting will examine this summer's trend - led by events in the US - that tickets are being sold at knock-down prices, while some tours

have suffered catastrophic cancellations because of poor sales.

MusicTank will ask what the live business can do to avoid repeating the troubles suffered by the recordings business over the last decade and has lined up Kilimanjaro CEO Stuart Galbraith, The Agency Group director Geoff Meall and artist manager Malcolm McKenzie, among others, to discuss the dilemma.

Among the topics the panel will address are rising artist fees,



the threat posed by unscrupulous ticket touts and the PRS for Music tariff review for live music. On a positive note, Ticketmaster's move to unilaterally introduce transparency to its pricing system will also come

under scrutiny.

The meeting will be held in PRS for Music's Copyright House headquarters in Berners Street, London, with tickets available in advance from www.musictank.co.uk

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News digital

ON THE WEB

- **Disney** launches its new Disney.com/music site
- **Michael Jackson** is the most downloaded act on Nokia's Ovi Music store
- Research2guidance reports the **smartphone apps** market generated \$2.2bn (£1.4bn) in the first half of the year

www.musicweek.com

In one of his first interviews, new eMusic boss says streaming services are doomed

Swimming against the stream

Services

By Eamonn Forde

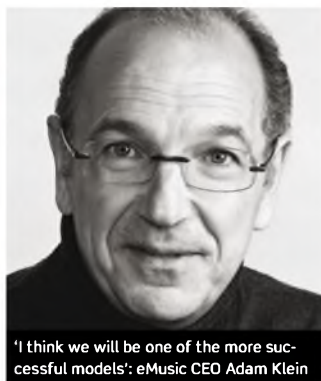
ADAM KLEIN, THE NEW PRESIDENT and CEO of subscribe-to-own download service eMusic, has attacked ad-supported on-demand streaming services such as Spotify, in one of his first interviews since taking up the position.

"I don't think they [streaming services] are sustainable business models," Klein says. "Correctly there is a lot of experimentation going on in a series of business models and some are better than others. You have got to identify audiences who have a clear set of values and super-serve those values. Hence our club model where they [consumers] become involved in it for a period of time and benefit from price value but also become absorbed into the editorial, special offers, the rewards and so on."

Klein took over as president and CEO of eMusic on August 23 after previously working at EMI and MTV as well as non-music companies such as AskJeeves and Hasbro. He replaced Danny Stein who will stay at the company as chairman.

Klein's career history, as both an academic and a business consultant, has been based around change management. How does he feel the recorded music business has managed the changes that have been affecting it over the past decade?

"The recorded music companies grew dramatically in the 1980s and



'I think we will be one of the more successful models': eMusic CEO Adam Klein

1990s, driven by consumers replacing their tape and LP libraries with CDs," he says. "After Napster, there was a consumer choice proposition where consumers realised they did not have to buy 12 tracks pre-selected for them; they could get the two tracks they really wanted."

"That was a really important shift in the economics of the major labels. They didn't have the skills in-house or the business model to cope with that. The tension between consumer demand and the legacy business models of the recorded music industry has been a very tough one for those companies to overcome."

Klein takes over the company at a crucial point in its 12-year history. eMusic's core proposition in the early days of legal downloading was to offer tracks from independent labels as DRM-free MP3s, a strategy that major labels eventually came around to.

The service now offers catalogue from Sony Music Entertainment and



Warner Music Group to its US subscribers. Klein says he is keen to expand this to encompass all the majors in all the markets eMusic is in.

"We will do whatever we can," he says of his company's licensing negotiations. "The first issue is that the consumer experience has to be superb. The next issue is figuring out the most cost-efficient way of doing that. We are in the midst of those conversations."

While eMusic has built itself to the point where it is the third largest download store in the US (after iTunes and Amazon MP3), the biggest moves right now in the digital market are towards streaming and the cloud.

Klein says that eMusic is preparing for the next stage in its evolution and is developing a locker system, although he refuses to say what shape it will take or how far on in licensing negotiations the company is.

He says, "Our proposed locker system will mean that you will have your entire library, that you have downloaded and that you own, made accessible. So with the music you have bought from us or from other sources, you'll be able to put it all into the locker that we provide you with and you'll be able to draw that down on to a set number of devices. That is how we are defining mobility."

This may work on a download basis or a streaming basis and will depend on the terms and rates the labels and publishers demand. A move of this nature is, he believes, crucial for eMusic's growth.

"Ten years ago, you sold CDs – end of story," he argues. "Now today you have to sell on multiple platforms in multiple ways. We are one of those models and I think we will be one of the more successful models. But we are not for everyone. We are targeting music enthusiasts. That's our market."

eamonn.forde@me.com

Digital news in brief

- The four major labels have been left owed \$25m (£16.2m) in licensing payments by **Playlist.com** which went bankrupt recently. Merlin, on behalf of independent labels, is also on the list of creditors.

- US-based streaming service **Pandora** has added genre-based stations to its offering. Previously users were served recommendations based on track or artist names. Elevation Partners is also reported to be seeking a stake in the company.

- **PledgeMusic**, the direct-to-fan platform, launches in Australia on September 8.

- Streaming service **We7** now has 6.5m songs in its catalogue.

- **Simfy** has launched its subscription streaming service in Switzerland following a launch in Germany where it has 1.7m users. Apps for Android and iPhone are expected soon.

- **MySpace** has redesigned its profile pages layout to ensure "clean and easy-to-use navigation and simplified organisation of content". Acts can now add up to 25 songs to their pages.

- **Google** is reported to be in talks with a number of US digital executives to find a head for its proposed music service, which may launch in Q1 2011.

- **Joel Tenenbaum** (inset), who was convicted in the US of illegally sharing 30 songs online, will appeal the 90% reduction in his original fine of \$675,000 (£435,000), arguing he cannot afford to pay \$67,500 (£43,500). The RIAA is appealing the reduction.

- **MediaNet** has launched a recommendation engine thought its open API platform. It allows its affiliates digital music stores to generate track and artist recommendations to users.



Musicians get 'piracy-free' platform with help from a Friend

FRIEND FOR MUSIC (FFM) is a new platform for musicians and labels to sell audio and video content directly to fans in a way the service says prevents piracy.

Developed by parent company Friend For Media, the FFM technology embeds a unique watermark into every piece of purchased and downloaded content. It claims this will safeguard the file from being shared illegally online.

Friend For Media founder Jonathan Friend says, "We don't have teams of people searching the internet. We have tens of thousands of computers at our disposal running software that we write, develop and maintain in-house. We use very sophisticated content-recognition technology to automatically find material online with forensic accuracy. The probability of being wrong is one in tens of millions. It's as accurate as DNA evidence in court."



His company has been involved in tracking the illegal trading of files online for a decade, having worked with labels directly to monitor the scale of infringement on the original Napster. Current clients include "major global sporting events" where broadcast content is fingerprinted – "in real time, as it happens and at the source" – so it can be tracked online.

"We have never been involved with the highly unpopular and the highly unproductive mass campaigns of sending notices to thou-

sands of people," Friend says. "We are not specifically against that, but what we are against is that being done without a relatively high burden of proof."

The move into music protection revolves around D2C (direct to consumer) stores and Friend suggests this will liberate acts and labels, specifically in regard to pre-release content.

The content itself is DRM-free, meaning purchasers can transfer files to portable devices without restriction. Using new technology called "transactional watermarking", FFM can allow bands and labels to sell pre-release content D2C ahead of full availability on services such as iTunes and 7digital – something content owners were previously hesitant to do.

"Watermarking is an expensive technology and it's a slow technology," argues Friend. "Transactional

watermarking uses traditional algorithms for watermarking but it works in a way that, as the content is being downloaded, the watermark is being embedded."

The use of a unique watermark allows FFM to trace exactly who bought any music this way that appears on P2Ps ahead of full release. As they have the credit card details of the customer, they do not have to subpoena ISPs to get their IP address. "There are none of the delays and none of the legal expenses," says Friend, adding that the stores make it clear to purchasers that all files are watermarked in this way.

The technology has already quietly rolled out, but the company cannot say for contractual reasons who is using it. "We are also in final negotiations with some labels and some major global artists to sell directly from their site," adds Friend. "They will be appearing very soon."

New services

- **The Rap Map** sits on top of Google maps to pinpoint locations mentioned in rap tracks. Pop-up windows put the lyrical references in context.

- **TooBusyBeingBorn.com** draws on data from live music recommendation site Songkick and tells users what gigs were happening on the day they were born. Results can be posted to Facebook.

Apps round-up

- **Katy Perry Revenge (iPhone/iPad - £2.99)** Perry is the latest act to get a bespoke version of the rhythm game. It features a VIP "chat room" where gamers can interact and also access extra content such as a photo gallery.

- **Official Elvis Challenge (iPhone/iPad - £2.99)** The first official Elvis app features a detailed quiz game spread over 25,000 questions across multiple categories and difficulty tiers.

News publishing

Music and brand consultant to overhaul PKR website

Gaming goes Cutting Edge

Branding

By Charlotte Otter

CUTTING EDGE COMMERCIAL is looking to expand its reach online after providing the sonic branding for gaming website PKR.

The music and brand consultant, which composes sonic logos and brand themes for a number of companies and government bodies, will compose music for the brand's website, which includes live footage of poker games, trailers and background music.

Cutting Edge Commercial SVP supervision Elisa Harris says her team will create a bespoke piece of music for the website's individual pages, adding there will be a core piece of music that will be used online and for live shows.

From that one piece of music three two-minute beds which can be looped indefinitely and number of short musical stings will be created.

Harris explains the music will reflect the values at the heart of the PKR brand, with each piece undergoing a developmental process with members from the PKR team before being launched on



"It isn't just music for the website but music which covers all parts of the brand"

ELISA HARRIS, CUTTING EDGE (PICTURED)

the website at the end of September.

"As a company we had been looking to expand more into the digital market. It was very much a sector that we had on our horizons, and this project has propelled us very nicely into this area," explains Harris. "The online world is very much an area which has not been fully explored and a fantastic starting point for us, as it isn't just music for the website but music which covers all parts of the brand."

Cutting Edge will retain all the ownership to the music composed for PKR, with royalties collected by

Cutting Edge in the UK and by Fintage worldwide. And, although the initial licensing agreement is currently for one year, PKR producer Paul Cordon is confident the company will want to continue the arrangement for longer.

"This is only the beginning of the project and we hope to be working with them a lot more in the future. The website is constantly changing and evolving and we really wanted the music on the site to represent that," he says, adding the music will also be used in a French version of the website that will launch later this year, as well as sites in a number of other European territories.

"Before working with Cutting Edge, the music on the site was a mix of run-of-the-mill Euro-trance and guitar rock," he continues.

"We wanted something which suited our demographic of 20- to 35-year-olds and hopefully this will be a lot more appealing, while giving us a more sophisticated and cohesive edge. This is an organic way of finding a piece of quality music and something which has more longevity than music performed by a band."

charlotte@musicweek.com

Peggy's departure paves way for May

SONY/ATV is set to profit from the commercial release of a new EastEnders theme following its debut on the show this September.

The publisher owns the rights to the tune, entitled Peggy's Theme, which is scheduled to play over the closing credits on Barbara Windsor's final episode on the soap opera in front of an estimated 10m viewers next Friday (September 10). It was written by Sony/ATV-published writer Simon May, who also penned the show's long-running theme tune.

The track will be released as a digital-only single through Edsel Records, including remixes of the original EastEnders theme.

May composed the TV theme in 1985 and went on to earn a number four hit with Anita Dobson's lyrical version Anyone Can Fall In Love a year later.

May says Peggy's Theme will be a variation of the original EastEnders tune, but with "added piano and a more melancholy feel". And although he remains tight-lipped about the specifics of the song, he adds, "[EastEnders executive producer Bryan Kirkwood] brought in a rough edit of the show so we could see where it would be



featured and the music fitted perfectly first time without us knowing what was going to happen. It was remarkable and very moving."

Co-produced by Simon Lockyer and John Brant, May hopes the song – his first release in 20 years – will strike a chord with viewers and provide him with a chart hit.

He adds, "It would be great if Peggy's Theme could replicate the success of the original release, but we will just have to wait and see."

An album of May's collected works will follow the single's release, including the music to Howards' Way, Cliff Richard's More To Life and Nick Berry's 1986 number one Every Loser Wins.

Sync survey July 2010 by Chas de Whalley

Good delivery from Paperboy in Sky ad

TWO OF THE MOST AMUSING commercials currently on UK TV screens doff their caps to concepts originated elsewhere.

Tango's Dancing Granny, driven by specially commissioned track Praise from Ram-signed drum & bass artist Lomax, replicates roguishly edited footage of black gospel congregations married to hardcore dance beats as seen on YouTube's popular Baptasia channel.

Equally entertaining is Sky Sports' New Season/Park Game, which features Come And Get It by Parlophone's new US white soul sensation Eli "Paperboy" Reed. This execution treats a jumpers-for-goalposts kickabout with all the seriousness of Match of the Day to great effect.

Laughs apart, both ads have something else in common:

neither are published. Indeed this Sync Survey list includes six titles which are copyright controlled – and an even higher number featuring acts or styles which will be unknown to television audiences.

Whether this is but a blip on the screen or is a signpost of change in the marketplace remains to be seen. But this month, essentially unknown titles have exceeded the count of songs with past chart form – among them Mungo Jerry's 1970 chart-topper In The Summertime (Asda), Dead Or Alive's ubiquitous You Spin Me Round (Like A Record) (Coco Pops) and Stereo MC's Step It Up (Halifax) – which would expect to score highly among focus groups.

Among the lesser-known titles, the most recently released is 2009 single I Know What I Am by

garage rockers Band Of Skulls, a UK three-piece signed to Santa Monica-based boutique label Shangri-La and published by Sony/ATV. This provides the soundtrack to Swatch's Colour Codes campaign.

The second comes from Kobalt's The Tender Box, a Britpop-influenced band from LA who have contributed Mister Sister from their debut Swing House album The Score to pen manufacturer Sharpie's latest Self Expression spot. And then there is Alles Neu, a German-language hip-hop hit in 2008 for Berliner Peter Fox which has been licensed to Nike for its Air Max 90 ads by record label Warner and co-publishers BMG Rights, Imagem and Warner/Chappell.

The remainder, which date back to 2007, vary from laddish hardcore rock to that whimsical retro-pop which continues to satisfy the requirements of ad agency creatives and their clients.

With skateboarding and snowboarding at the heart of its current CGI-heavy Do More campaign, Lucozade has chosen



Ball And Chain by much-touted Leeds rockers The Plight on the Visible Noise label. At the same time Ford Fiesta's ad agency Ogilvy Mathur has also unearthed an unsigned act, the London-based SchwaB, whose

track The Mole Man suggests The Fall are high on their listening list.

At the other end of the stylistic spectrum are two cult US artists. Sam Means, formerly of acclaimed Arizona indie-pop duo The Format, does the business for McDonald's UK Summer Menu with the soft and mellow Yeah Yeah, released on his own Apples & Olive label. Meanwhile, Nikon have gone truly global by licensing Welcome Home, by Ben Cooper (previously known as Florida's Radical Face), from leading Berlin indie Morr Music for a Coolpix campaign which features a guest appearance by Robbie Williams.

ON THE WEB

www.musicweek.com

- 615 hires Wade
- Digimix seeks publishing deal for Parker
- KKR eyes up Evergreen

Songwriter/producer's deal attracts attention from Syco for potential Alexandra Burke single

Global Talent taps into N3rd power

Deals

By Charlotte Otter

GLOBAL TALENT PUBLISHING is looking to reap the rewards of an exclusive worldwide publishing deal with UK songwriter and producer White N3rd, aka Scott Wild, as Syco considers his work for the next Alexandra Burke single.

Wild has worked with the Pussycat Dolls and The Saturdays, as well as forming a side project called Black Peppa with songwriter Ali Tennant, since moving to London eight months ago.

Wild's manager Paul Kennedy from 12One says at the time of signing the writer/producer was also subject to interest from major publishers including Sony/ATV Sweden and Universal Music Publishing Germany.

However, the pair chose the independent publisher due to its strong media connections. "Also, because they don't have as many acts on their roster as the major publishers, I know that Global will give him [Wild] the attention he deserves," Kennedy adds.

The deal will see Global Talent promoting Wild across the world,



Rare talent: (l-r) 12One's Paul Kennedy, Global Talent MD Miller Williams, Scott Wild and Global Talent head of copyright and royalties Demont James

with the writer's diary for collaborations booked until November.

Wild will return to the studio with [Notting Hill US writer] Vikki Secret before working with Aggro Santos and Flo-Rida.

"The strategy is to build a catalogue which will position him well in both the US and UK markets and so far this seems to be working well," says Kennedy.

The writer has also generated interest from Syco, which is eyeing up one of Wild's songs as a potential next single for Alexandra Burke (pictured right).

Global Talent Publishing managing director Miller Williams says the company's main aim is to build on his success to date, adding, "We have to keep pushing him on. He is an all-round writer and very strong and we just have to ensure he has the longevity to break through into the real mainstream."

Williams is confident his company has signed a rare talent, pointing to Wild's "real work ethic" and his "ability to grasp any opportunity offered to him" as indicators of the writer's desire to succeed.

"We are not averse to putting his songs anywhere," Miller adds, explaining Wild has recently enjoyed a number one hit in South East Asia with Warner artist Jolin Tsia.

"We are happy to have his songs translated into different languages or having him travel to a different territory such as America or Europe if there is the chance for him to develop as a writer," he adds. "I am just happy to have signed him so early on and am excited at what the future holds for him."

charlotte@musicweek.com

"The strategy is to build a catalogue which will position him well in the US and UK markets - so far this seems to be working well"

PAUL KENNEDY, 12ONE



PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Asda	In The Summertime	Dorset	Sony/ATV	Mungo Jerry	Sanctuary	Fallon	n/a
Cadbury	Hotcha Cornya	Porter/Jones	Music Sales	Spike Jones & his City Slickers Popular	Fallon	Fallon	n/a
Chanel	What A Day For A Daydream	Sebastian	Bug, Robbins	Vanessa Paradis	n/a	Chanel	n/a
Clarks Children's Shoes	Birdhouse In Your Soul	Flansburgh, Linnell	Warner/Chappell	They Might Be Giants	Elektra	AMVBDDO	AMVBDDO
Coco Pops	You Spin Me Round	Burns, Coy, Percy, Lever	Warner/Chappell, Westbury	Dead or Alive	Sony Music	Leo Burnett	Ricall
Ford Fiesta	The Mole Man	Halifax, Austin	cc	SchwaB	Unsigned	Ogilvy Mathur	n/a
Halifax	Step It Up	Hallam, Birch	EMI	Stereo MC's	Island	DLKW	n/a
Harvester	1234	Higgenson	Warner/Chappell	Plain White T's	Hollywood	St Luke's	Abi Leland
Imperial Leather	Snow	Banks	Imagem	Alex Banks	Cavendish Music	TBWA Manchester	n/a
Lucozade Energy	Ball And Chain	Davis	cc	The Plight	Visible Noise	M&C Saatchi	n/a
McDonald's	Yeah Yeah	Means	cc	Sam Means	Apples & Olive	Leo Burnett	The Sync Agency
McDonald's	Cross The Track	Brown	Warner/Chappell	Maceo and the Macks	Universal	Leo Burnett	Jeff Wayne Music
Milky Bar	Milky Bar Kid 2010	Johnston	Felt Music	Jess Bailey	Felt	Santo	Felt
Nike - Air Max 90	Alles Neu	Schlippenbach, Conen, Baigorry, Schostakowitch	Warner/Chappell, BMG Rights, Imagem Peter Fox	Radical Face	Warner	Wieden & Kennedy	Tonic
Nikon Coolpix 3000	Welcome Home	Cooper	cc	Radical Face	Morr	Jung von Matt/Spree	n/a
Old Jamaica Ginger Beer	Great Balls Of Fire	Lewis	Carlín	The Jolly Boys	Wall Of Sound/Geejam Splash		n/a
Sharpie	Mister Sister	Munoz, Medina, Mungarro, Gil	Kobalt	The Tender Box	Swing House	DraftFCB Chicago	n/a
Sky Sports New Season	Come And Get It	Reed, Spraker	cc	Eli "Paperboy" Reed	Parlophone	Brothers and Sisters	n/a
Swatch	I Know What I am	Matthew, Richardson, Marsden	Sony/ATV	Band of Skulls	Shangri-La	Swatch	n/a
Tango	Praise	Hill	cc	Lomax	Ram	BBH	n/a

News diary

ON THE WEB THIS WEEK

WILL ITUNES POUR COLD WATER ON PRE-RELEASES?

Mark Jones: "I fully support the iTunes stance. As a music buyer I find it extremely frustrating that I cannot buy songs that are being played on the radio and that I like. Of course this leads to pirating. Please music industry, stop this crazy situation just to create an artificial chart placing. Surely companies should be capturing as many legal sales as they can. Please revert to the position of old where tracks jumping up the chart would attract media/public attention and generate increasing/legal sales."

Alan Hardy: "It's a great idea. Radio lead times are too long. People want to get hold of a song when they hear it. Personally I'm often bored with a song by the time it gets released to the public."

Clive @We7: "Radio windows are archaic and counter-productive in the digital age - they only fuel piracy. As soon as a fan knows about new music they want to hear it, even more so when they've already heard it on the radio. If they can't find it easily and legally online, they'll have it anyway."

Preparing to paint the town red

UNEARTHED

TWELVE MONTHS since Rough Trade put pen to paper with Warpaint following some hypnotic early performances at last year's CMJ in New York, the UK indie is leading the global rollout of their debut album *The Fool*, released here on October 25.

Signed worldwide out of the UK, Warpaint have spent the better part of the past year making repeat visits to Britain, with a focus on growing their live fanbase ahead of their first single release for Rough Trade next month.

An early release, the *Exquisite Corpse* EP, was self-released by the group late last year and picked up by the Manimal Vinyl label. Following their return visit to the UK in August, Rough Trade is now ready to push the button on first single proper *Undertow*, which will precede the album's October launch.

Rough Trade product manager Ruth Patterson says the label has taken a long-term view on the band from day one. "We really started work on this in November last year, just developing the live plot and let-



Cast list

Management
Jody White
Marketing
Ruth Patterson,
Rough Trade

National press
Jamie Woolgar,
Rough Trade
Online
Jamie Woolgar/
Camille Augarde,
Rough Trade

National radio
Chris Bellam /
Joe Dodson,
Beggars
TV
Craig McNeil,
Beggars

ting people discover them, while they've been working on recording their album," she says.

To this end, the band made an early debut at a Rough Trade showcase at SXSW in March, followed by their first UK tour in May. The band have returned to the UK twice since then and are soon to start a run of dates across the US supporting *The xx*.

"Each time they have come over to the UK their audience has grown, and the shows have sold out. When they return in October, it will include their biggest show yet at The Scala," says Patterson. The date forms part of an extensive run of dates across the UK and Europe.

Warpaint were also part of the line-up performing at Reading and Leeds festivals over last weekend, where their commitments included a Treehouse session for the BBC.

The album was recorded in an old LA gym and produced and mixed by Tom Eiler, with further mixes by Andrew Weatherall and Adam Samuels (Pearl Jam, Willie Nelson).

Rough Trade is leading the release out of the UK, with North America shortly behind.

stuart@musicweek.com

Dooley's Diary



What price some August festival sunshine?

WE LOVE A GOOD FESTIVAL

here at *Music Week Towers*. But pictures of revellers arriving at the **Reading Festival** in sheets of rain last weekend made even us hardened campers think twice before donning our wellies and stocking up on cheap cider and ginger wine. And things apparently got so sodden at the **Shambala festival** in Northamptonshire last weekend that performers, crew and the public weren't even allowed on the site until Friday afternoon in a bid to **control the mud**. What they should have done, of course, is to employ Big Chill festival co-founder **Pete Lawrence**, whose reputation for encouraging sunny weather is so pronounced that current employer, the Bedfordshire-based boutique festival **Festinho**, has added a clause to his contract for the 'delivery' of a **minimum number of sunshine hours** to the Hinwick House event. Festival organiser Simon Strick explains, "We stepped in quickly and went for an exclusive with him - he was more than happy to agree to the 'sun' clause in his contract for Festinho."



A fun bit of news, you might think, until you realise that Festinho took place last weekend, which probably means Lawrence now owes them **several thousand pounds of downfall tax...** If **Billy Joel** looks particularly chirpy in this pic then he has good reason: he's saying hello to **Fyfe Dangerfield**, whose cover of Joel's *Always a Woman* gave Joel his own singles hit earlier this year and helped his best-of climb the albums chart. Plus, the meeting took place at the premiere of Joel's new film *The Last Play At Shea*, so we hope it was triples all round... In a move that all but cements **Kylie Minogue's reputation for being one of music's nicest artists**, the pop princess headlined a surprise gig at a pub in the heart of the Somerset countryside earlier this month, organised to **thank Parlophone staff** for all their sterling work this year. The

surprise gig at the Ring O'Bells boozer was set up by Parlophone president Miles Leonard and found Kylie joined on the bill by label-mates **Tinie Tempah**, who flew in from Belgium especially for the gig, new signing **Morning Parade** and **Eliza Doolittle**, pictured here being awarded a gold disc from Leonard for sales of her



eponymous debut album. Cue heaps of free publicity and a party reminiscent of the industry's heyday, what could be better?... **You can always count on the Manic Street Preachers** to come up with something classy for their new promo video and, typical to form, the band lured celebrated thespians **Michael Sheen** and **Anna Friel** to star in the clip for their upcoming single (*It's Not War*) *Just The End Of Love*. And if it looks like the band are wearing their school uniforms, well, we're happy with that, too... Forget the Oxford and Cambridge Boat Race, the real battle of the rowers will be taking place on Saturday, September 25 when **two Beggars Group teams**

will be among the competitors at the Great River Race in London. The indie giant is ambitiously aiming to smash the £11,000 it raised during last year's 21-mile race with a £50,000 target for its cause this year, The HoneyPot Charity, a London-based organisation helping vulnerable children. Beggars has promised to match every donation it gets pound for pound, donate £100 or more and you can attend the annual Beggars garden party held after the race ends. Dig deep at <http://www.justgiving.com/beggarsgroup...> Remaining firmly on dry land, Wise Buddah boss and Smooth Radio DJ **Mark Goodier** is also in fundraising mode, as he and some of his Wise Buddah chums prepare for the **September 19 Great North Run**. He will be taking part in aid of the Anthony Nolan Trust and you can support him by visiting <http://www.justgiving.com/greatnorthgoodier>. And on the subject of charity, **Vintage TV**, the music TV channel aimed at the over-50s, launches this Wednesday and has pledged 50% of revenue generated by the public vote to find the track which launches the channel to Nordoff Robbins. So get voting... Finally, some suspense: which UK indie label has signed up **a well-known Hollywood director** for his first solo musical release?



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Features

DECKS ON FIRE

Seemingly on its knees and considered a bloated wreck just a few years ago, the dance sector has returned to its roots and returned as a bigger commercial and creative force than ever before

Dance

By Ben Osborne

THIS SUMMER THE DANCE SECTOR is bristling with confidence, and with good reason. One only needs to glance at the Top 40 to see that a big portion of today's hit artists use a dance template, among them Roll Deep, Chase and Status, Flo-Rida, Swedish House Mafia, Yolanda Be Cool & DCUP, Kelly Rowland and David Guetta, to name just a few.

Positiva/Virgin A&R director Jason Ellis, whose signings include Deadmau5, Japanese Popstars and Riva Starr's *I Was Drunk*, believes dance acts are benefiting from the market swinging back towards electronic music. "For the last 18 months there's been a real shift; people are looking for something fresh," he says.

One such artist that Ellis sees as benefiting from the swing of the purchasing pendulum is Virgin's David Guetta, who is enjoying considerable success on both sides of the Atlantic. "David was coming into contact with artists like will.i.am and Kelly Rowland through his Fuck Me I'm Famous parties and had the vision to marry urban US music and European electronic music," says Ellis.

Over at *Time Out*, its club editor Kate Hutchinson is seeing a diversity of fresh talent emerging from the UK's underground across myriad micro-genres. "There's the new mash-up or 'bass' scene; the disco scene; indie-electro crossover, the dress-up and retro scene; the deep house and techno scene; the funky and minimal dubstep scenes;

"When I was first involved, Deadmau5 just had the mouse head...now he's playing Brixton with two articulated trucks of production"

**STEPHEN KEMPNER,
SHERIDANS**



LEFT
Space is the place: DJs and promoters say Ibiza has been back at its best this summer

and drum & bass is also having a revival with Hospital and RAM Records being the only two residencies to max out Matter's [3,000] capacity," says Hutchinson.

From the rawest bass and disco clubs to the glossiest VIP party, the dance sector's renaissance demonstrates the genre has rebounded spectacularly since plummeting from popularity around the turn of the millennium.

"Dance music had been so huge [in 2000] it became very bloated and unsexy," says Johnno Burgess, part of the respected team behind new London club XOYO and founder of the Bugged Out night and *Jockey Slut* magazine. "Everything imploded in the mainstream around 2001 after the millennium's crazy New Year's Eve prices," he continues.

For FRUKT creative director Jack Horner the genre's fall from grace became plain to see. "What went wrong with dance music became clear to me when I saw a pair of Hed Kandi-branded hair tongs in TK Maxx," he says.

"There was a generational backlash in the UK," adds Matt Learnmouth, who heads up veteran dance PR company Alchemy. "Once certain styles or related music brands are overexposed, they're deemed no longer cool by the next generation."

Despite the slump in dance's mainstream appeal, Burgess traces the shoots of its regeneration back to

2001. "Electroclash came through the underground in 2001 and was very inspiring. DJs were more interested in music than their fees and there was a raft of new charismatic, creative people. That was a real shot in the arm."

Since then a plethora of scenes have been nurturing artists and producers from the ground up. "Time spent in the cold can be good," says Learnmouth. "It lets scenes regroup. Drum & bass was out of the spotlight for several years, but that didn't mean it had disappeared."

"We have seen a resurgence in the mainstream for drum & bass because of the development of new artists," agrees veteran DJ Andy C, whose imprint, Ram Records, helped launch the careers of Sub Focus and Chase and Status. "Drum & bass is part of the electronic music landscape now and far more understood. Its popularity on the underground never wavered. In dance music it's important to keep a solid foundation."

Ellis believes the current crop of experienced and level-headed artists are key to that foundation. "I have seen the boom-and-bust cycle in dance before, but it feels more established and stable this time," he says. "Artists have their house in order. There's a good groundswell, whatever genre of electronic music you look at."

Dance producer Thomas Gandey - aka Cagedbaby - believes the difficult economic conditions have helped

Jocks in their box dance tastemakers tip their future anthems

Lucio Battisti:
Amarsi Un Po'
(Luca Casal summer edit) (white label)

"Battisti was a great singer-songwriter from early-Seventies' Italy. Luca Casal has done this great Balearic edit." - Severino, Horse Meat Disco/Yes We KANT DJ/Hyena Stomp.



Tensnake: Coma Cat (Defected)

"A brilliant happy record. Works every inch of the dance-floor!" - Serge Santiago, Retro/Grad



Swing Kids:
Nonsense (Dogs)

"There's some amazing Latino/jazz/tech house doing the rounds in Ibiza. A great party record." - Cagedbaby, DJ and producer.



Chilly Gonzales:
Never Stop (Phantasy)

"I particularly like Erol Alkan's re-working. It's amazing - proper jacking house." - Justin Robertson, DJ/Solitary Cyclist Records founder

DJ Zinc & Benga
feat. Ms Dynamite:
Wile Out (Bingo Bass)

"Throws a new light on house and garage - Zinc calls it 'crack house' - and has rejuvenated the former D&B jock's career." - Kate Hutchingston, *Time Out* clubbing editor



Redlight feat. Miss Dynamite: What You Talkin' About (MTA)

"One of the most exciting producers in the UK." - Chase and Status



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Features



refine dance's offering. "The dance industry seems to be a bit more focused as the profits are not as forthcoming. The circle is coming round again, but everything seems more integrated."

James Pitt, founder of Your Army DJ promo service and the Cheap Thrills label, agrees. "There's new music and genres being generated that have thrived outside the mainstream for years - with people doing it for the love," he says.

Dance music has always consisted of numerous, often conflicting, sub-sects, but the current scene, buoyed by the sharing of ideas online, is seeing fans, artists and DJs adopt a more open-minded approach.

"There is less of the tribe mentality," says Pitt. "It used to be if you were into techno or drum & bass that's all you were into. DJs, online media, web radio and blogs are important now, so people are consuming in different ways and not just reading *NME* or *Mixmag*. And people like Sub Focus [combine] drum & bass and house. It's taking the best of UK music and creating a new sound."

"DJs and audiences are less into samey sets and favour a more mixed-up approach," adds Burgess. "Scream might drop an track by The xx and I heard Drop The Lime play Elvis. The rise in festival culture has made DJs more aware of how much brilliant music is out there."

The internet has also seen dance fans experiment with numerous sub-genres. "People can access music that previously only the DJ with the biggest record collection had access to," says Hutchinson. "The younger generation DJs don't care about purity - they crave variety."

DJ Justin Robertson believes that a major contributor to dance music's current confidence is the marriage of DIY culture to new technology. "DIY has been with us for a while, but there's an even more back-to-basics ethos. Dance music was probably first to be properly hit by physical recession, but it also reacted quicker than other areas. It's been an early adopter of the new realities of digital sales, so it's in very good shape."

"There are more specialist outlets available to dance music," explains Jonas Stone of EPM, a dance PR agency that is evolved into a one-stop digital solution company.

His company is an example of how technology has completely changed some dance businesses. "Setting up a digital distribution company came about during 2003 when digital was starting to be taken seriously," explains Stone. "Since then digital's grown into the driving force and become our core business - delivering marketing and sales on a global level."

Ben Turner, director of management and brand partnerships company Graphite and co-director of the International Music Summit (IMS), with Pete Tong, says dance music's bad press in the Noughties forced it to create a community online, with positive results. "The genre had to connect with its audience via the internet; you could strip out traditional media and the scene wouldn't suffer," he says.

"Dance is historically a minority thing, with its roots in Hispanic, black and gay communities," says Pitt. "The early adopters tap into that sort of culture because it's seen as a being away from tepid pop music."

When it comes to digital sales, despite industry-wide compilation sales being down more than 10% on last year, Ministry of Sound head of compilations Alice Scholfield believes the growth of online retail has offered an opportunity for dance. "Digital is a natural progression for us," she says. "We're careful to treat physical and digital in the same way. It's always the same compilation and it still sells as many."

UK dance is also performing confidently on the international stage, with the recent UKTI/BPI Trade Mission to Japan illustrating the appetite for British-made dance music abroad. Within days of touchdown in Tokyo, UK dance label Exploding Chicken had inked two deals.

Turner says that new confidence was evident at this year's IMS in Ibiza. "When we launched the IMS [in 2008] the genre was coming out of a dip. We could see a difference in the incredible positivity this year. That's been reflected in Ibiza as a whole; people say it's the best [it has been] there for 15 years."

"Ibiza is booming," confirms Gandey, who has been a resident DJ at the island's legendary club Space. "There's so much great live music. Lots of artists are now going much further than DJing, which is really refreshing."

The success of the dance sector has helped provoke a wave of 360-degree deals involving live revenue streams. "The nature of labels is that they want to be in the live world and their assumption is that DJs are making a lot of money live and don't have the huge costs that bands have. Labels want to be a part of that," says music lawyer Stephen Kempner, partner at Sheridans Solicitors.

"DJs are becoming artists in their own right, developing themselves as brands. Deadmau5 is a classic example," says Kempner. "When I was first involved Deadmau5 just had the mouse head [stage outfit]. Now he's playing Brixton with two articulated trucks of production. It's changing hugely for dance artists and it's worked well with EMI, as they're now involved in the merchandise side."

"It feels like dance music has moved on from a superstar DJ to a superstar artist. It's about exploiting that brand," adds Kempner.

Another indicator of the dance market's rude health is the increasing number of mainstream commercial brands seeking to tie in with the sector. Red Bull has been actively looking to reach into dance communities and nurture new talent. It helped launch acts such as Flying Lotus and Jackmaster, while also being involved with established artists such as Moodymann, Carl Craig, Theo Parrish and Derrick May.

"We started the Red Bull Music Academy in 1998 because we wanted to give something meaningful back to a scene which played a huge role in the evolution of our brand," says Red Bull UK head of culture Natasha Manley.

"Red Bull has been deeply rooted in dance music, whether it's through the Academy or our recently

"What went wrong with dance music became clear to me when I saw a pair of Hed Kandi-branded hair tongs in TK Maxx"

JACK HORNER, FRUKT

opened Red Bull Studio in London," she continues. "For the last few years Sónar has asked us to curate one of their main stages and the studio is proving to be a real attraction. We've recently had Diplo, LVis 1990, Drop The Lime, Switch, MJ Cole, Ty, Mumdance, Jesse Rose and Fake Blood in the studio at the same time."

Sav Ramzi, director of branding and music events company Intone, says brand activity in the live dance market can generate strong exposure both at the event and online. "[Branded] arenas at festivals, such as Rızla's, have enjoyed massive success and we produced a fantastic tour with Gilles Peterson for Havana Club. But digital content also means a gig attended by only 50 people can be shared with millions."

Turner believes the dance sector's association with clubs and social networks makes it a natural target for creative brand partnerships. "The [dance] demographic is red-hot and its association with clubs is spot on, but the old days of just badging DJs aren't there anymore," he says.

"We've just done a deal with Burn, Coca-Cola's energy drink. They've come up with a powerful music offering called Burn Studios. They're working with Richie Hawtin, which is a big decision for an artist like Richie because of his underground status. But when a brand comes up with a context that will benefit music creators around the world, you look at it," says Turner.

There is little doubt that dance is beating its way back into the nation's consciousness and, according to Justin Robertson, the wealth of creative talent on offer means that he is looking to the future with a strong sense of optimism.

"You get periods when there are gluts of music but the quality isn't there. Now it's extraordinary how high the quality is," he enthuses. "There are labels emerging every week and people who've been there for a while putting out good new music. There is lots of good music, rather than just lots of music."

ben.osborne2@btopenworld.com



LEFT
Guetting better. David Guetta has won worldwide success over the past 18 months

LEFT
Beat of the drum. Sub Focus is one of the many artists responsible for the drum & bass crossover

Jocks in their box II dance tastemakers tip their future anthems



The Phill Devotions: Hurt So Bad (Dimitri from Paris edit) (BBE)

"Dimitri's edit has given an old song a new lease of life. It had the youngsters freaking." - Ashley Beedle, DJ/producer



Kris Menace feat. Emil: Walking On The Moon (Newstate)

"The most tweeted track on Hype

Machine, championed by Annie Mac, re-sung by Emil and slated for release early October." - James Pitt, Your Army founder



Vato Gonzalez: Badman Riddim (Ministry of Sound)

"The records from the resorts are coming through now and we've picked-up Badman Riddim." - Alice Scholfield, head of compilations, MoS

Midnight Magic: Beam Me Up (Permanent Vacation)

"This summer has been all about Midnight Magic." - Simon Lee, Faze Action/DJ



The Diplomats: Salute (remix)

"The beat's just completely ridiculous." - Sinden, The Count and Sinden



Features

THE VILLAGE GREEN

Small, compact and perfectly-formed, the music industry in Ireland packs a punch worthy of a country 10 times its size. To those in the know it is a 'small village' bursting to the seams with musical creativity. And to those not so clued up - well, now they're about to find out...

BELOW

Ireland's own: former Damien Rice collaborator Lisa Hannigan (middle) is forcing a breakthrough while star of *The Commitments*, frontman of The Frames, solo artist and Oscar winner Glen Hansard (below) has made it big in film and music

Country profile: Republic of Ireland

By Adam Woods

LIKE SOME SORT OF MUSICAL TARDIS, Ireland pumps enough music into the world to fulfil the cultural quota of a country 10 times its size. Open the door and look inside, however, and you find a beautiful country of around 4.5m people and a music industry compared by more than one person to a small village.

"Everyone in the music business knows each other, and we are all supportive of each other," says UK-born, Dublin-based publisher Steve Lindsey, whose Elevate Music publishes local acts including Autamata and Mundy. "It's a nice thing to be part of."

Nice, but not easy. Ireland's recorded music market has been hit every bit as hard as that of the UK, from a

far smaller base. Physical sales in the Republic of Ireland have fallen by more than half in recent years, from 126.5m in 2006 to 60.9m in 2009, while legal digital transactions have gone from 4.5m to 12.9m, offering scant compensation.

Factor in an economic crash that has left Ireland the most indebted country, per head, of any in the EU states, with a budget deficit worse than that of Greece, and you have a recipe for straitened times in the Irish music business.

As broadcast advertising revenues have sunk by 25-30%, TV and radio performance royalties collected by the Irish Music Rights Organisation (IMRO) have fallen correspondingly. Likewise, as bar, club and restaurant takings have suffered, says IMRO chief executive Victor Finn, so has revenue from public performance.

And with the CD market down 12% so far this year, good results do tend to stand out. Belt-tightening and increased market penetration at IMRO - which also administers mechanicals in Ireland for the MCPS - actually increased licensing revenue by 3% in 2009, to €40m (£32.8m).

Amid other bright spots, Warner's Michael Bublé has two nights at the new Aviva Stadium (formerly Lansdowne Road) in September, while Lady GaGa lately went 14 times platinum (210,000 copies, plus) for Universal Music Ireland.

"This year feels a little bit better generally than last year," concedes Universal Ireland managing director Mark Crossingham. "But Ireland has suffered particularly badly."

What Ireland always has, of course, is a wealth of talent. Acts such as U2, Boyzone, Westlife, Enya, Damien Rice, Roisin Murphy, Glen Hansard and Jedward are already part of Ireland's gift to the wider world.

Assuming events of the next couple of months go its way, it may also have something else: the possibility of a united record industry/ISP action against illegal filesharing.

An initial skirmish between the Irish Recorded Music Association (IRMA) and market-leading broadband supplier Eircom early last year resulted in a voluntary three-strikes pilot.

However, the fact that the telco caved in out of court means IRMA still requires a legal precedent to bring the remaining suppliers into line, and a ruling in its suit against UPC, the third-largest broadband provider, is expected on October 11.

The success of the case, according to EMI Ireland managing director and IRMA chair Willie Kavanagh, hangs on the wording of the Irish Copyright Act, which appears to offer more protection to rights holders than does its UK equivalent.

"It gives us an opportunity to push the boundaries a bit, because no-one else in Europe is going down this route," says Kavanagh, who has driven the action.

If the court finds in the record companies' favour, Kavanagh believes, we will all be hearing a lot more on the subject. "The IFPI in London are all over this like a rash," he says. "It will have a knock-on effect, there is absolutely no doubt about it."

Amid the perilous fortunes of the Irish economy and the critical impact of piracy, the base rate of musical output has not fallen, of course. In fact, it appears to have soared, if the Breaking Tunes platform for emerging Irish talent is any sort of guide.

Run by the Irish Arts Council-funded music information resource First Music Contact (FMC) director, which has seen its own funding slashed to the bone, Breaking Tunes has tripled its database of unsigned artist profiles already this year, up to 1,800.

"The level of talent has gone through the roof," says FMC director Angela Dorgan. "With Fionn [Regan], Lisa [Hannigan] and Villagers all coming up, there really is a feeling that we are punching above our weight as a country."

The Hard Working Class Heroes festival, now into its eighth year, has seen all the above artists come through the ranks. Through FMC, Ireland sent 19 bands to SXSW in 2010 - its highest tally ever.



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Features



“On the ground the scene is incredibly healthy. There’s a huge number of great bands and artists... but most people need to go beyond these shores...”

NIALL STOKES, HOT PRESS

“On the ground, the scene is incredibly healthy,” says Niall Stokes, editor of Ireland’s leading music magazine *Hot Press*. “There’s a huge number of great bands and artists active all over the country. There was a time when things were more or less Dublin- and Belfast-centred, but now there is a really strong scene all over Ireland.”

Local favourites such as Fight Like Apes, Coronas, Jape, Cathy Davey and Heathers all have breakout potential, while Imelda May, The Script, Villagers, Regan and Hannigan constitute just a handful of the more prominent Irish performers who have already begun to make their name overseas.

The latter three all have Mercury nominations, while The Script, having quietly amassed 1.8m sales of their eponymous debut, return with second album *Science & Faith* on September 13, with high hopes at home and abroad.

“I think it is a career-defining album,” says RCA senior marketing manager Poppy Stanton. “It is a massive priority for Sony and I think it is going to be one of our big-hitters for quarter four.”

Villagers, the first Irish signing to Domino, were scouted by co-owner and head of business affairs Harry Martin, and demonstrate how Ireland is increasingly exporting talent in genres other than chart pop, big rock and traditional music.

“From the first moment I saw him, I could see he was a sensational performer, if we could just get him in front of people,” says Martin of the band’s focal point, Conor J O’Brien. “Now, it’s building everywhere. It’s not a fad or an of-the-moment thing – it’s just pure talent.”

Signed to a London indie, O’Brien has been up and down both coasts of the US in recent months, and will be back there and up to Canada in the autumn. All of which illustrates the fact that a market of Ireland’s size, while sufficiently significant for all four majors to maintain offices there, cannot afford to keep its artists at home.

“Anyone in Ireland will tell you there is a huge disadvantage to being in a smaller market,” says Stokes. “Artists find it very hard to be successful purely on their own turf – they really have to go out there and forge a path on an international scale. There’s a few exceptions to that – in the folk area there is a bit more to it – but most people need to go beyond these shores.”



High hopes: The Script’s second album is imminent while their debut sold 1.8m copies. Inset: EMI has big expectations for Cork’s Mick Flannery



A ‘sensational performer’: Villagers, in the form of Conor J O’Brien, have had a fantastic year, culminating in a Mercury prize nomination

One natural consequence is that in spite of a glut of talent, the Irish divisions of major labels are limited in their ability to sign local acts, certainly in significant numbers.

“To develop anything realistically and credibly is a very, very expensive proposition, and with very few exceptions, would you be able to make your money back in the Irish market,” says Warner Music Ireland managing director Pat Creed.

Warner’s approach has been to forge marketing and distribution deals with well-developed local acts, with its clients latterly including Heathers and Bell X1, Ireland’s biggest rock band behind U2.

Universal likewise keeps things light locally, but it is pushing hard for Cork’s O Emperor and their debut album *Hither Thither*. Sony has Damien Dempsey and folk legend Christy Moore, as well as Westlife and The Script via London. EMI’s Blarney-born troubadour Mick Flannery, meanwhile, whose *White Lies* is touching 30,000 sales, is a key prospect for head office.

In infrastructural terms, things are ever improving. Television opportunities are slim after *The Late Late Show* – the longest-running chat show in the world at 48 years – but daily newspapers find much space for music and Irish radio is particularly strong.

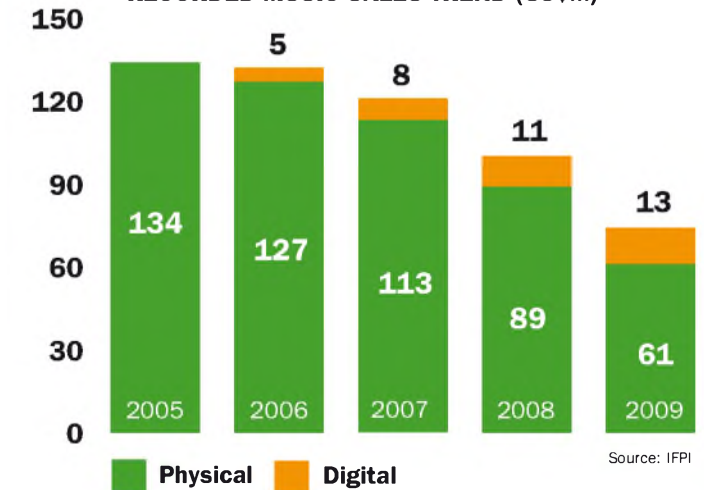
“That was my real surprise,” says Crossingham, who came from London to step in for industry stalwart Dave Pennefather, now emeritus chairman, two years ago. “On the last figures, the statistic is that nearly 80% of the population listen to radio for over two-and-a-half hours a day.

Irish favourites Top selling albums 2009

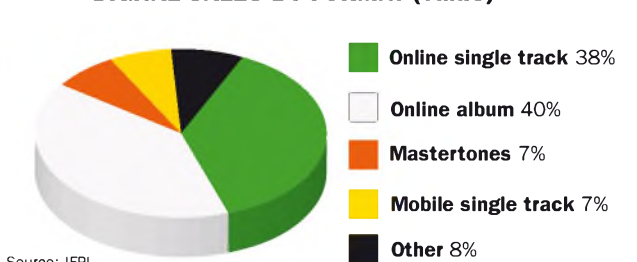
Artist	Title	Label
1 SUSAN BOYLE	I Dreamed A Dream	Sony
2 MICHAEL BUBLE	Crazy Love	Warner
3 LADY GAGA	The Fame/Monster	Universal
4 VARIOUS	Now...! 74	EMI/Universal
5 BEYONCÉ	I Am... Sasha Fierce	Sony
6 BLACK EYED PEAS	The E.N.D.	Universal
7 U2	No Line On The Horizon	Universal
8 WESTLIFE	Where We Are	Sony
9 PAOLO NUTINI	Sunny Side Up	Warner
10 THE SCRIPT	The Script	Sony

Source: IRMA

RECORDED MUSIC SALES TREND (US\$m)



DIGITAL SALES BY FORMAT (value)



Features



Folk scenesters: Sharon Shannon had the biggest Irish download of recent years and (right) Sony's Christy Moore is a big draw in both his native Ireland and the UK



And because some DJs have a degree of autonomy, there is some good old-fashioned plugging to be done."

Publishers do not find much richer pickings than record companies. Most local independents work hard to supplement their business with overseas deals.

"Unless you are a publisher that has a top-selling artist in Ireland, you can't really make much here at all," says Lindsey, who moved to Dublin nine years ago after a career at Island, Warner/Chappell and others. "So what you aim to do is get as much mileage as you can out of the Irish market, but you look to overseas markets to actually make the money."

Reekus Records, the 29-year-old Dublin-based indie label whose local acts include Sweet Jane, The Radio and Preachers Son, has likewise recently turned more of its attention to publishing.

"We have had to do a lot more of that in the last few years, because relying on music sales at the moment would be financial suicide," says Reekus founder Elvera Butler. "Whatever Gets You Through The Day by The Radio has had enormous usage on TV in the States, and

that almost compensates for the lack of airplay, which indies obviously find hard to get."

Right across the business, diversification and ingenuity keep things afloat. Independent distributors RMG Chart Entertainment and All Media Entertainment plighted their troth on August 1 and now trade as "indi entertainment", specialising in Irish music and DVD product.

"We felt that, the way the market has gone in Ireland, it was an advantage to both parties to consolidate our businesses," says director Peter Kenny, who includes The Dubliners, Daniel O'Donnell and Sharon Shannon among his distributed acts. "Most of what we do is unique Irish product so we don't have a lot of parallel imports, and we supply everyone from big chains to non-traditional retailers."

Indi also works with incoming UK independents including PIAS, and is on the hunt for more since the merger. Its online operation RMG Digital had the biggest Irish download of recent years, Kenny notes, in Sharon Shannon's cover of Steve Earle's Galway Girl which shifted 55,000 copies.

Small successes, piled up, make a big difference in a little market that needs to work harder than its birthright of talent would necessarily suggest.

Mindful that too much of the news sounds bad after itemising various categories of falling royalties, IMRO's Finn musters some fine parting words for the Irish spirit, the strength of which is just as evident as the country's problems.

"Ireland is a resilient, resourceful and creative nation," he says. "Those are qualities we need to draw on to kick-start our economy going forward, and the creative industry has a big part to play in that."

Looking lively Irish gig-goers find ways around the recession

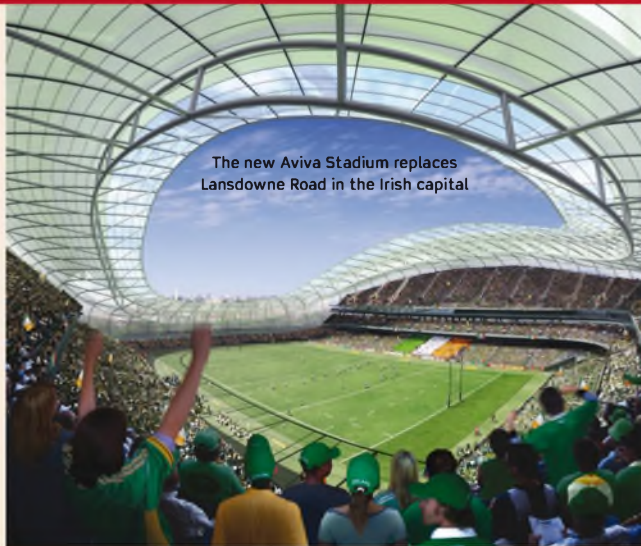
Ireland's live sector, famously one of the busiest in Europe over the past few years, is not immune to the country's present woes, but it is not necessarily all that badly affected by them either.

A drop in disposable income does not automatically mean a lack of live entertainment for Irish gig-goers – it just means a bit less, which is good news for the full set of new Dublin venues commissioned during the economic miracle and completed not long after the bubble burst.

Live Nation has two of them: the 14,000-capacity O2 at North Wall Quay, co-owned by local property entrepreneur Harry Crosbie, which replaced his old Point Depot on the same spot; and the 2,111-capacity Grand Canal Theatre, a medium-sized venue in a city that previously had none at all.

The Auditorium at the Convention Centre Dublin has since joined the Grand Canal in the same band, while on another scale entirely, the new €350m (£287m), 50,000-capacity Aviva Stadium, opened this year as a replacement for the old Lansdowne Road rugby ground, will host its first shows when Michael Bublé comes to town in late September.

If any of the owners of those venues have struggled in the downturn, they are not saying, and The O2 and the Grand Canal have both been notably busy since their doors opened in the teeth of the recession.



The new Aviva Stadium replaces Lansdowne Road in the Irish capital

"I think sometimes it's fortunate to be in that position," says Live Nation Ireland chief executive Mike Adamson, who formerly ran the Point. "We didn't know there was a recession coming, but when times are harder, one has to be able to sell harder and have newer, fresh facilities that encourage people to go out. If we were there with the old Point building and no Grand Canal, we wouldn't be as busy as we are."

Ireland's two leading promoters, MCD and Aiken Promotions, are remarkably strong, taking most of the market between them. Of the two, MCD is the larger, though Aiken, while also based in Dublin, still rules the roost in his home territory of Northern Ireland.

By weighing their decisions

carefully, matching the right act with the right venue and steering around risky prospects, both promoters are keeping on an even keel.

MCD's Oxegen festival promotes itself on the strength of its 100% carbon neutrality, and it pulls in the

bands, too. Arcade Fire, Muse, Eminem, Jay-Z and too many more to mention helped to make 2010 a good year for the festival. The promoter also sold out Westlife in Croke Park and staged a Green Day show at Marlay Park.

Booking habits are one thing that has changed in recent years, says one live industry source, who declines to be named.

"What we keep seeing is that sales in advance are slow, and then in the week or two leading up to the show, it just flies," he says. "A lot of people aren't paying by credit card – they just go on and pay cash. When the show comes round, you either have the money or you don't."

On the festival scene, Electric Picnic has been a rare hit for a smaller promoter Pod Concerts, which still runs the event, though

Grand plans: the Grand Canal Theatre has enjoyed a healthy attendance since it opened



Festival Republic acquired a majority stake last year after Pod hit financial trouble.

In more traditional areas, a small number of other promoters flourish. Michael Durkan's GFD Promotions conducts relentless international tours of its Celtic-flavoured productions, while Kieran Cavanagh's KCP – Irish promoter for Daniel O'Donnell and others – has likewise had success with theatrical shows.

The recorded industry in Ireland may not be making anybody rich, but even in hard times, there is money to be made from live performance.

"Per capita, there's more people go to shows in Ireland than most other countries in Europe," says the industry source. "And I think Irish people love music, they love a night out, and when they go to a live show, for two or three hours they seem to forget every other problem that they have."

A breath of fresh air: the Oxegen festival attracted the likes of Muse, Eminem and Arcade Fire





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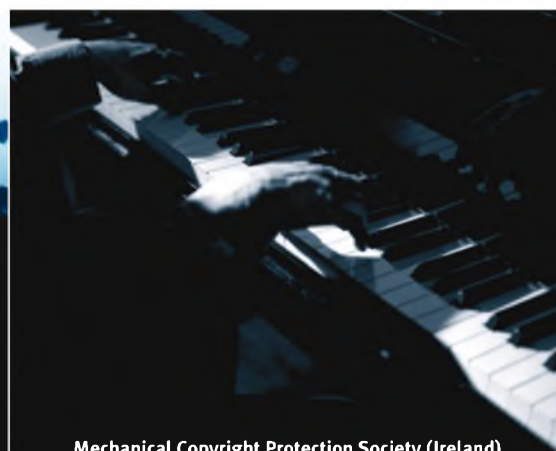
IMRO is also prominently involved in the sponsorship and promotion of music in Ireland. Every year it sponsors a large number of song contests, music festivals, seminars, workshops, research projects and showcase performances, indeed, IMRO is now synonymous with helping to showcase new young talent in Ireland.

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Advertorial

THE IRISH CREAM



Our guide to your free CD featuring 14 tracks from the cream of the current Irish crop



ABOVE
Irish number one artist Cathy Davey and (above right) rock'n'roll brilliance in the form of Kopek

1 CATHY DAVEY *Little Red* Hammer Toe Records

Contact Sinead Troy | sineadtroy@gmail.com

Meteor Music Award winner Cathy Davey can now add "number-one artist" to her list of career highlights. She delivered a triple-crown result with her brand new album *The Nameless* this year, debuting in pole position on the Irish albums chart, indie chart and the iTunes chart on its first week of release in May 2010. The album was universally acclaimed and national radio adored the number-one track *Little Red*. Davey has had sync successes in Ireland and the US since the album release. She will tour Europe and the UK in the coming months where big things are expected - while her management team will be talking licensing and sync deals in both territories. www.cathydavey.ie

2 KOPEK *Love Is Dead* Religion

Contact Glenn Herlihy | info@religionmusic.com

Kopek's *White Collar Lies* album is a bracing dose of heartfelt and expertly performed modern rock. Daniel Jordan's voice rips through the speakers, carried aloft by the twin engines of drummer Shane Cooney and bassist Brad Kinsella. *Love Is Dead*, the first single, is a swaggering, fist-pumping ode to the band's first love, music. To call Kopek a return to rock'n'roll brilliance would be the minimum praise deserved of a band who have definitely put in the hours. www.kopekofficial.com



James Vincent McMorrow

3 JAMES VINCENT McMORROW *This Old Dark Machine* Universal

Contact David Harris | david.harris@umusic.com

McMorrow's debut album *Early In The Morning* was released to widespread critical acclaim in Ireland last



February. The album, due for release in North America in October, is a stunning collection of songs recorded over five months in an isolated house by the sea. Completely self-recorded and played, filled with beguiling and vivid stories, fables that move from a whisper in your ear to a mountainous crescendo in the space of a song, these songs all the while retain the environment and sentiment in which they were formed. www.jamesvmcmorrow.com

4 AARON JAMES *No Prisoner* Crashed Music Group

Contact Alan Hennessy | alan@crashedmusic.com

James is a singer and songwriter of incredible heart and commitment. The Dublin native has been writing since his teenage years and in 2006 he recorded and co-produced his debut album *Distance Between*. Favourably received by press and garnering strong support at radio, the album ebbs and flows with moving, plush string arrangements and vintage organ used thoughtfully. The track *No Prisoner* was selected from 500 entries by a leading US sync company and showcased to the industry at a Midem listening session. www.aaronjamesmusic.com



Aaron James

5 AND SO I WATCHED YOU FROM AFAR *S Is For Salamander* Smalltown America

Contact Charlene Hegarty | charlene@smalltownamerica.co.uk

These Northern Irish sensations had an amazing start to this year, returning from the 2010 EuroSonic Festival, sponsored by RTE's 2FM radio station, to find out they have been nominated for both Ireland's



And So I Watched You From Afar

Choice Music Prize and XFM's New Music Album of the Year for 2009 in the UK. This put them up against some of the UK and Ireland's finest bands and artists, firmly cementing their place as an act to watch. www.myspace.com/andsoiwatchyoufromafar

6 DIRTY EPICS *We're Coming Up* Principle Management

Contact Nadine O'Flynn | nadine@numb.ie

For Dirty Epics, think The Subways partying with The Kills; their winning combination of urgent drums and guitars with singer SJ's scattergun screech gets your pulse racing from the off. One of Ireland's finest rising bands, with electric shows at SXSW 2009 and 2010, the band are already packing out venues in London. They have played the Dublin Castle, Camden and Bungalow 8 and scored four coveted support dates with One Republic this year. This track *We're Coming Up*, from debut album *Straight In No Kissing* and distributed in Ireland by Universal and available for worldwide licensing, was featured in full on E4's *Skins* series finale. www.myspace.com/dirtyepics



Dirty Epics



Electric Penguins

7 ELECTRIC PENGUINS *Highgate Hill* Crashed Music Group

Contact Alan Hennessy | alan@crashedmusic.com

A project born of a mutual love of Seventies instruments and progressive electro legends, Electric Penguins have

been dubbed "the coolest band in Ireland today" by *Hot Press* magazine. II, the follow-up to the band's critically-lauded 2007 debut, arrives in September. Self-produced and recorded in a garden shed, the album features the folksy love song to London, Highgate Hill, and the kraut-club inspired combo-track Airships/Soundproof 45; Eno-like melodic soundscapes abound. Europe-wide licensing and sync is available.

www.electripenguins.com

8 O EMPEROR Sedalia Universal

Contact David Harris | david.harris@umusic.com



Hailing from Waterford, O Emperor is Paul Savage (guitar, vocals), Richie Walsh (bass), Alan Comerford (guitar), Philip Christie (keyboards) and Brendan Fennessy (drums). O Emperor have orchestrated a

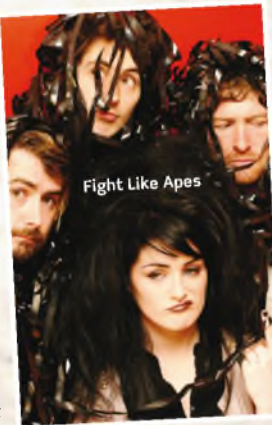
multi-layered, multi-faceted sound that betrays their tender years and that, with one giant leap, puts them at the forefront of Ireland's brightest talent. Their debut album Hither Thither is released in Ireland on October 1.

www.myspace.com/oemperorofficial

9 FIGHT LIKE APES Hoo Ha Henry Ruby Works

Contact Roger Quail | roger@rubyworks.com

Hoo Ha Henry is the first single from the forthcoming Fight Like Apes album *The Body Of Christ And The Legs Of Tina Turner*. The record has been produced by Andy Gill (Gang Of 4, Futureheads, Young Knives). The band's debut album *Fight Like Apes*



And *The Mystery Of The Golden Medallion* was released on Model Citizen Records through PIAS UK in 2009, and was licensed to Sony (Japan), Shock (Australia) and Strangeways (GSA). Fight Like Apes have toured extensively in the UK with the Prodigy, The Ting Tings, We Are Scientists and Kasabian, as well as scoring many festival appearances.

www.fightlikeapesmusic.com

10 THE SHOOS Distance Universal

Contact David Harris | david.harris@umusic.com

The Shoos are a four-piece band from Dublin whose self-released track *Distance* was issued in May 2010. The success of *Distance* resulted in attention being fielded from the US in the form of DJ Mormile & James Mormile at Interscope's associated company, Fakework. The band were invited to join One Republic



The Shoos

on their Irish tour and will be heading to LA in October 2010 to work with a number of producers including Warren Huart (producer of The Fray's *How to Save a Life* and *You Found Me*). *Rescue Room EP* is released later this year.

www.theshoos.com

11 SWEET JANE Close Your Eyes Reekus

Contact Elvera Butler | info@reekus.com



Sweet Jane

Sweet Jane are a "remarkably accomplished" band fairly new to the Dublin scene "who transcend their influences by being bang on the money. The primary case in point is recently-released debut album *Sugar For My Soul* which manages to blend loaded psych rock and a sweet-natured dream-pop disposition with a clear affinity for the rockier, sludgier end of Americana" – that, at least, was the view of influential national daily the *Irish Times*.

www.myspace.com/officialsweetjane

12 VON SHAKES Template Optophonic

Contact Paul Byrne | paul@optophonic.com

A rock'n'roll four-piece from Dublin formed in 2007, the band have brought the sound that has enthralled audiences in Ireland, England, Germany and even Russia to the recording studio. With the production help of Conor Brady (The Blades, The



Von Shakes

Revenants) and Phil Hayes (Delorentos, Bell X1), Von Shakes have translated their electrifying live sound on to record, capturing everything that has contributed to their critical acclaim in the past year – including singles *The Routine* and *Template* as well as *The Routine* album.

www.vonshakes.com

13 PREACHERS SON 26 Years Reekus

Contact Elvera Butler | info@reekus.com



Preachers Son

Dublin-based Preachers Son are Brian Hogan (Kíla) on guitar and vocals and Emmaline Duffy-Fallon (previously of Engine Alley) on drums and vocals. Together since early 2009 and gathering momentum with their dynamic live shows, they are frequently joined on stage by guest musicians, including Shane Fitzsimons (Lisa Hannigan, Damien Rice), Tabby Callaghan, Kieran Kennedy (Black Velvet Band, Hothouse Flowers) and Dara Munnis (Doctor Leaves, The Coronas, Jack L). They describe their music as "like a David Byrne/Scott Walker collaboration, or Queen's greatest hits circa 1980 vs Morrison Hotel. A bit angsty, a bit Bowie, a wee bit ska, rock, blues, country, punk, croon..."

www.preachersson.com

14 THE HIGH KINGS Step It Out Mary Universal

Contact David Harris | david.harris@umusic.com

The High Kings are an Irish ballad group that were formed by the same creators as the Celtic Woman phenomenon. Finbarr Clancy (son of Bobby Clancy), Brian Dunphy (son of Sean Dunphy, who represented Ireland in the 1967 Eurovision Song Contest), Martin Furey (son of Finbar Furey of The Fureys) and Broadway/pop/country star Darren Holden make up the group. To date The High Kings have released two albums which have both gone platinum in Ireland, the latest being *Memory Lane*.

www.thehighkings.com



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The High Kings
have enjoyed two
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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

- **Beyoncé** Why Don't You Love Me? (Columbia)
- Previous single: (chart peak) Broken-Hearted Girl (27)
- **Gabriella Cilmi** Defender/Magic Carpet Ride (Island)
- Previous single: Hearts Don't Lie (did not chart)
- **Goldhawks** Keep The Fire (Mercury)
- Previous single: Where In The World (did not chart)
- **Grinderman** Heathen (Mute)
- Previous single: (I Don't Need You To) Set Me Free (did not chart)
- **Lil' Wayne feat. Drake** Right Above It (Island)
- Previous single: Drop The World (51)
- **Mt. Desolation** Departure/State Of Our Affairs (Island)
- Debut single
- **Olly Murs** Please Don't Let Me Go (Syc0/Epic)
- Debut single
- **N*E*R*D feat. Nelly Furtado** Hot-N-Fun (Interscope)
- Previous single: Everyone Nose (All the Girls Standing in the Line for the Bathroom) (4)
- **Katy Perry** Teenage Dream (Virgin)
- Previous single: California Gurls (1)
- **Usher feat. Pitbull** DJ Got Us Fallin' In Love (LaFace)
- Previous single: OMG (1)
- **Kanye West** Power (Def Jam)
- Previous single: Heartless (10)

Albums

- **Disturbed** Asylum (Reprise)
- Previous album (first-week sales/total sales): Indestructible (29013,027)
- **Everything Everything** Man Alive (Geffen)
- Debut album
- **Fan Death** Womb Of Dreams (Pharmacy/Mercury)
- Previous album: A Coin For The Well (n/a)
- **Goo Goo Dolls** Something For The Rest Of Us (Warner Brothers)
- Previous album: Let Love In (4,811/57,082)
- **Murderdolls** Women And Children Last (Roadrunner)
- Previous album: Beyond The Valley Of The Murderdolls (5,070/75,059)
- **Katy Perry** Teenage Dream (Virgin)
- Previous album: One Of The Boys (124/4,83,208)
- **The Pretty Reckless** Light Me Up (Interscope)
- Debut album
- **Richard Thompson** Dream Attic (Proper)
- Previous album: Sweet Warrior (5,084/70,175)

Out next week

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
- **Björk** The Comet Song (One Little Indian)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syc0)
- **Celine & Nite Wreckage** Popabawa (Alaska Sounds)
- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
- **Crowded House** Either Side Of The World (Mercury)
- **Fyfe Dangerfield** Barricades/She Needs Me (Geffen)
- **Disclosure** Offline Dexterity/Streetlight Chronicle (Moshi Mosh)
- **Fever Ray** Mercy Street (Geffen)
- Fever Ray's cover of Peter Gabriel's 1986 favourite

Mercy Street is set for a UK release on limited edition seven-inch and download through Rabid Records' website. The vinyl version will include album track Dry and Dusty, while a limited 24-four free download of its A-side has seen Fever Ray propelled into Hype Machine's most-blogged chart. Fever Ray performs at the O2 Brixton Academy two days after the single's release.

- **Get Cape.Wear Cape.Fly** Tear Them Down (East City)
- **Goldfrapp** Believer (Mute)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
- **Interpol** Barricade (Soft Limit/Coop)
- **James** Look Away (Mercury)
- **K'naan** Bang Bang (A&M)
- **Pete Lawrie** In The End (Island)
- **Linkin Park** The Catalyst (Warner Brothers)
- **McFly** Party Girl (Island)
- **Jack McManus** Heart Attack (UMRL/Polydor)
- **Orianthi** According To You (Geffen)
- **Tiffany Page** Heaven Ain't Easy (Mercury)
- **Robert Plant** Angel Dance (Decca)
- **Primary 1** Nightmare Power (Grow Up/Atlantic)
- **Scorcher** It's My Time (Geffen)
- **The Script** For The First Time (Times Are Hard) (Rca)
- **Stromae** Alors On Danse (Island)
- **Summer Camp** Young EP (Moshi Mosh)
- **Tinashé** Saved (Island)
- **Twin Sister** Color Your Life (Domino)
- **Eddie Vedder** Better Days (Island)

Albums

- **Brandon Flowers** Flamingo (Vertigo)
- **Peter Dinklage** How They Are (Bella Union)
- **Joe Brooks** Constellation Me (Island)
- **Mark Chadwick** All The Pieces (Stay By)
- **The Charlatans** Who We Touch (Cooking Vinyl)
- **Tone Damli** I Know (Mercury)
- **Dead Confederate** Sugar (Kartel)
- **Die Antwoord** 5 EP (Polydor)
- **The Fabulists** Dog Violets (Zube)
- **Goldhawks** Trick Of Light (Mercury)
- **Hurts** Happiness (Major Label/RCA)
- **James** The Morning After (Mercury)
- **The Jim Jones Revue** Burning Your House Down (Punk Rock Blues/PIAS)



- **The Like** Release Me (Downtown/Polydor)
- **N*E*R*D** Nothing (Interscope)
- **Ou Est Le Swimming Pool** The Golden Years (Fire & Manoeuvre)
- **Oval** O (Thrill Jockey)
- **Pull In Emergency** Pull In Emergency (Mute)
- **Nathaniel Rateliff** In Memory Loss (Rouner)
- **Ray Lamontagne And The Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
- **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)
- **Smoke Fairies** Through Low Light And Trees (Third Man)



- **Stromae** Cheese (Island)

September 13

Singles

- **Big Boy** Follow Us (Mercury)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- A long-time favourite at *MW* and one of the standout tracks on his acclaimed debut album *Fireplace*, *Dreaming Like A Fool* was co-written with Ed Harcourt and is the waltzy, wry tale of an ex-girlfriend who tried to stab The Boy. Twenty-five-year-old Colin MacLeod – aka The Boy – recently returned to his roots for a short tour of the islands of Lewis, Skye and Mull supporting KT Tunstall, and will appear at Bestival in September.
- **Chiddy Bang** Swelly Life (Regal)
- **Matt Costa** Witchcraft (Island)
- **Loick Essien** Love Drunk (Rca)
- **Example** Last Ones Standing (Data/Mos)
- **Renee Fleming** Intervention (Mercury)
- **Gypsy & The Cat** Jona Vark (Rca)
- **Howls** Hammock (Parlophone)
- **Iyaz** So Big (Reprise)
- **Marit Larsen** If Song Could Get Me You (Rca)
- **Lena** Touch A New Day (Island)
- **Manic Street Preachers** (It's Not War) Just The End Of Love (Columbia)
- **Maroon 5** Misery (A&M/Octone)
- **Men** Credit Card Babie\$ (Trouble)
- **Methods Of Mayhem** Time Bomb (Roadrunner)

- **Mona** Listen To Your Love (Zion Noiz)
- **Of Montreal** Coquet Coquette (Polyvinyl)
- **Robyn** Hang With Me (Konichiwé)
- **Seal** Secret (Warner Brothers)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Island)
- **Shontelle** Impossible (Island)
- **Skunk Anansie** Wonderlustre (One Little Indian)
- **Paul Weller** Fast Carl/Slow Traffic - Andromeda (Island)
- **White Rabbits** The Salesman (Mute)
- **Yeasayer** Madder Red (Mute)

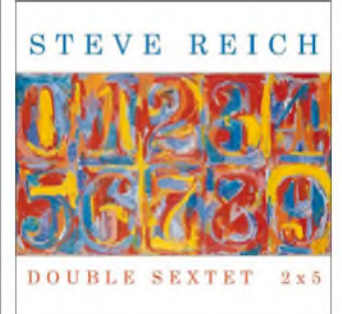
Albums

- **Aggro Santos** Aggrosantos.com (Future)
- **Blonde Redhead** Penny Sparkle (4AD)
- **Rhys Chatham** A Crimson Grail (Nonesuch)
- **Phil Collins** Going Back (Atlantic)
- **Sharon Corr** Dream Of You (Rhino)
- **Taio Cruz** The Rokstarr Collection (4th & Broadway)
- **Lesley Garrett** You'll Never Walk Alone (Spectrum)



- **Grinderman** Grinderman 2 (Mute)
- **Interpol** Interpol (Soft Limit/Coop)
- **Junip** Fields (City Slang/Cooperative)
- **R Kelly** Epic (Five)
- **Gidon Kremer** De Profundis (Warner)
- **Les Savy Fav** Root For Ruin (Wichita)
- **Linkin Park** A Thousand Suns (Warner Brothers)
- **Maximum Balloon** Maximum Balloon (Polydor)
- **Of Montreal** False Priest (Polyvinyl)
- **Orianthi** Believe Me (Polydor)

- **Pacific!** Narcissus (Vulture)
- **Robert Plant** Band Of Joy (Decca)
- **Robyn** Body Talk Pt 2 (Konichiwé)
- **The Script** Science & Faith (RCA)



- **Steve Reich** Double Sextet/2x5 (Nonesuch)
- **Tinashé** Saved (Island)

September 20

Singles

- **Justin Bieber** U Smile (Def Jam)
- **Bombay Bicycle Club** Rinse Me Down (Island)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- **Charice** Pyramid (43/Reprise)
- **Circa Survive** Imaginary Enemy (Atlantic)
- **Clinic** I'm Aware (Domino)
- **Gurrumul** Wukun (Drematic)
- **Tom Jones** Didn't It Rain/Lord Help (Island)
- **Dan Le Sac Vs Scroobius Pip** Cauliflower (Sunday Best)
- **Mayday Parade** Anywhere But Here (Atlantic)
- **Nicki Minaj** Your Love (Island)
- **Ne-Yo** Libra Scale (Def Jam)
- **Paramore** All I Wanted (Fueled By Ramen)
- **Pendulum** The Island (Warner Brothers)
- **Alan Pownall** Chasing Time (Mercury)
- **Joshua Radin** Vegetable Car (4th Floor)
- **Mark Ronson** Bike Song (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **Scissor Sisters** Any Which Way

THE PANEL

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



SAM COLLENETTE (KMG)
Truth: Puppets (Aquatic Lab)
 The debut full-length project from the New Zealand trio is a meditative experience, enveloping the listener in its cinematic atmospheres, cavernous drums and rib-shaking bass contortions. It delves deep into various facets of their sound to create an expansive listen that works as well on headphones as in a club.



SHAIN SHAPIRO (LONDON TOUR DATES)
The Heebie Jeebies: Misery Guts (Everything On Toast)
 This is a song that does so much with so little. In two minutes we get soaring choruses, slightly confused bass slaps, frenetic indie and a yearning for the dance floor. With The Heebie Jeebies, what is supposed to confuse compliments, and this is the trio at their best.



TOM GOODWYN (LOUD & QUIET)
The Megaphonic Thrift: A Thousand Years of Deconstruction EP (Deadly People Records)
 The Norwegian quartet's new EP fuses the best of slacker rock. Husker Dü's glorious choruses, early Foo Fighters power-pop and Sonic Youth's feedback-drenched guitars collide to produce a fuzzy gem of a record. Superb.



EDDY TEMPLE MORRIS (XFM)
The Slips: 4 Elements To Make Good Music (Lucky Egg)
 The Slips should be bigger than they are. These boys make dance music that is both incredibly catchy and really 'avin' it. 4 Elements To Make Good Music could be the track that wins the band a stack of new fans – it sounds really good live, too.

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

(Polydor)

- **Nathan Watson** Reach Out (You've Got A Friend) (Strawberry Moon)

Albums

- **Beatbullyz** Human Nature (Big Weekend)
- **Joe Brooks** Constellations (Island)
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Polydor)
- **Manic Street Preachers** Postcards From A Young Man (Columbia)
- **Maroon 5** Hands All Over (A&M/Octone)
- **Primary 1** Other People (Grow Up/Atlantic)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Serj Tankian** Imperfect Harmonies (Serjical Strike/Reprise)

September 27

Singles

- **3Oh!3** Double Vision (Asylum/Photo Finish/Atlantic)
- **Athlete** Back Track (Parlophone)
- **Alex Gardner** Feeling Fine (A&M)
- **Selena Gomez And The Scene** Round And Round (Hollywood-Polydor)
- **I Blame Coco** Quicker (Island)
- **Enrique Iglesias feat. Nicole Scherzinger** Heartbeat (Interscope)
- **Jimmy Eat World** My Best Theory (Interscope)
- **Labrinth** Let The Sun Shine In (Syco)
- **Locville** Sun In My Pocket (Epic)
- **Magnetic Man feat. Katy B** Perfect Stranger (Columbia)
- **Meat Loaf** If I Can't Have You (Mercury)
- **Kylie Minogue** Get Outta My Way (Parlophone)
- **Janelle Monae** Cold War (Wondaland Arts Society/Bad Boy/Atlantic)
- **Nas & Damian 'Jr Gong' Marley** My Generation (Universal Republic/Island)
- **Debi Nova** Drummer Boy (Island)
- **Pacific!** Narcissus (Vulture)
- **Tiffany Page** You Won't (Mercury)
- **Kelly Rowland** Forever And A Day (Columbia)
- **The Saturdays** Higher

(Fascination/Geffen)

- **The Sound Of Arrows** Nova (Polydor)
- **Tinie Tempah** Written In The Stars (Parlophone)
- **Tired Pony** Get On The Road (Fiction/Polydor)
- **KT Tunstall** (Still A) WeirDo (Relentless/Virgin)
- **The Wombats** Tokyo (Vampires & Wolves) (14th Floor)

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound)
- **Athlete** Singles 01-10 (Parlophone)
- **Eric Clapton** Clapton (Reprise)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- **Jimmy Eat World** Invented (Interscope)
- **Mark Ronson & Business International** Record Collection (Columbia)
- **Mayday Parade** Anywhere But Here (Atlantic)
- **Salem** King Knight (Columbia)
- **Saw Doctors** The Further Adventures Of... (Shantown)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Sia** We Are Born (Monkey Puzzle/RCA)



- **KT Tunstall** Tiger Suit (Relentless/Virgin)
- **Various** Annie Mac Presents 2010 (Island)

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)
- **Bruno Mars** Just The Way You Are (Elektra/Atlantic)
- **Plain White T's** Rhythm Is Love (Hollywood)
- **Plan B** The Recluse (679/Atlantic)
- **Lauren Pritchard** Not The Drinking (Island)
- **Sirens** Stilettos (Kitchenware)
- **Sunday Girl** Stop Hey (Geffen)
- **Robbie Williams** Shame (Virgin)

Albums

- **Ciara** Basic Instinct (LaFace)
- **Clinic** Bubblegum (Domino)
- **Joe Cocker** Hard Knocks (Arista)
- **Matt Costa** Mobile Chateau (Island)
- **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatic)
- **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/BBK)
- **Yann Tiersen** Yann Tiersen (Mute)



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

October 11

Singles

- **Christian TV** When She Turns 18 (Mercury)
- **Tone Damli** Butterflies (Mercury)

- **Detroit Social Club** Northern Man (Fiction)
- **Drake** Fancy/Best I Ever Had (Cash Money/Island)
- **Alexis Jordan** Happiness (Rcc Nation/Columbia)
- **The Joy Formidable** I Don't Want To See You Like This (Atlantic)
- **Pixie Lott** Broken Arrow (Mercury)
- **Taylor Swift** Mine (Mercury)

Albums

- **Anberlin** Dark Is The Way. Light Is A



- **Chiddy Bang** Swelly Life (Regal)
- **Gold Panda** Lucky Shiner (NoTown)

“Among the BBC's Sound of 2010 longlist, Gold Panda stood out like, well, a Gold Panda. Not that the talented young producer didn't deserve his place among the likes of Ellie Goulding and The Drums, of course. But despite considerable blog attention and support from Pitchfork and NME, it is hard to see his intricate brand of electronica ever break into the mainstream without a serious change in conventional tastes or his own musical styles. His sound isn't particularly revolutionary – it sounds a great deal like the Nathan Fake/James Holden tech-house axis or Sweden's The Field – but he has both a sharp ear for a melody and a sense of brevity that are rare in the dance music world. It is doubtless these skills that have done so much to endear Gold Panda to a more rock audience but all credit to him for resisting the route of guest vocalists and guitars that has been the ruin of many a hotly-tipped young dance thing. Instead this album stands on its own merits as a very strong work.”

www.musicweek.com/reviews

- **Camilla Kerslake** tbc (Future)

- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Sufjan Stevens** The Age Of Adz (Asthmatic Kitty)
- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin)

October 18

Albums

- **Bob Dylan** The Witmark Demos



- **Kings Of Leon** Come Around Sundown (Hear Me Coww)
- **Mt. Desolation** Mt. Desolation (Island)
- **Emily Osment** Fight Or Flight (Virgin)
- **Pearl Jam** Live (Island)
- **Plain White T's** Wonders Of The Younger (Hollywood)
- **Lauren Pritchard** Wasted In Jackson (Island)

October 25 and beyond

Albums

- **Devlin** Bud, Sweat & Beers (Island) (tbc)
- **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)
- **Joe McElderry** Joe McElderry (Syco) (25/10)
- **Rumer** Seasons Of My Soul (Atlantic) (25/10)
- **Jay Sean** Freeze Time (Cash Money/Island) (tbc)
- **The Soldiers** Letters Home (Rhino) (25/10)
- **Taylor Swift** Speak Now (Mercury) (25/10)

SINGLE OF THE WEEK

Katy Perry Teenage Dream (Virgin)



The chart-topping California Gurls proved a strong starting point for Perry's second long-player in the UK, and this follow-up single and album title track shows no sign of slowing her ascent. Teenage Dream is another sun-splashed, summer pop song from the songwriting/production powerhouse of Dr Luke, Max Martin and Benny Blanco. In the US the single peaked at number three on the Hot 100 and in the UK its release has been bolstered by A-list support from Radio 1. Teenage Dream – the album – is also released this week, so this single will surely benefit from the wealth of publicity and promotional work Perry is currently undertaking.

ALBUM OF THE WEEK

Everything Everything Man Alive (Geffen)



Unlike much of today's crop, Everything Everything understand the value in taking their time. In the two years since the release of their debut independent single Suffragette Suffragette, many of their peers have come and gone. Meanwhile, Everything Everything have been gradually building their fanbase with a string of low-key releases and, with their debut album, are finally ready to put their musical stamp on the world. This David Kosten-produced set is ambitious and innovative but still delivers a commercial kick. The album drops the same day as the single, MY KZ YR BF, which enjoyed an earlier release in 2009. Wonderful stuff.

Key releases

The Communion picks up followers



WITH INTRODUCTORY SINGLE

Crossfire set to make the Top 10 on sales and airplay this week, The Killers' Brandon Flowers' debut solo album Flamingo flies to the top of the Amazon pre-release chart. It also tops the HMV chart for a third time, and improves 6-4 at Play.

Claiming a place in the Top 20s of all three retailers' lists for the second week in a row, Black

Country is the upcoming album by Black Country Communion, a new rock 'supergroup' comprising former Deep Purple star Glenn Hughes and drummer Jason Bonham, son of The Led Zeppelin legend John, Derek Sherinian, once of Dream Theater, and blues/rock guitarist Joe Bonamassa. The album climbs 8-5 at Play and 9-7 at Amazon while holding at number 18 at HMV.

With Taio Cruz's Dynamite racing to the top of the OCC sales chart after four straight weeks as the pre-release most tagged for identification by users of Shazam, there is a vacancy at the top of the latter list – and it is filled by another of the vast and growing pool of young UK urban talent – Tinie Tempah. He topped the chart earlier this year with Pass Out and Frisky and

returns to the summit with Written In The Stars.

Meanwhile, Tom Jones occupies 10 of the Top 20 positions on Last.fm's Hype chart but not the number one slot – that is the domain of Travis McCoy's debut single Billionaire, which reaches the top simultaneously with its fifth straight week in the Top 10 of the OCC sales chart.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	2779	+1403
2	EMINEM	1093	-757
3	JUSTIN BIEBER	713	-466
4	LADY GAGA	638	-684
5	MIRANDA COSGROVE	564	-175
6	GREYSON CHANCE	562	-342
7	ALEKS SYNTEK	502	450
8	KE\$HA	498	-72
9	JASMINE V	490	-61
10	DRAKE	420	-165
11	ASHLEY TISDALE	313	-107
12	AALIYAH	246	71
13	SAGOPA KAJMER	238	115
14	THEODORE ZIRAS	210	155
15	30 SECONDS TO MARS	193	-28
16	IRON MAIDEN	163	41
17	MIKE POSNER	160	34
18	THE LONEIY ISLAND	155	134
19	BIG TIME RUSH	144	101
20	PROJECT CREATION	139	-167

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	STONE SOUR	Audio Secrecy	Roadrunner
2	LINKIN PARK	A Thousand Suns	Warner Bros
3	ROBBIE WILLIAMS	Greatest Hits	Virgin
4	BRANDON FLOWERS	Flamingo	Vertigo
5	BLACK COUNTRY COMMUNION	s/t	Provogue
6	DISTURBED	Asylum	Reprise
7	KATY PERRY	Teenage Dream	Virgin
8	TAKE THAT	Take That	Polydor
9	MURDERDOLLS	Women And...	Roadrunner
10	KINGS OF LEON	Come Around...	Hand Me Down
11	THE SCRIPT	Science & Faith	RCA
12	DISTURBED	Asylum - Cd & Dvd	Reprise
13	ROBERT PLANT	Band Of Joy	Decca
14	JOE MCELDERY	Joe McElderry	Syco
15	MANKS	Postcards From A Young Man	Columbia
16	HURTS	Happiness	Major Label/RCA
17	THE PRETTY RECKLESS	Light Me Up	Interscope
18	TINIE TEMPAH	The Disc-Overy	Parlophone
19	DAVID BOWIE	Station To Station	EMI
20	INTERPOL	Interpol	Soft Limit/CoOp

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRANDON FLOWERS	Flamingo	Vertigo
2	ROBBIE WILLIAMS	Greatest Hits	Virgin
3	CLIFF RICHARD	Bold As Brass	EMI
4	ROBERT PLANT	Band Of Joy	Decca
5	DAVID BOWIE	Station To Station	EMI
6	SAW DOCTORS	Further Adventures...	Shantownr
7	BLACK COUNTRY COMMUNION	s/t	Provogue
8	HURTS	Happiness	Major Label/RCA
9	GRINDERMAN	Grinderman 2	Mute
10	STONE SOUR	Audio Secrecy	Roadrunner
11	MURRAY GOLD	Doctor Who Series 4	Silva Screen
12	MANKS	Postcards From A Young Man	Columbia
13	THE SCRIPT	Science & Faith	RCA
14	SUSAN BOYLE	The Gift	Syco
15	PHIL COLLINS	Going Back	Atlantic
16	INTERPOL	Interpol	Soft Limit/CoOp
17	LINKIN PARK	A Thousand Suns	Warner Bros
18	KINGS OF LEON	Come Around...	Hand Me Down
19	RUMER	Seasons Of My Soul	Atlantic
20	KERRY ELLIS	Anthems	Decca

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	BRANDON FLOWERS	Flamingo	Vertigo
2	ROBERT PLANT	Band Of Joy	Decca
3	TAKE THAT	tbc	Polydor
4	A-HA	25 - Very Best Of	Rhino
5	HURTS	Happiness	Major Label/RCA
7	KINGS OF LEON	Come Around...	Hand Me Down
7	LINKIN PARK	A Thousand Suns	Warner Bros
8	ROBBIE WILLIAMS	Greatest Hits	Virgin
9	TINIE TEMPAH	The Disc-Overy	Parlophone
10	MANKS	Postcards From A Young Man	Columbia
11	KT TUNSTALL	Tiger Suit	Relentless/Virgin
12	IMELDA MAY	Mayhem	Decca
13	STEREOPHONICS	Word Gets Around	v2
14	UNDERWORLD	Barking	Cooking Vinyl
15	JLS	tbc	Epic
16	EVERYTHING EVERYTHING	Man Alive	Ceffen
17	STEREOPHONICS	Performance...	(deluxe) v2
18	BLACK COUNTRY COMMUNION	s/t	Provogue
19	BRING ME THE HORIZON	There...	Visible Noise
20	CHARLATANS	Who We Touch	Cooking Vinyl

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	ARCADE FIRE	The Suburbs	Sonovox
2	ARCADE FIRE	Ready To Start	Sonovox
3	ARCADE FIRE	Modern Man	Sonovox
4	ARCADE FIRE	Rococo	Sonovox
5	ARCADE FIRE	Empty Room	Sonovox
6	LADY GAGA	Alejandro	Interscope
7	ARCADE FIRE	City With No Children	Sonovox
8	THE XX	Islands	Young Turks
9	THE XX	Crystalised	Young Turks
10	ARCADE FIRE	Half Light I	Sonovox
11	MUMFORD & SONS	The Cave	Island
12	ARCADE FIRE	Half Light II	Sonovox
13	ARCADE FIRE	Suburban War	Sonovox
14	ARCADE FIRE	We Used To Wait	Sonovox
15	ARCADE FIRE	Month Of May	Sonovox
16	ARCADE FIRE	Sprawl II	Sonovox
17	LADY GAGA	Bad Romance	Interscope
18	MUMFORD & SONS	Little Lion Man	Island
19	THE XX	VCR	Young Turks
20	ARCADE FIRE	Wasted Hours	Sonovox

last.fm

CATALOGUE REVIEWS

ARETHA FRANKLIN

100 Hits (100 Hits/DMG/Rhino LEGENDS 020)/OTIS REDDING:

100 Hits LEGENDS 018)

The king and queen of soul have some of the most valuable

catalogues of any artists, and it is quite a shock to find their most celebrated recordings available for a pittance here. Demon has acquired 100 recordings from Franklin's peerless Atlantic output and an identical number of Redding recordings for Atco, Volt and Stax and decanted them into five-CD boxed sets with suggested list prices of less than £10 each.

While Redding's set covers his entire oeuvre, Franklin's spans the late Sixties and early Seventies. Franklin exercised tremendous quality control and had the knack of getting the most out of slender material. Let's be honest, she really could sing the phonebook...

DAVID BOWIE

Station To Station (EMI BOWSTX 2010)



David Bowie's 10th album, Station To Station was issued to something of a mixed reception in 1976, with the influence of Kraftwerk and the electronic scene and the soulful funky style of the previous year's Young Americans colliding head-on. The result is one of Bowie's most fascinating albums, including the hits TVC 15 and Golden Years. It is reissued here in a special three-CD set, with the original analogue master on one, and 15 previously unreleased tracks recorded in at the Nassau Coliseum in 1976 filling the other two. A deluxe boxed set (BOWSTSD 2010) adds two more CDs – one featuring the 1985 RCA CD master, the other single edits of various tracks – an audio DVD with 5.1 mixes, and three heavyweight vinyl LPs.

RUBY TURNER

Women Hold Up Half The Sky (Cherry Pop CRPOP 62)



Despite limited chart success – she never made the Top 20 – Ruby Turner is one of the UK's most accomplished and stylish vocalists. Arguably the high point of her career was this 1986 debut album, which is now rightly regarded as a classic and, having never been reissued, has hitherto commanded a high price on the collectors' market. That oversight is now corrected by Cherry Pop, with the original album being supplemented by a quintet of b-sides and extended mixes. The album's best-known tracks are Turner's version of the Etta James hit I'd Rather Go Blind and The Staple Singers' If You're Ready (Come Go With Me), both of which were given a contemporary instrumental sheen to complement Turner's intense, silky vocals.

CASS ELLIOT

Cass Elliot/The Road Is No Place For A Lady/Don't Call Me Mama Anymore" (BGO BGOCD 947)



After success with The Mamas & The Papas, Cass Elliot went to make some memorable solo recordings, initially for Dunhill as Mama Cass, before moving to RCA where she issued two excellent studio albums and a live set. This double-disc release includes all those RCA recordings, digitally remastered, with a 20-page booklet. The Cass Elliot album finds her tackling the likes of Randy Newman's I Think It's Going To Rain Today, while The Road Is No Place For A Lady was recorded in the UK with British musicians. Both albums contain some of the best vocals of her career, while the live set, Don't Call Me Mama Anymore – shows she could cut the mustard onstage, too.

Alan Jones

CATALOGUE SINGLES TOP 20



Luther Vandross



Radiohead

This	Last	Artist	Title / Label	Distributor
1	1	JOURNEY	Don't Stop Believin'	Columbia (ARV)
2	3	KINGS OF LEON	Sex On Fire	Hand Me Down (ARV)
3	4	JASON MRAZ	I'm Yours	Atlantic (CIN)
4	2	THEY MIGHT BE GIANTS	Birdhouse In Your Soul	Elektra (CIN)
5	5	BOSTON	More Than A Feeling	Epic (ARV)
6	NEW	LUTHER VANDROSS	Dance With My Father	J (ARV)
7	14	KATY PERRY	Hot N Cold	Virgin (E)
8	8	DON FARDON	I'm Alive	Nip 'n' Tuck (NIP 'N' TUCK)
9	10	EMINEM	Lose Yourself	Interscope (ARV)
10	6	SNOW PATROL	Chasing Cars	Fiction (ARV)
11	7	THE KILLERS	Mr Brightside	Lizard King/Mercury (ARV)
12	11	SURVIVOR	Eye Of The Tiger	Arista (ARV)
13	13	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
14	9	GUNS N' ROSES	Sweet Child O' Mine	Geffen (ARV)
15	NEW	ETIA JAMES	Rule The World	Polydor (ARV)
16	8	GOO GOO DOLLS	Iris	Warner Brothers (CIN)
17	NEW	TIESTO	Adagio For Strings	Nebula (DIAS)
18	RE	BON JOVI	Livin' On A Prayer	Mercury (ARV)
19	NEW	THE CALLING	Wherever You Will Go	RCA (ARV)
20	RE	RADIOHEAD	Creep	Parlophone (E)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	EXAMPLE	Last Ones Standing	Data/MoS
2	5	3	SEAMUS HAJI & ROMAIN CURTIS	Just A Friend	Big Love
3	12	2	GRUM	Through The Night	Heartbeats
4	1	3	ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love	AATW
5	29	2	KYLIE MINOGUE	Get Outta My Way	Parlophone
6	6	4	FORTUNE	Gimme/Under The Sun	Distiller
7	2	4	JES	Closer	Magik Muzik
8	17	2	SIRENS	Stilletos	Kitchenware
9	22	4	ROSELLE	If You Could Read My Mind	Hero
10	14	2	ROBYN	Hang With Me	Konichiwa
11	27	2	PAUL MORRELL FEAT. SONIQUE	Only You	Maelstrom
12	NEW		USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LeFée
13	20	4	HITCHCOCK	Villain	Starbase
14	15	2	I BLAME COCO	Quicker	Island
15	40	2	PENDULUM	The Island	Warner Brothers
16	11	3	MCFLY	Party Girl	Island
17	23	3	OAKENFOLD FEAT. MATT GOSS	Firefly	Perfecto
18	21	2	SUNDAY GIRL	Self Control	Ceffen
19	30	2	AXWELL FEAT. ERROL REID	Nothing But Love	Axtone/Deconstruction
20	NEW		ALESHA	Drummer Boy	Asylum/Atlantic
21	4	5	BT FEAT. JES	Every Other Way	New State
22	19	8	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS
23	9	6	AGGRO SANTOS	Saint Or Sinner	Future
24	NEW		DEBI NOVA	Drummer Boy	Island
25	24	2	RIO	Hot Girl	AATW
26	10	3	ELLIE GOULDING	The Writer	Polydor
27	34	9	STROMAE	Alois On Danse	Island
28	33	3	NELSON	She's Gone	Mostiko
29	NEW		CHARICE	Pyramid	143/Reprise
30	7	6	PARTY DARK	Let's Go	Champion
31	25	4	SWEDISH HOUSE MAFIA	One	Virgin
32	38	2	TAIO CRUZ	Dynamite	4th & Broadway
33	26	6	CHASE & STATUS FEAT. MALI	Let You Go	Vertigo
34	NEW		THE ONES FEAT. NOMI RUIZ	Let's Celebrate!	Beat Congress
35	13	5	GINA STAR	I Want It Now	Taalroom
36	NEW		CICADA	Your Love	Critical Mass
37	NEW		PERRY MYSTIQUE FEAT. SWAY	Party Like Ur 18	Serious
38	Re	4	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
39	35	2	TONY DE VIT/HYPER LOGIC/UNTIDY DJs	Refresh EP	Tidy
40	36	12	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	TAIO CRUZ	Dynamite	4th & Broadway
2	4	4	OLIVY MURS	Please Don't Let Me Go	Syco/Epic
3	8	3	EXAMPLE	Last Ones Standing	Data/MoS
4	NEW		KYLIE MINOGUE	Get Outta My Way	Parlophone
5	9	3	MCFLY	Party Girl	Island
6	6	4	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
7	1	4	NE-YO	Beautiful Monster	Def Jam
8	16	2	K'NAAN FEAT. ADAM LEVINE	Bang Bang	A&M
9	22	2	ONE NIGHT ONLY	Say You Don't Want It	Vertigo
10	17	3	CHARICE	Pyramid	143/Reprise
11	20	2	ROBYN	Hang With Me	Konichiwa
12	15	4	STEVE BROOKSTEIN	Promised Land	Neoteric
13	11	5	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
14	NEW		ROSANNA	Waterfalls	Popjustice HiFi
15	NEW		ALESHA	Drummer Boy	Asylum/Atlantic
16	2	3	HURTS	Wonderful Life	Major Label/RCA
17	RE	2	TOOCHI	SOS	T
18	27	2	HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
19	19	3	ROB MAYTH	Feel My Love	AATW
20	NEW		PERRY MYSTIQUE FEAT. SWAY	Party Like Ur 18	Serious
21	18	6	ROLL DEEP	Green Light	Relentless/Virgin
22	NEW		JAY KAY	Princess	AATW
23	30	2	VENGABOYS	Rocket To Uranus	AATW
24	21	6	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS
25	24	2	ONE DAMLI	Butterflies	Mercury
26	13	6	BEYONCE	Why Don't You Love Me?	Columbia
27	NEW		SIRENS	Stilletos	Kitchenware
28	29	4	SWEDISH HOUSE MAFIA	One	Virgin
29	NEW		CAMP ROCK 2	It's On	Disney
30	26	11	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW

The first past the post is the last one standing



ELLIOT GLEAVE SETS A GOOD EXAMPLE for rappers looking for crossover club hits by landing his third straight number one on the Upfront chart this week, with Last Ones Standing. Gleave is better known as Example, under which name he topped the chart with Won't Go Quietly last December and Kickstarts in May. Last Ones Standing's passage to the top of the Upfront chart was smoothed by mixes from Benny Benassi, Manhattan Clique, TC and Doctor P. The track finished 14.65% ahead of nearest challengers Seamus Haji + Romain Curtis' Just A Friend.

A week after Ne-Yo claimed pole position on the Commercial Pop and Urban charts with Beautiful Monster, Taio Cruz repeats the feat with

Dynamite. Perhaps surprisingly, it is Cruz's first number one on either chart. Of nine previous singles by Cruz, seven have made the Top 10 of the Urban chart, and eight have made the Top 10 of the Commercial Pop chart.

UPFRONT CLUB CHART BREAKERS TOP 10: 1 Hot Pink Delorean; 2 Jay Kay: Princess; 3 Alex Gardner: Feeling Fine; 4 Wizard Sleeve: Get Down Tonight; 5 Jerry Ropero Vs. Denis The Menace: Coracao; 6 Alexis Jordan: Happiness; 7 Cassette Jam: Speed Of Light; 8 Vito Gonzalez: Badman Riddim; 9 Freemasons feat. Winter Gordon: Believe; 10 One Night Only: Say You Don't Want It.

Alan Jones



In with a bang: Taio Cruz's Dynamite tops the Commercial Pop and Urban lists



Drummer girl: Alesha makes moves on the Upfront and Commercial Pop charts, entering at numbers 20 and 15 respectively

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	TAIO CRUZ	Dynamite	4th & Broadway
2	1	6	NE-YO	Beautiful Monster	Def Jam
3	4	6	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LeFée
4	3	7	BEYONCE	Why Don't You Love Me?	Columbia
5	7	8	ROLL DEEP	Green Light	Relentless/Virgin
6	6	4	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle
7	8	4	AGGRO SANTOS	Saint Or Sinner	Future
8	11	6	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
9	12	5	JASON DERULO	What If	Beluga Heights/Warner Bros
10	5	8	TINCHY STRYDER	In My System	4th & Broadway
11	10	3	HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
12	6	5	N*E*R*D FEAT. NELLY FURTADO	Hot-N-Fun	Interscope
13	14	27	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
14	15	17	TINIE TEMPAAH FEAT. LABRINTH	Frisky	Parlophone
15	21	11	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
16	17	12	PROFESSOR GREEN FEAT. LIYY ALLEN	Just Be Good To Green	Virgin
17	13	6	LAFAYETTE JOSEPHS	Bruised	Rockizm
18	18	5	PARTY DARK	Let's Go	Champion
19	23	5	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
20	19	7	SILVER FEAT. KARDINAL OFFISHALL	Come True	Gio
21	NEW		EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope
22	26	25	USHER FEAT. WILL.I.AM	OMG	LeFée
23	22	13	CIARA FEAT. LUDACRIS	Ride	LeFée
24	NEW		MOJO MORGAN	Million \$ Check	Gedion Soldiers USA
25	NEW		STEPH JONES	B E A Utiful	Ruxpin
26	24	5	BABY BLUE FEAT. WRETCH 32	Run	Hevler
27	20	10	T.I FEAT. KERI HILSON	Got Your Back	Atlantic/Grand Hustle
28	29	6	CHRIS BROWN FEAT. TYGA & KEVIN MCCALL	Deuces	Live
29	27	14	SEAN KINGSTON AND JUSTIN BIEBER	Eenie Meenie	RCA
30	NEW		KYLA	Don't Play With My Heart EP	Northern Line

Cool Cuts Top 20

Pos	ARTIST	Title
1	KYLIE MINOGUE	Get Outta My Way
2	UNDERWORLD	Always Loved A Film
3	AEROPLANE	Superstar
4	FENECH-SOLER	Lies
5	FAITHLESS FEAT. DIDO	Feelin' Good
6	TV ROCK FEAT. ZOE BADWI	Release Me
7	HERVE	Together
8	DONNA SUMMER	To Paris With Love
9	JAYMO & ANDY GEORGE	Hold Me Back
10	GRUM	Through The Night
11	SYLVIA TOSUN	Above All
12	MYNC & GOODWILL	Special Brew
13	WRETCH 32	Traktor
14	HOT CHIP	We Have Remixes
15	RENNIE PILGREM	Street Legal 2
16	RESET!	My Trunk Ep
17	RYAN RIBACK	Make Me Go
18	ADAM PORT & SANTE	Own
19	JASON PHATS	Funkyseptoplasty
20	EVIL NINE	Stay Up



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



It's a recovery of sorts for Eminem

EMINEM FINDS HIMSELF IN A CURIOUS SITUATION this week, with his latest album *Recovery* returning to the top of the album chart for a fourth stint, despite turning in the 10th lowest weekly sale of the 21st century. And meanwhile his *Love The Way You Lie* collaboration with Rihanna once again falls short of the singles summit, despite almost becoming only the second song in the 21st century to register sales of more than 50,000 for eight weeks in a row.

In its 10th week on release, *Recovery* spends its seventh week at number one – a tally bettered by only five albums in the 21st century. Its sales are off by 2.6% week-on-week at 27,081. In 556 weeks thus far in the 21st century, the number one has sold fewer copies on only nine occasions – The Last Broadcast by Doves sold 22,437 copies (week 19, 2001), Blue's *All Rise* sold 23,917 copies (week 17, 2001), Christina Aguilera's *Bionic* sold 24,301 copies (week 23, 2010), Lady Gaga's *The Fame* sold 25,211 copies (week 14, 2010), The Essential Michael Jackson sold 25,970 copies (week 33, 2009), Working On A Dream by Bruce Springsteen sold 26,158 copies (week 6, 2009), Viva La Vida by Coldplay sold 26,205 copies (week 30, 2008), A New Day by Celine Dion sold 26,380 copies (week 16, 2002) and This Is

The Life by Amy Macdonald sold 26,396 copies (week 2, 2008). The copies that *Recovery* sold last week take it past the 500,000 sales mark. It is the sixth artist album to reach the target thus far this year – four of them 2009 releases. The only 2010 album to sell more is **Plan B's** *The Defamation Of Strickland Banks*, which rebounds 4-2 on its 20th week in the chart, selling 15,157 copies to increase its career tally to 511,447, compared to *Recovery's* 509,776.

Throughout the 10 weeks that *Recovery* has been in the album chart, never falling below number two, the album's second single *Love The Way You Lie* has been in the Top 10 of the singles chart, without ever rising above number two. It occupies the slot for the fifth time this week, on sales of 49,681 sales, failing by just 319 sales to top the 50,000 mark for the eighth week in a row. Atomic Kitten's 2001 chart-topper *Whole Again* is the only track thus far this century to log upwards of 50,000 sales for eight straight weeks.

Love The Way You Lie is making rapid progress up the year-to-date rankings, leaping 9-4 this week. Like *Recovery* it topped the 500,000 sales mark last week, advancing to 544,526 sales. Whether it reaches number one on the weekly chart or not, it should make it to the top of

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,616,066	1,425,247
prev week	2,445,669	1,401,550
% change	+7.0%	+1.7%

Vs last week	Compilations	Total albums
Sales	399,232	1,824,479
prev week	402,013	1,803,563
% change	-0.7%	+1.2%

Year to date	Singles	Artist albums
Sales	93,761,881	51,789,782
vs prev year	87,288,576	52,499,838
% change	+7.4%	-1.4%

Year to date	Compilations	Total albums
Sales	12,632,380	64,422,162
vs prev year	14,104,392	66,604,230
% change	-10.4%	-3.3%

Compiled from sales data by Music Week

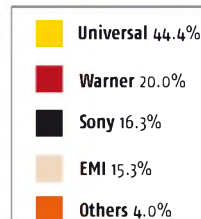
the year-to-date rankings by the end of the month: ahead of its current tally lie only *OMG* by Usher feat. will.i.am (611,062 sales), Helping Haiti's *Everybody Hurts* (620,464 sales) and Owl City's *Fireflies* (635,689 sales). It also seems likely to eclipse Stan (788,779 sales) as Eminem's biggest UK hit, and *Umbrella* (703,806) as Rihanna's.

Ironically, the track keeping *Love The Way You Lie* off the top of the singles chart here this week is the one that it has kept at number two on the US Hot 100 for the last three weeks – *Dynamite* by **Taio Cruz**. Debuting in pole position on sales of 108,397 copies, *Dynamite* is Cruz's second number one, following *Break Your Heart*, which spent three weeks at the summit last autumn, though its first (and highest) weekly sale of 65,401 was considerably less than *Dynamite* sold last week. *Break Your Heart* was the first of three singles taken from Cruz's second album *Rokstarr*, the others being *No Other One* and *Dirty Picture* (feat. Ke\$ha), which fared much less well, peaking at number 42 and number six, respectively. *Dynamite* did not appear on *Rokstarr* domestically but was added for international release and will appear on the expanded *The Rokstarr Collection*, which is out here in a fortnight.

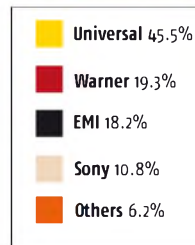
Elsewhere in the top five this week, *Club Can't Handle Me* remains at number three for Florida feat. David Guetta (44,716 sales), Roll Deep's *Green Light* descends 1-4 (43,727 sales) and Katy B's debut single *Katy On A Mission* debuts at number five (34,323 sales).

Also new to the Top 40: *Crossfire*, the debut solo single by Brandon Flowers of *The Killers* (number eight, 29,225 sales); *Slow*, the first hit for Rumer (number 16, 17,655 sales); *Saint Or Sinner*, the second hit for Aggro Santos (number 19, 14,462 sales); *God & Nothing*, the 15th Top 40 hit for Biffy Clyro (number 36, 6,836 sales); and *Miss Nothing*, the

ARTIST ALBUMS



SINGLES



second hit for New York rockets *The Pretty Reckless* (number 39, 6,386 sales). And Mancunian duo *Hurts* make their UK chart debut with *Wonderful Life* (number 21, 12,749 sales). The song is already a number two hit in Germany, and is climbing the chart elsewhere in Europe.

In April 1961, Pye released a single from **Etta James**, with *At Last* on the A-side and *I Just Want To Make Love To You* on the flip. It was not a hit then but both sides have now charted here, thanks to the impact of television. *I Just Want To Make Love To You* was a substantial hit in 1996, following its use in a Diet

Coke advert, reaching number five and selling more than 142,000 copies. *At Last* makes its belated debut this week at number 69 (3,105 sales) after being sung in The X Factor's series opener nine days ago by Katie Waissel. Several other featured songs also make the Top 200, with **Leona Lewis'** Oasis cover *Stop Crying Your Heart Out* (Up 166-63, 3,413 sales) the pick of them.

Overall singles sales, at 2,616,066, are up 6.97% week-on-week, and are 6.85% above same-week 2009 sales of 2,448,449.

Back on the album chart, after debuting at number one last week, Iron Maiden's *The Final Frontier* dips to number three (14,319 sales).

Echoes, the first single from **Klaxons'** second album *Surfing The Void*, improves modestly on its debut, climbing 56-55 (3,976 sales), while the album itself is the week's highest new entry, debuting at number 10 (8,946 sales). The London-based band's 2007 debut album *Myths Of The Near Future* was released in the wake of the Top 10 single *Golden Skans*, and opened at number two on sales of 57,404.

The final part of a trilogy, *Tomorrow Morning* is the second **Eels** album to slip into the chart this year, debuting at number 18 (7,028 sales). For a band with a relatively low mainstream profile, *Eels* rack up a lot of chart entries – *Tomorrow Morning* is their 10th to chart this century and their 12th in all.

One Night Only reached number 10 in 2008 with debut album *Started A Fire*. Their eponymous follow-up debuts this week at number 36 (3,992 sales).

The **Bay City Rollers** charted five albums in their 1974-77 heyday and broke a 27-year duck to reach number 11 with 2004 compilation *The Very Best Of*. New retrospective *The Greatest Hits* also does well, debuting at number 12 (8,349 sales).

Now! 75 remains top of the compilation chart for a sixth week (32,352 sales).

Overall album sales are up 1.7% week-on-week at 1,824,479 – 5.28% below same-week 2009 sales of 1,926,098.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EMINEM <i>Recovery</i>	£7.49	£8.99	£7.99	£7.99
2 PLAN B <i>The Defamation...</i>	£5.99	£8.99	£8.49	£8.95
3 IRON MAIDEN <i>The Final Frontier</i>	£8.93	£8.99	£8.95	£8.93
4 ARCADE FIRE <i>The Suburbs</i>	£8.93	£6.99	£8.95	£8.93
5 ELIZA DOOLITTLE <i>Eliza Doolittle</i>	£7.00	£6.99	£7.99	£6.99

Source: Music Week

International charts coverage Alan Jones

To boldly go where no Iron Maiden has gone before...

AFTER EIGHT WEEKS as the world's favourite album, Eminem's *Recovery* is finally – though, I suspect, temporarily – relegated to a supporting role, with heavy metal veterans Iron Maiden moving to the top with their new magnum opus *The Final Frontier*.

The media was full of stories about the success of *The Final Frontier* at the end of last week, chronicling the 21 countries in which it had reportedly reached number one. Although some

of the territories listed by EMI have no official chart available and others in which the album has not yet reached number one on the main chart, the album has performed magnificently, debuting at number one in the official charts of 15 overseas territories as well as the UK. This takes in Austria, Canada, the Czech Republic, Denmark, Finland, France, Germany, Hungary, Italy, New Zealand, Norway, Portugal, Spain, Sweden and Switzerland. It failed to

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	KATY B Katy On A Mission / Rinse (SRD)
2	1	EXAMPLE Kickstarts / Data/MoS (ARV)
3	2	DJ FRESH Gold Dust / Data/MoS (ARV)
4	4	THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark / Domino (PIAS)
5	9	THE TEMPER TRAP Sweet Destruction / Infectious (PIAS)
6	RE	ADELE Make You Feel My Love / XL (PIAS)
7	5	THE XX Islands / Young Turks (PIAS)
8	3	CASPA & MR HUDSON Love Never Dies (Back For The First) / Sub Soldiers (ST Holdings)
9	NEW	KANO Upside / Bigger Picture (PIAS)
10	6	VAMPIRE WEEKEND White Sky / XL (PIAS)
11	NEW	BRING ME THE HORIZON It Never Ends / Disile Noise (ADA CIN)
12	NEW	AVICII & SEBASTIAN DRUMS My Feelings For You / Vicious (ADA CIN)
13	1,6	EXAMPLE Last Ones Standing / Data/MoS (ARV)
14	1,2	DON FARDON I'm Alive / Nip n' Tack
15	1,8	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
16	1,3	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
17	1,7	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
18	NEW	ARMIN VAN BUUREN VS SOPHIE Not Giving Up On Love / Armada (PAM)
19	NEW	KATY B Louder / Rinse (SRD)
20	1,4	DIZZEE RASCAL Dirtee Disco / Dirtee Stank (PIAS)

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	3	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
4	4	DIZZEE RASCAL Tongue N' Cheek / Dirtee Stank (PIAS)
5	NEW	UNION The Union / Payola (Townsend/Arvato)
6	5	JEDWARD Planet Jedward / Absolute (Absolute/Arvato)
7	NEW	MOGWAI Special Moves / Rok: Action (SRD)
8	1,4	THE TEMPER TRAP Conditions / Infectious (PIAS)
9	8	FAITHLESS The Dance / Nat's Tunes (Nat's Tunes)
10	RE	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
11	7	KATIE MELUA The House / Dramatico (ADA CIN)
12	1,1	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
13	NEW	ANDREYA TRIANA Lost Where I Belong / Ninja Tune (PIAS)
14	NEW	THE COUNT & SINDEN Mega Mega Mega / Domino (PIAS)
15	1,5	THE NATIONAL High Violet / LAD (PIAS)
16	RE	THE LIBERTINES Time For Heroes: Best Of / Rough Trade (PIAS)
17	1,8	STORNOWAY Beachcomber's Windowill / LAD (PIAS)
18	9	DJ FRESH Kryptonite / R: The Label (ARV)
19	1,6	THE GASLIGHT ANTHEM American Slang / Side One Dummy (PIAS)
20	NEW	MADNESS Complete Madness / Union Square (SRD)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	UNION The Union / Payola (Townsend/Arvato)
2	NEW	ANDREYA TRIANA Lost Where I Belong / Ninja Tune (PIAS)
3	NEW	THE COUNT & SINDEN Mega Mega Mega / Domino (PIAS)
4	2	SKREAM Outside The Box / Tempa (SRD)
5	1	ORIGINAL LONDON CAST Legally Blonde - The Musical / First Night (ADA)
6	NEW	THE SWORD Warp Riders / Kemado (Shell/Stock SRD)
7	NEW	!!! Strange Weather, Isn't It? / Warp (PIAS/Sony DADC)
8	6	JUSTIN FLETCHER Sings Something Special / Little Demon (Sony DADC)
9	RE	HARPER SIMON Harper Simon / Ras Recordings (PIAS)
10	3	YOUNG GUNS All Our Kings Are Dead / Jive/ever (PIAS/Sony DADC)

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 / Mo/Sony Music (ARV)
3	3	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
4	NEW	VARIOUS Scott Mills Pt's Big Ones / Rinno/Sony (ARV)
5	4	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
6	NEW	VARIOUS Hed Kandi - Ibiza Live 2010 / EMI TV/Hed Kandi (ARV)
7	5	VARIOUS Happy Songs / EMI TV (E)
8	8	VARIOUS Pure Swing / UMTV (ARV)
9	7	VARIOUS 101 Ibiza Anthems / EMI TV/MoS (E)
10	1,2	VARIOUS Epic / EMI TV/Sony Music (ARV)
11	9	VARIOUS Anthems R&B - Summer Classics / Mo/Sony Music (ARV)
12	5	VARIOUS The Annual - 15 Years / Ministry (ARV)
13	1,1	VARIOUS Planet Dance / AATW/UMTV (ARV)
14	10	VARIOUS This Is UK MCs / MoS (ARV)
15	1,6	VARIOUS Clubland 17 / AATW (ARV)
16	1,3	VARIOUS Ultimate 80s Movie Hits / Sony (ARV)
17	1,5	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
18	1,4	VARIOUS Street Dance 2010 / EMI TV/Ministry of Sound (ARV)
19	RE	ORIGINAL TV SOUNDTRACK Camp Rock 2 - The Final Jam / Walt Disney (E)
20	1,8	VARIOUS R&B Clubland / AATW/Sony/UMTV (ARV)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU Forever Vienna / Decca (ARV)
2	6	ANDRE RIEU Live In Concert / Decca (ARV)
3	3	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
4	2	CRAIG OGDEN The Guitarist / Classic FM (ARV)
5	4	ANDRE RIEU Dreaming / Decca (ARV)
6	RE	ROLANDO VILLAZON Tenor / Deutsche Grammophon (ARV)
7	5	ANDRE RIEU The Collection / Philips (ARV)
8	7	COLDSTREAM GUARDS Heroes / Decca (ARV)
9	9	ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
10	3	LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)

Downloads Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ROLL DEEP Green Light / Releasethem/Virgin
2	2	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope
3	1	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me / Atlantic
4	5	YOLANDA BE COOL & DCUP We No Speak Americano / Sweat It Out/AATW
5	4	NE-YO Beautiful Monster / Def Jam
6	3	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire / Decaydance/Fueled By R:men
7	6	THE SATURDAYS Missing You / Fascination/Geffen
8	RE	B.O.B FEAT. HAYLEY WILLIAMS Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle
9	9	ELIZA DOOLITTLE Pack Up / Parlophone
10	8	THE WANTED All Time Low / Geffen

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United Business Media,
 Third Floor, Ludgate House,
 245 Blackfriars Road,
 London SE1 9JY

Tel: (020) 7921 5000
 for extension see below
 Fax: (020) 7921 8327



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

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

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

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n Jones



reach number one in Australia (number two), the Netherlands (two), Ireland (three), the US (four), Wallonia (four), Flanders (six) and Japan.

Japan was one of the countries for which a number one was claimed but the album debuts at number 16 in the Billboard Japan chart and number five in the rival Oricon chart, with sales of 13,516 putting it a long way behind the 127,346 copies that 46-year-old homegrown rocker Koshi Inaba's Hadou album sold to claim the number-one slot. The only other countries for which sales of The Final Frontier have leaked are the US (63,286), Canada (17,000), France (13,526) and Australia (7,295).

Perhaps surprisingly, The Final Frontier is Iron Maiden's first number one in several territories, including Canada and France, and their highest-charting

album yet in Australia and the US. Iron Maiden first made the US chart in 1981, reaching number 81 with Killers. The Final Frontier is their 20th chart entry, but only the third to make the Top 10, following Somewhere In Time (number 10, 1986) and A Matter Of Life And Death (number nine, 2006). With an average age of 53, Iron Maiden are younger than Sting, who has also been flying the UK flag with youthful vigour of late. The 58-year-old's Symphonies has had its share of glory and is now in decline in most but not all countries. Among the exceptions are Poland, where it is number one for the fifth week in a row

and Japan, where it makes a belated debut at number 20 on Oricon and number 30 on Billboard. It re-enters the New Zealand chart at 18, and rallies 24-19 in Finland and 30-29 in Germany. Elsewhere it is down in Russia (4-6), the Czech Republic (7-8), Italy (9-11), Wallonia (10-11), Portugal (10-17), Hungary (9-26), France (19-27), Switzerland (30-39), the Netherlands (39-41), Austria (40-42), Canada (51-63), Flanders (46-87), Mexico (83-95) and the US (83-118). Finally, David Gray enters the US Top 10 for the first time, debuting at nine with new album Foundling, which also enters at nine in Ireland.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)
1	New		TAJO CRUZ	Dynamite	4th & Broadway 2744693 (ARV)	(Dr. Luke/Bianco) EMI/Kobalt (Gottwald/Martin/Levin/McKeel/Cruz)
2	2	10	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope USUM7105397 (ARV)	(Alex Da Kid) Universal (Mathers/Greentime/Fermin)
3	3	5	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic CATCO16325698 (CIN)	(Guetta/Resteier) Kobalt/Mail On Sunday/Sony/ATW/Bucks/Talpa/Pano/Ded's Dreamer/Art In The Focder/Bug/What A Music (Dileid/Kay/Livingston/Cuen/Guetta/Resteier/Fairfax)
4	1	2	ROLL DEEP	Green Light	Relentless/Virgin RELCD68 (E)	(Dunne/Weed/Hirs) EMI/Universal/CC (Alexander/Akintola/Charles/Cowie/Black/Williams/Atherly/Al/Baker/Dunne/Hirs)
5	New		KATY B	Katy On A Mission	Rinse CATCO164967837 (SRD)	(Benga/Geeneus) EMI (Brien/Adejumo/Geeneus)
6	4	13	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW CATCO16388320 (ARV)	(Martinez/Peccy) Universal (Peterson/Martinez/Maclennan/Carosone/Salerno)
7	6	5	TRAVIE MCCOY FEAT. BRUNO MARS	Decaydance Fused By Ramen	AT0354 CD (CIN)	(The Smeezingtons) EMI/4Day/Music/Mars/Face/North/Side/Bug/Rox/Music/Fam/aman/Tony/Panet/Art For Ar/Sake (McCoy/Mars/Lewerent/Levire)
8	New		BRANDON FLOWERS	Crossfire	Vertigo CATCO166582310 (ARV)	(D'Brien) Universal (Flowers)
9	5	4	NE-YO	Beautiful Monster	Def Jam CATCO16262066 (ARV)	(StarGate/Vee) Universal/True/love/Z/Perin/The Ground/Ult/Tunes/Diplo/EMI (Smith/Erksen/Hermansen/Wilhelm)
10	13	6	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle AT0353 CD (CIN)	(Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/J Franks/Kinetics and One Love (Simmons/Franks/Giant/Dussollet/Sommers)
11	7	3	THE SATURDAYS	Missing You	Fascination/Getten 2743367 (ARV)	(The Saturdays) Warner Chappell/Interscope (The Saturdays/Kinlan)
12	13	13	ELIZA DOOLITTLE	Pack Up	Parlophone R6808 (E)	(Prime) EMI/Universal/Sony ATV/Mullet (Coatlite/Prime/Woodcock/Powell/Psiff)
13	12	5	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name)	Virgin VSCD2015 (E)	(Axwell/Ingrosso/Angello) Universal/EMI/More Water From Nezzareth (Axwell/Ingrosso/Angello/Williams)
14	11	2	CHASE & STATUS FEAT. MAUI	Let You Go	Vertigo CATCO164639657 (ARV)	(Kennic/Milton) Universal/Pure Groove (Kennic/Milton/Drew)
15	10	5	THE WANTED	All Time Low	Getten 2743018 (ARV)	(Mac) Rokstone/Peer Music/Sony ATV/Warner Chappell (Mac/Dector/Drewett)
16	New		RUMER	Slow	Atlantic ATUK094 CD (CIN)	(Brown) Chrysalis (Jyce)
17	14	2	INNA	Amazing	AATW/UMTV CATCO164580375 (ARV)	(Beric/Balfee/Botezan) EMI/Roton (Beric/Balfee/Botezan)
18	13	10	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin VSCD2013 (E)	(Dr. Luke/Pearlin/Blecco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martin/Levin/McKeel/Ross/Cus/Wilson/Love)
19	New		AGGRO SANTOS	Saint Or Sinner	Future CATCO164758749 (ARV)	(Reid) Sony ATV/Intline/IO (Santos/Mensen/Reid)
20	15	7	JASON DERULO	What If	Beluga Heights/Warner Bros CATCO164034360 (CIN)	(Rotem) Universal/Sony ATV (Cesrouleux/Rotem)
21	New		HURTS	Wonderful Life	Major Label/RCA 88697746262 (ARV)	(Hurts/Cross/Quart) EMI/Big Life (Anderson/Mutchriff/Cross)
22	18	5	MAGNETIC MAN FEAT. ANGELA HUNTE	I Need Air	Columbia 88697752181 (ARV)	(Magnetic Man/Hoffman) EMI (Adejumo/Smith/Jones/Monte)
23	20	11	EXAMPLE	Kickstarts	Data/MoS DATA230CDX (ARV)	(Sub Focus) Universal/Pure Groove (Glewe/Douglas)
24	21	6	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	Laface CATCO162868080 (ARV)	(Martin/Sheilbeck) Universal/EMI/Kobalt/IOh Sukai/Pitbull's Legacy (Martin/Sheilbeck/Katech/Perez)
25	19	9	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope 2744795 (ARV)	(RedOne) Kobalt/Universal/Sony ATV/EMI/Dimegem (Khayati/Iglesias/Richie/Perez)
26	16	3	TINCHY STRYDER	In My System	4th & Broadway 2745628 (ARV)	(FT Smith) EMI/Sony ATV/Chrysalis (FT Smith/Denouche/Thik)
27	24	4	DJ FRESH	Gold Dust	Data/MoS CATCO165013436 (ARV)	(Stein) Bucks/EMI (Deley/Stein)
28	44	2	KE\$HA	Take It Off	RCA CATCO166557463 (ARV)	(Dr. Luke) Warner Chappell/Kobalt/Dynemite 50p (Sebert/Kelly/Gottwald)
29	17	4	THE HOOSIERS	Choices	RCA/24-7 CATCO163019172 (ARV)	(Smith/Dingell/Reynolds) Sony ATV/CC (Spekles/Skaerend/h/Sherlock/Smith)
30	22	16	EDWARD MAVA FEAT. VIKA JIGULINA	Stereo Love 3	Beat Blue/AATW CXGLOBE1346 (ARV)	(McFrian) EMI (Maye/Jigulina)
31	25	7	MARK RONSON & BUSINESS INTERNATIONAL	Bang Bang Bang	Columbia 88697749161 (ARV)	(Ronson) Kobalt/EMI/WanderSound Crew/CC (Werner/Deer/Hodgson/Ronson/Greenwald/Steinweiss/Kouch)
32	26	16	LADY GAGA	Alejandro	Interscope 2744129 (ARV)	(RedOne/Lady Gaga) Sony ATV (Germann/Khaye)
33	46	3	STROMAE	Alors On Danse	Island FRIM70902424 (ARV)	(Stromae) Kilmaltrie/Berzuse/Mosert (Stromae)
34	27	12	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island CATCO16266806 (ARV)	(Love/Guetta) EMI/What A Publishing/Foray/Di Piu (Guetta/Love/Vee)
35	38	14	EMINEM	Not Afraid	Interscope 2742789 (ARV)	(Baldwin/Evans/Burnett/Eminem) Universal/Sony ATV/Resto/Nueve/CC (Mathers/Resto/mu/s/Elvans/Burnett)
36	New		BIFFY CIYRO	God & Satan	14th Floor 14FR44CD (CIN)	(Garth/Cyro) Warner Chappell/Cood Soldier (Neil)
37	30	20	TRAIN	Hey, Soul Sister	Columbia 8869762092 (ARV)	(Terefe & Espinoza) Pili/mon/EMI/Stellar (Lind/Bjorklund/Manz/hen)
38	31	12	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO	Gettin' Over You	Positiva/Virgin CATCO152732088 (E)	(Guetta/Sindes/Neel/Resteier) EMI/Universal/USCure/R/Will/Cherry/LaNe/Kid/The ICC (Guetta/Sindes/Neel/Resteier/M Ferguson/Wilhelm/De/MS/Garry)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)
39	New		THE PRETTY RECKLESS	Miss Nothing	Interscope CATCO16753042 (ARV)	(Khen/Wele) EMI (McMsen/Phillips/Khen/Wele)
40	29	6	ELLIE GOULDING	The Writer	Polydor CATCO165081178 (ARV)	(Stz/Smith) Gledit/Talent/Warner Chappell (Gaulding/Lymer)
41	24	12	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone CDR6814 (E)	(Le/Smith/Cz/Diggler) Stella/EMI (Dkgwui/McKenzie/Williams)
42	23	2	ONE NIGHT ONLY	Say You Don't Want It	Vertigo 2748154 (ARV)	(Euler) EMI/CC (Grieg/Crieg/Hy/ycan/Park/Sa/ils/Euler)
43	32	11	KYLIE MINOUGE	All The Lovers	Parlophone CDR56817 (E)	(Elliot) Sony ATV (Elliot/St/Well)
44	23	7	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green	Virgin VSCD2011 (E)	(Future Cut/Jones) EMI/Universal/USCure/Flyte Tymer/MCA/Avant Career/CC (McNee/son/Hughes/Jiminy/Ja/m/Lewis)
45	27	24	JASON DERULO RIDIN'	Solo	Beluga Heights/Warner Bros CATCO160781716 (CIN)	(Rotem) Universal/Sony ATV (Cesrouleux/Rotem)
46	23	12	SHAKIRA FEAT. FRESHYGROUND	We Ke We Ke (This Time For Africa)	Epic CATCO160235547 (ARV)	(Shakira/Hill) Sony ATV/EMI/Cr/meal House/Ensign/Roc/eman (Shakira/Hill/Kojic/Mezlor/P/ud)
47	52	54	JOURNEY	Don't Stop Believin'	Columbia USSM1810016 (ARV)	(Elkan/Stone) IQ/Sony ATV (Cain/Perry/Schone)
48	25	10	PLAN B	Prayin'	679/Atlantic 679L175 CD (CIN)	(Epworth) Pure Groove/Universal/Sony ATV (Drew/App: pouley/Gess/G/steel)
49	43	22	PLAN B	She Said	679/Atlantic 679L172 CD (CIN)	(Drew/McEwen/APP: pouley) Pure Groove/Universal/Sony ATV (Drew/APP: pouley/Gess/G/steel)
50	41	23	USHER FEAT. WILL.I.AM	Omg	Laface CATCO1552525C (ARV)	(Will.I.am) Cherry Lane (Ac/me)
51	26	11	DRAKE	Find Your Love	Cash, McCreedy/Island CATCO161957128 (ARV)	(West/Ebisher) Sony ATV/EMI/Fesc/CC/Imme/My Publishing/CC (Gri/ham/West/Bh/sker/Reynolds)
52	43	8	3OH!3 FEAT. KE\$HA	My First Kiss	Asylum/Photo Finish/Atlantic PFOO2 CD (CIN)	(Dr. Luke/Blecco/3OH!3) EMI/Kobalt (Cottow/Lewin/H/Crema/N/McCie)
53	39	8	JLS	The Club Is Alive	Epic 8869774762 (ARV)	(Mac) EMI/Willis/Mason/Im/gem/Oh/Sukai/Ste/Ge/Ther/Rokstone/Peer Music (Bor/ges/H/m/m/stein/katech/Tr/ampton/M/c)
54	45	20	ALICIA KEYS	Try Sleeping With A Broken Heart	J CATCO15602878 (ARV)	(Ebisher) EMI/Sony ATV (Keys/Fu/sker/Reynolds)
55	56	2	KLAXONS	Echoes	Rinse/Polydor RINSE06 CD (SRD)	(Robinson) Universal (Reynolds/Righton/Tejlar-Ce/vies)
56	55	26	TINIE TEMPAH	Pass Out	Parlophone R6805 (E)	(Le/Smith/Cz/Diggler) Stella/EMI (C/Lenth/Tinie Tempa/h/Williams)
57	50	36	ALICIA KEYS	Empire State Of Mind Part II	J CATCO157951829 (ARV)	(Shu/Keys) EMI/6/Le/La/Talent/CC/Q (Keys/Shu/C/ner/Sevel/W/lepp/Hunter/Keys/Robinson)
58	54	2	IYAZ	So Big	Reprise CATCO162591489 (CIN)	(Rotem/Kelly) Warner Chappell/Motion/then/Re/m/Stu/cia/Excit/Sony ATV (Rotem/Kelly)
59	40	3	DEVLIN	Brainwashed	Island CATCO164494951 (ARV)	(ishi) EMI/PA/Peer Music/Stellar (Mughe/Is/ncer/Hellm/Levlin)
60	59	44	LADY GAGA	Bad Romance	Interscope 272752 (ARV)	(RedOne) Sony ATV (Germann/Khaye)
61	47	2	THE COUNT & SINDEN FEAT. MYSTERY JETS	After Dark	Comino RIIG370 (PIAS)	(Herve & Sinden) Transgressive/Warner Chappell (Pik/B/JS)
62	57	63	BLACK EYED PEAS	I Gotta Feeling	Interscope CATCO15196369 (ARV)	(Cute) Cherry Lane/EMI/USCure/R/Will/R/ster/She/pic/Ear/stein/Co (Ac/me/S/Pinecc/Gomez/Ferguson/Cuett/Resteier)
63	Re-entry		LEONA LEWIS	Stop Crying Your Heart Out	Syco CBHM05cccc8c (ARV)	(Robson) Sony ATV (Callegher)
64	New		SKY FERREIRA	One	Parlophone CATCO1652714 (E)	(Blacshy & Avanti/Magnus) Universal (Ferrelle/Kerfson/Winnberg/Licche/H)
65	Re-entry		RADIOHEAD	Creep	Parlophone CDR6359 (E)	(Stz/Cer/Koleric) Warner Chappell/Roc/atl/c (York/IO/Brien/Creenwood/Creenwood/Sellaw/Hy/H/m/m/c/C/H)
66	Re-entry		MUMFORD & SONS	The Cave	Island 2733942 (ARV)	(Mius) Universal (Mumford)
67	53	18	LADY ANTEBELLUM	Need You Now	Capitol CATCO16C25397 (E)	(Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Frothies (Haywoc/Kelley/Scott/Keez)
68	43	19	RIHANNA	Te Amo	Def Jam USUM7091379 (ARV)	(StarGate/Erksen) EMI/Universal/Warner/roy/In/cer/cg/West/Almad/Annar/h (Funt/icy/Erksen/Elvansen/Fenay)
69	New		ETTA JAMES	At Last	MCA/Island USMC1604622 (ARV)	(Chess/Chess) EMI (Werner/Marc/nc)
70	53	15	B.O.B FEAT. BRUNO MARS	Nothin' On You	Rebel Rock Ent/Atlantic/Grand Hustle AT0353 CD (CIN)	(The Smeezingtons) Universal/EMI/Bug (Simmons/Mars/Lawrence/Levine)
71	74	2	NICKI MINAJ	Your Love	Island CATCO16425082 (ARV)	(Wansel) Universal/Anxious (Mazic/Wansel)
72	60	22	ALEXANDRA BURKE FEAT. PITBULL	All Night Long	Syco 88697686132 (ARV)	(Biancaniello/Watters/Jons/Love) Universal/Sony ATV/EMI/Ricci/Foray/Imp/ut/Breakthrough (reations (Love/Scheffer/Watters/Biancaniello))
73	61	15	PALOMA FAITH	New York	Epic 8869756242 (ARV)	(Mazic/Neiriga/Wall) Sony ATV/Universal/Sell/Isaak (Faith/Mazic)
74	67	15	KINGS OF LEON	Sex On Fire	Home Me Down 8869755002 (ARV)	(Petraglia/King) Bug/IO (Fellows/Following/Following/Following)
75	Re-entry		THE TEMPER TRAP	Sweet Disposition	Infectious INFECT035 (PIAS)	(Abbiss) tbc (Menc/egg/ST/Itic)

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