

United Business Media

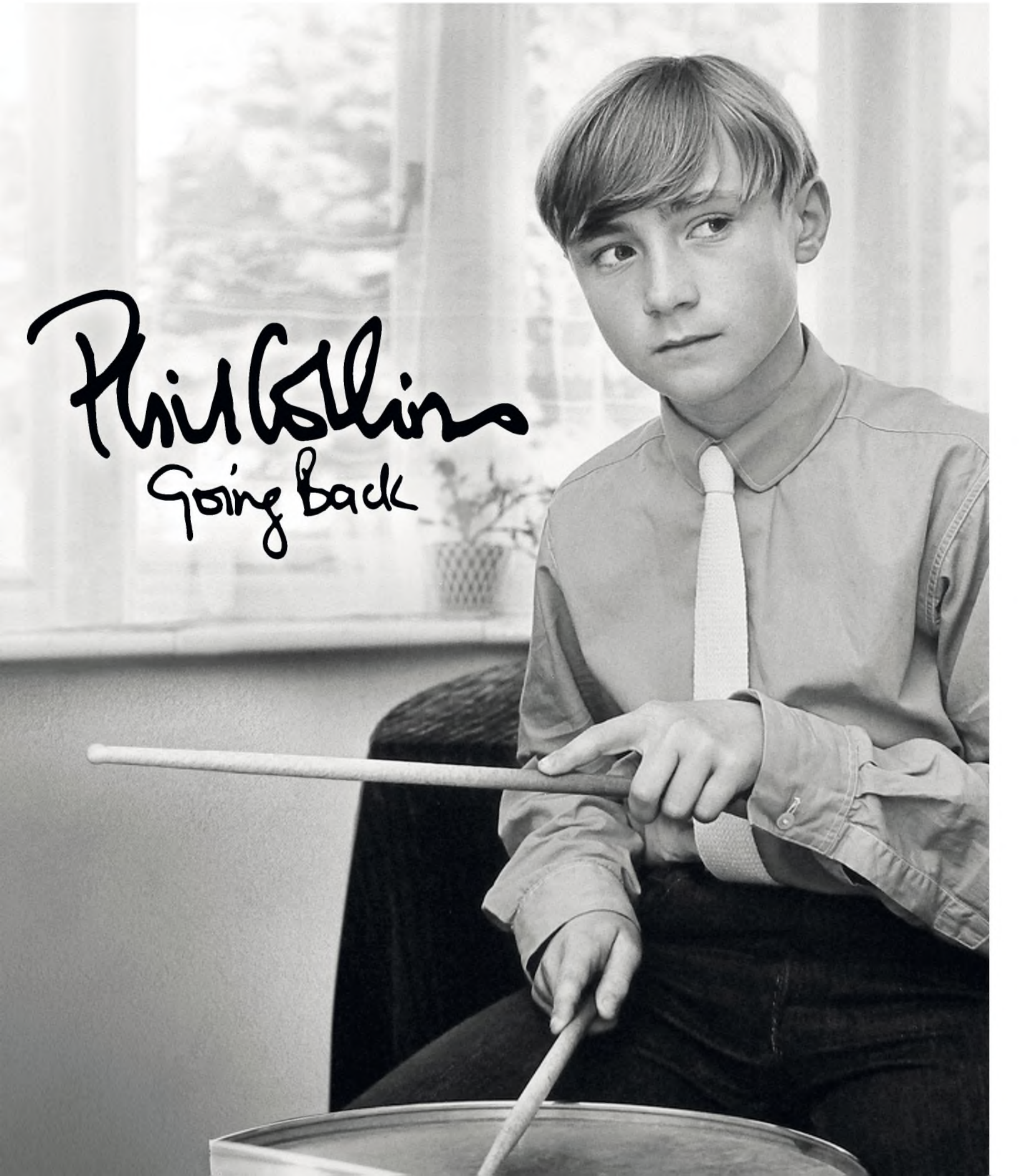
MusicWeek

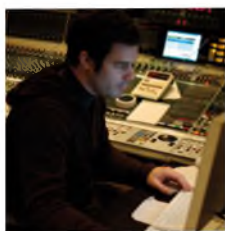


THE BUSINESS OF MUSIC www.musicweek.com

11.09.10 £5.15

*Phil Collins
Going Back*





MASTER ENGINEER, YVAN BING...



THE ACTION, MARQUEE. I TOOK THIS ONE!!!



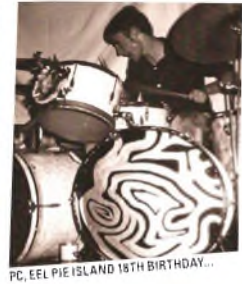
EDDIE WILLIS, NOT MUCH MOTOWN HE DIDN'T PLAY ON...



PC, BARBITT AND JOHNARAM



THE ACTION, MARQUEE CLUB...



PC, EEL PIE ISLAND 15TH BIRTHDAY...



MAYALL AT THE MARQUEE...



PC, THE MOD...



PC HOME DEMOING...



SATURDAY NIGHT IN THE WEST END...



BOB NOW...



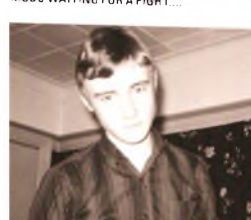
PC, NOTICE THE STICK GAFFER TAPED TO MY HAND...



MOD WEAR FUH THE STYLISH...



MODS WAITING FOR A FIGHT...



MOD PC HAVING BOUGHT SHIRT FROM ABOVE!!!



PC AND RONNIE CARYL CIRCA '67...



RAY NOW...

Phil Collins Going Back

A COLLECTION OF 60'S SOUL AND MOTOWN CLASSICS OUT 13 SEPTEMBER

Going Back is Phil Collins eighth studio album, and first solo release in eight years. In this album, Phil switches his focus to the 1960's, and the Motown and Soul music he loved as a teenager. Going Back captures songs by Stevie Wonder, The Four Tops, Dusty Springfield, The Ronettes, Smokey Robinson & The Miracles, The Temptations plus many more.

ALBUM TRACKLISTING

- 01 GIRL (WHY YOU WANNA MAKE ME BLUE)
- 02 (LOVE IS LIKE A) HEATWAVE
- 03 UPTIGHT (EVERYTHING'S ALRIGHT)
- 04 SOME OF YOUR LOVIN'
- 05 IN MY LONELY ROOM
- 06 TAKE ME IN YOUR ARMS
- 07 BLAME IT ON THE SUN
- 08 PAPA WAS A ROLLING STONE
- 09 NEVER DREAMED YOU'D LEAVE IN SUMMER
- 10 STANDING IN THE SHADOWS OF LOVE
- 11 DO I LOVE YOU
- 12 JIMMY MACK
- 13 SOMETHING ABOUT YOU
- 14 LOVE IS HERE AND NOW YOU'RE GONE
- 15 LOVING YOU IS SWEETER THAN EVER
- 16 GOING TO A GO-GO
- 17 TALKIN ABOUT MY BABY
- 18 GOING BACK

Phil and I worked together in the 80's on "Two Hearts" and "Loco in Acapulco" and we've been great friends ever since. When I heard my brother was coming out with a Motown package, I couldn't wait to hear him do his thing again, like nobody can!

Recording an album of Motown covers can be tricky, but I have to say this album has exceeded my expectations. Phil Collins has truly given us the real thing vocally, instrumentally, and production-wise. It's great to hear Motown's Funk Brothers again playing their hearts out. Eddie Willis and Ray Monette on guitars, and Bob Babbitt on bass. All as funky as ever!

Phil even found the time to do "In My Lonely Room", a song he knows is close to my heart. But everything in this package is just primo, it's spectacular, making it impossible to pick a favourite because they're all masterfully done.

In my opinion, this album is simply outstanding, and I hope everyone around the globe enjoys Phil's tribute to what was a wonderful era of music.

LAMONT DOZIER



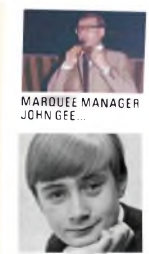
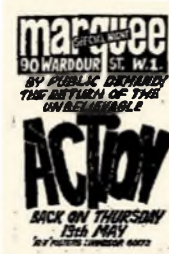
PC, YVAN, AND RAY DISCUSS TACTICS...



KINGSTON BY PASS, NO TRAFFIC...



ACTION DRUMMER ROGER POWELL, WINDSOR FESTIVAL '66. THEY HAD TO GO ON AFTER CREAM'S DEBUT!



WHAT A FRINGE...



THE ACTION, WINDSOR JAZZ FESTIVAL 1966...

RADIO

(Love Is Like A) Heatwave – Radio 2 'A' list, added to Magic. Radio interviews w/c 13 September – Radio 2 - Steve Wright, Simon Mayo, Zoe Ball, Ken Bruce / Smooth / Real Radio network

TV

ITV Special 'For One Night Only'. 1 hour prime time show on Saturday 18 September at 9pm. Interviews w/c 13 September – Daybreak (10th/14th), The One Show, This Morning, Sky News, London Today. Later with Jools Holland performance on Tuesday 14 September.

PRESS

Cover features in Mail on Sunday, The Sun 'Something For The Weekend' and Saturday Telegraph magazine. Further features in Q, Daily Mail, Independent, Times Weekend, Daily Telegraph.

MARKETING

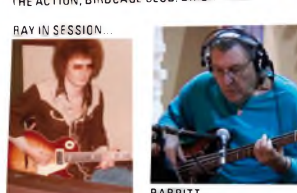
Extensive TV advertising campaign starts 11 September, through to Christmas. National outdoor poster campaign, from launch through to Christmas. Press and online campaign.

Phil Collins' exceptionally successful musical career spans four decades, 100 million album sales (which rises to 250 million if you count his work with Genesis), eight Grammy Awards, an Oscar and a Golden Globe. His extraordinary run of hits includes five UK number one albums, three number one singles and a further nine top ten hits.

PHILCOLLINS.COM



THE ACTION, BIRDCAGE CLUB, BRIGHTON...



RAY IN SESSION...



PC SMILING IN THE FACE OF ADVERSITY...



THE ACTION, MARQUEE CLUB...



PC AND YVAN SCRUTINISE A TAKE...



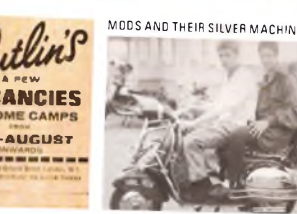
PC HOME STUDIO DEMOING...



MOTOWN AND ME...



MATT, NIC AND DAD STOMPING...



MODS AND THEIR SILVER MACHINES...



THE ACTION, WINDSOR JAZZ FESTIVAL 1966...

NEWS CHECKOUT GIRL

Nadine Coyle follows Faithless and Simply Red by inking deal with Tesco



DIGITAL PING WHEN YOU'RE WINNING

iTunes goes social while Sony looks to the cloud



FEATURES JINGLES ALL THE WAY

How Calvin Harris and others are capitalising on sonic branding

OCC figures reveal urban and pop's resurgence is consigning rock to the history books

Rock hits a hard place at retail

Sales

By Paul Williams

ROCK MUSIC is rapidly becoming an endangered species on the UK singles chart, with unit sales plummeting 17.7% in the first eight months of this year.

While the overall singles market was up year-on-year by 7.4% to the end of August, Official Charts Company figures show 2.15m fewer rock singles were sold in the period. By contrast pop singles sales rose 30.1% and what is termed as contemporary urban was up 32.9%, reflecting a boom year for home-grown urban acts such as Tinie Tempah, Roll Deep and Dizzee Rascal.

Although the cyclical rise and fall in sales of different genres is nothing new, the huge drop in the number of rock tracks showing up in the singles chart has been particularly acute this year, with some weeks only one or two showing up in the Top 40. Up to last week, rock accounted for 10.7% of unit singles sales in 2010, compared to 13.9% only a year ago.

Just five of the year's Top 100 singles up to the end of August (chart week 34) are classified rock by the OCC, led by Sony's Journey oldie Don't Stop Believin' at 17. There are



Boys in the corner: while rock sales are squeezed, the likes of Tinie Tempah and Dizzee Rascal are leading an urban music revival

two tracks by Florence + The Machine and one apiece deemed rock by fellow Island act Mumford & Sons and Warner Bros's Pendulum, although a handful of other acts among the 100 could be classified as rock, including Columbia's Train, Geffen's Fyfe Dangerfield and 679/Atlantic signing Marina & The Diamonds.

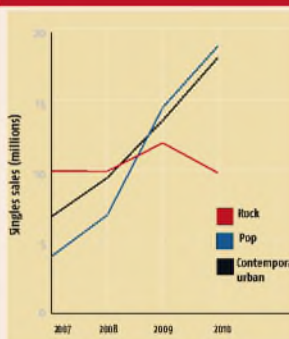
The lack of rock in the singles chart has had a particular negative effect on national rock station Absolute Radio, whose head of music James Curran says he is increasingly having to look elsewhere, including the UK albums

chart, Spotify and YouTube plays plus overseas markets, to find suitable material to playlist.

"The singles chart has become unrecognisable from even two years ago," he says. "What's quite frightening is how quickly it has changed. It's very difficult to get a bona fide rock hit these days, even by some of the biggest bands. The last I recall were Kings Of Leon's Sex On Fire and Use Somebody. We seem to be mirroring the Hot 100 in the US, which has been pop and R&B dominated for years and our charts seem to be reflecting that."

Rock is holding up better on

Contrasting fortunes for contrasting genres



The above graph shows unit singles sales for the year up to chart week 34 for rock, pop and contemporary urban. Source: OCC

albums, with the OCC reporting sales dropping by 7.2% in the first eight months of the year, while the total albums market declined 3.3%. This adds up to 20.49m rock albums sold in 2010, compared to 22.09m at the same stage in 2009, with Florence + The Machine's Lungs leading 34 of the 100 top sellers classified as rock by the OCC.

As with singles, the biggest obvious winner on albums is contemporary urban, with RCA's Alicia Keys set The Element Of Freedom and 679/Atlantic act Plan B's The Defamation Of Strickland Banks helping urban album sales

rise in the year to date by 16.0%. This represents around 1m additional album sales.

OCC managing director Martin Talbot believes the contrasting fortunes of rock on singles and albums is partially reflective of the different type of consumers in the two markets. "The singles market is becoming much more pop oriented, which is partly due to cyclical matters, plus also what we're seeing is a shift between the singles market possibly appealing more to younger consumers who are more interested in tracks whereas the albums market has a greater appeal to older consumers who are into different types of music," he says.

Rock's presence on the albums chart was set to get a big boost yesterday (Sunday) with new entries from the likes of Reprise/Warner Bros's Disturbed, Interscope/Polydor's Pretty Reckless and the debut album from Geffen's Everything Everything, although Absolute Radio's Curran suggests the fourth quarter schedules do not offer too much in the way of rock.

"Kings Of Leon is the big one for us, but [the schedule for rock releases] is not huge. Elbow, unfortunately, is not until next year, but a lot of the big albums are pop releases, like Take That," he says.

paul@musicweek.com

And the winner is: The O2 - the Brit Awards moves east for 2011

THE 2011 BRIT AWARDS will take place in The O2 arena on February 15, organisers have confirmed, officially ending months of speculation as to the location of the biggest night in the UK music industry calendar.

The event is leaving its long-term home of Earls Court and travelling east after years of negotiations, AEG Europe president and CEO David Campbell reveals in an exclusive

interview with *Music Week* (see p12).

Brits organisers are keeping their cards close to their chests as to the practicalities of staging such a complex event in a new location. However, Campbell believes the venue's proven flexibility in holding an array of vastly different events means that it is more than capable of producing an enhanced Brits show and the venue's acclaimed acoustics mean the Awards will feel more "intimate"

under the roof of The O2 arena.

Campbell is equally confident that there will be no issues in terms of post-event transport - London Underground trains are scheduled to run until 1am on the night and he is set to discuss the possibility of extending this with Mayor of London Boris Johnson.

Brits chairman David Joseph adds, "Looking at what the Brits stands for - the 'must-see' spectacle and the unique performances

which stretch every artist who performs - it was clear that moving to a state-of-the-art venue like The O2 was an obvious evolution."

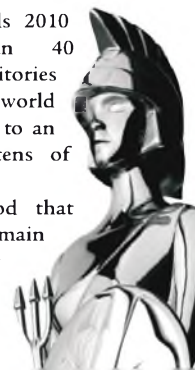
A Brits spokesman says the change of venue is "the first of many exciting developments to be unveiled in the run-up to 2011's extravaganza".

Following the signing of a three-year contract with ITV, the event will once again be broadcast on ITV1 with the programme

executive produced by John Kaye Cooper.

The Brit Awards 2010 saw more than 40 international territories around the world broadcast the show to an audience in the tens of millions.

It is understood that MasterCard will remain the headline sponsor for the 2011 Brits.



News

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

The Playlist



ED DREWETT Champagne Lemonade

Virgin

Sounding like Jack Peñate over an Ibiza backdrop, Drewett's debut single comes after his co-written All Time Low took The Wanted to number one. (single, October 24)



ADMIRAL FALLOW Subbuteo

Lo-Five

The debut single from this Scottish band is a beautiful, emotive track which owes much to its low-key production and intelligent lyrics. (single, October 4)



DARWIN DEEZ Constellations

Lucky Number

This single enjoyed a limited release last December and is now set for a full release ahead of Deez's upcoming tour dates. Gets better with every listen. (single, October 18)



ALEXIS JORDAN Happiness

Star Roc/Roc Nation

The first release on Jay Z's label tie-up with Sony, Happiness is a midtempo pop song with an R&B swagger, delivered with a club-friendly backdrop. (single, October 17)



ALIKE GOLD Orbiter

Pure Groove

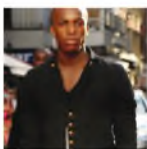
Pure Groove gets the ball rolling with this ladyhawk-esque introductory single from the guitar-wielding act who signed to Fiction earlier this year. (single, September 20)



IDIOT GLEE All Packed Up

Moshi Moshi

The latest addition to Moshi Moshi's stable is a Drums-esque summer track with a recorded-in-the-back-of-a-shed feel; and we say that positively. (single, October 4)



TALAY RILEY Humanoid

Jive

Twenty-year-old Riley co-wrote Chipmunk's number one Oopsy Daisy and now delivers his own debut, a futuristic slice of pop. (single, October 11)



KURRAN & THE WOLFNOTES Your Four Limbs

Chess Club

One of the tracks to catch our ear ahead of them signing with Sony/ATV last year, Your Four Limbs gets a proper release via the folk at Chess Club. (single, September 13)



JAY SEAN 2012

Cash Money/Island

First new material from Jay Sean since signing to Cash Money, 2012 is a bright, sunny pop song with simple, upbeat lyrical message. (single, October 18)



BRUNO MARS Just The Way You Are

Elektra/Atlantic

Another songwriter takes the jump to centre-stage. Mars performed his debut UK shows last week as his first single proper takes off at radio. (single, October 4)



SIGN HERE

Hannah Yadi has signed with Warner Music. Her debut album is due in 2011.

UK's biggest retailer to distribute and promote Girls Aloud singer

Checkout Girl: Nadine Coyle

Deals

By Ben Cardew

NADINE COYLE'S DEBUT ALBUM is to receive a massive promotional push from Tesco, including possible link-ups with brands, after the retailer confirmed it had signed a deal with the Girls Aloud singer.

Coyle's debut album *Insatiable* will be released on her own Black Pen label on November 8, via an exclusive distribution deal with Tesco in the UK and Ireland.

Digital plans have yet to be announced – while Tesco's recent Faithless CD exclusive was sold digitally through iTunes, Tesco entertainment director Rob Salter says the decision on *Insatiable* will be made "based on what is right for the project and the artist, as well as Tesco".

Coyle's manager Bruce Garfield says there was significant interest in releasing her debut album from major labels, including Universal, home to Girls Aloud and Cheryl Cole. However, he says Coyle picked Tesco – the biggest retailer in the UK – because of its commitment to the artist.

"It wasn't just waving cheques at her," he says. "Tesco has a massive marketing campaign, which is innovative. It uses every aspect of Tesco's canopy of services: the entertainment section, the cosmetics section, Tesco card holders. Millions of people go to Tesco and they are one of the biggest advertisers on TV."

"There are so many methods of cross-promotion," Garfield adds, pointing to Tesco's decision to sell the Faithless album via its petrol stations. "Nadine is putting the launch



Black Pen to paper: Coyle turned down deals with established major labels in favour of Tesco

TESCO

of the rest of her life in the hands of a company that she trusts. And we will get their undivided attention."

Exact marketing plans are still to be confirmed but Salter says Tesco will use "all of the same" avenues it used to promote recent Faithless

and Simply Red album exclusives "and some more". "There are very big plans around the Nadine album using all of the resources that are available to us," he adds. "More stores, more advertising, more above-the-line."

Digital generation pushes the oldies into t

SURVIVOR'S Eye Of The Tiger and Abba's Dancing Queen are among more than a dozen oldies that have been elevated to million-seller status after download sales gave them a new lease of life.

A new chart published by the OCC and played on Radio 2 counts down the 101 singles that have sold at least 1m units in the UK, with Elton John's Candle In The Wind 1997 at the top and the top three also including evergreens Do They Know It's Christmas? by Band Aid and Bohemian Rhapsody by Queen.

But it is lower down the all-time sellers list where there has been some reshuffling of the pack, with a number of the tracks

having enjoyed new sales activity thanks to fans buying them as downloads.

Some 19 tracks released last century whose cumulative sales had originally stalled at six figures have now crossed the magic million mark because of the download market. These include Survivor's 1982 hit Eye Of The Tiger, which was around 10,000 sales short of 1m UK sales but since 2004 has added around 280,000 download sales to move it up to 47th on the all-time chart.

Abba, meanwhile, have finally achieved their first-ever million-selling single in the UK nearly three decades after their last stu-

dio album, with Dancing Queen reaching the mark as a result of around 105,000 download sales. Others joining it in millionaires' row thanks to digital sales include Fame by Irene Cara, Adam & The Ants' Stand & Deliver, Sugar Sugar by The Archies and Ghostbusters by Ray Parker Jr.

A number of other singles that were already above 1m sales have increased their tallies in the download era, including Queen's Bohemian Rhapsody, which has added about 170,000 extra sales to take its total to 2.3m and third place on the list; Bryan Adams' (Everything I Do) I Do It For You whose additional 140,000 sales



GIG OF THE WEEK

Who: Jamiroquai

When: Thursday, September 9

Where: Mandarin Oriental

Why: The first chance to hear the long-awaited new material from Jay Kay and co, in the glitz of London's Mandarin Oriental.

er's debut solo album in stores and on TV

le inks Tesco deal

"Nadine is putting the launch of the rest of her life in the hands of a company that she trusts. And we will get their undivided attention..." **BRUCE GARFIELD, MANAGER**

Tesco has also allowed Garfield to assemble a promotions team around Coyle using what he calls "the best independent people in town".

The veteran music business executive – his career includes stints at Capitol and managing Sinead O'Connor – is full of praise for Tesco, which he says represents "the perfect match" for Coyle. "Tesco are Nadine's target audience: young women and women in their early twenties," he explains. "That is the Tesco customer."

He also believes the retailer's close association with the brands it sells will benefit the launch of Coyle's solo career. "Artists and record companies are seeking brands. Tesco sells more of these products than every other retailer [in the UK]. They are closer to brands to do cross promotion than any label," he says.

The album was written by Coyle herself, with co-writes from the likes of Guy Chambers, Toby Gad and Desmond Child. It was produced by Chambers, William Orbit and newcomer Ricci Riccardi.

"People say she has the vibrancy of an artist in the earliest days of her career when they are the freshest," says Garfield. "Insatiable [also the name of the single, which precedes the album on November 1] has a completely innovative sound."

"I think it is a great mix of music," adds Salter. "My children love it and they keep playing it over

and over. That is very encouraging."

Insatiable will be Tesco's third album exclusive, following Faithless's *The Dance* and Simply Red's *Songs Of Love* earlier this year. The former has sold almost 90,000 copies in the UK, while the latter has shifted 56,000 to date.

The move is part of a wider entertainment strategy at Tesco, which has also seen the supermarket get into film production and exclusively selling Robbie Williams' new autobiography. And while this has not always proved popular with everyone in the music industry – Salter says he has "struggled" to work with artists signed to labels, with Faithless, Simply Red and Coyle all self-releasing their albums – the entertainment director believes such exclusives are key for Tesco's ongoing involvement with music.

"We have had honest discussions with record companies. We know it can be difficult for them and we empathise with that. But the alternative is we see music continue to decline in terms of the space we give it in our stores," he says.

"The pressures on space in retail are huge. And there are lots of other categories that would like the space that we have."

Salter says that Tesco has more album exclusives up its sleeve – although he will not reveal who – but stresses that they will be limited to around three or four a year.

ben@musicweek.com

he million-sellers club

have taken its total above 1.6m; and Soft Cell's *Tainted Love*, now with more than 1.2m sales after selling around 100,000 downloads.

The newest track on the list is Kings Of Leon's *Sex On Fire*, which followed two months on from Black Eyed Peas' *I Gotta Feeling* reaching the landmark when in July it became the UK's 101st million-selling single.



Pepper and Piano download cracks chart

Sky talent show delivers Top 10 hit



Spice girls: Pepper and Piano performing on Must Be The Music

Television

By Ben Cardew

SKY1 TALENT SHOW Must Be The Music has scored a Top 10 hit at its first attempt, with Pepper and Piano's *You Took My Heart* entering the charts this week at number seven.

The show, which goes out on Sunday nights with judges Dizzee Rascal, Jamie Cullum and Sharleen Spiteri, has positioned itself as a "more credible" alternative to The X Factor. As a result, the winning act will receive £100,000 and promotional advice to launch their career, rather than a record contract.

This approach also extends to the 15 contestants on three "semi-final" shows. Each of the semi-finalists records a studio version of the song that they will perform on the show; this is then made available to download for 59p via iTunes and Sky Songs immediately after their performance. This is the first time subscription service Sky Songs has offered à la carte downloading.

In addition, Princess Productions, which makes Must Be The Music, has paid for The Union to represent all 15 tracks at radio, while Freud PR is handling press.

The four artists on the first semi-final show on August 29 were Manchester piano-and-voice duo Pepper and Piano; Daithi, a 20-year-old from County Clare who uses violin with a loop station; grime/pop act Flow Dem; and "pop cult movement" Legion Of Many.

All four have made an immediate impact on this week's chart: Daithi's Carraroe makes its chart bow at 67; Flow Dem's *Get What I Want* is at 72 and Legion Of Many's *Now We Are Stars* debuts at 98.

However, it is Pepper and Piano who have grabbed the public imagination: their original composition *You Took My Heart* debuts at seven in the OCC chart this week, selling 27,000 copies in the process. They

have also attracted celebrity support from Lily Allen and the show's host Fearne Cotton.

Princess Production's Lucas Green, who is the series producer, says this is a remarkable achievement for an act who are unsigned for records and publishing and who do not have a manager.

"Nobody has heard of this group and they don't have a record deal," he says. "It is a real impact of a show that has captured the public imagination. Hopefully airplay will be the next thing that happens for them and we are working hard on that."

Green explains that the instant sale mechanic is integral to the show. "We built into the format from the start that we will give them every level of support that a record company would give them," he says, adding that the acts receive all of the money from the sales, after iTunes' handling fee and sales tax.

"[Making the songs available to download] was one of the things that attracted Sky to the project," he says. "We can't compete with The X Factor in terms of size but we have tried to do something more modern, democratic and credible. It felt more authentic."

Six acts will win a place in the live final, which takes place on September 19 at Wembley Arena with the three judges also performing. In keeping with the instant downloading theme, the songs performed by the six finalists will be made available to download after their performance.

The first semi-final drew 328,000 viewers to Sky1 at 7pm, according to BARB overnight figures, slightly down on The Simpsons' 430,000 an hour earlier on the same channel.

Green says the show has done well and "the figures have stood up to that". As for a second series, he says Princess is keen but for the moment is concentrating its attention on the semi-finals.

ben@musicweek.com

IN THIS ISSUE



NEWS

SONOS AND SPOTIFY LINK 4

Streaming music straight into your home

MEDIA NEWS

THE X EFFECT 6

Popjustice founder Peter Robinson launches X Factor's weekly mag

LIVE NEWS

LICENSING WOE HITS LIVE 8

Home Office red tape to threaten small-scale events

PUBLISHING NEWS

STAGE 3 RETAINS INDIE STATUS 9

BMG leaves recently acquired publisher as standalone company

DIGITAL NEWS

PING AND QRIOCITY ARRIVE 10

Apple and Sony launch new services



UNEARTHED

ED DREWETT 11

Virgin signing looks to build on his recent songwriting success

FEATURES

THE GAME IS UP 14

Music Ally on music's inroads into the social gaming sector



NAME THAT TUNE 15

Music Week looks at how jingles and sonic branding are generating big revenues

News

Editorial Paul Williams



THE X FACTOR HAS SUCH A TOWERING PRESENCE, having become a must-see weekly fixture for 10m people or more, any new music TV talent show will always have to live in the shadow of the ITV1 giant. But the arrival this week of Pepper & Piano into the UK singles chart proves Sky1's Must Be The Music can provide a point of difference in delivering new artists.

The launch of the show probably provoked a massive yawn from some in the industry, questioning why we need yet another of these programmes. Like it or not, though, this type of format is not going away any time soon and, in its defence, Must Be The Music is at least trying to operate in a different way.

This was proved by Pepper & Piano's entry into the OCC chart yesterday (Sunday) which, rather than a boringly obvious cover from, say, a Glee cast album or something penned by the usual hit songwriters, was an

We desperately need some UK guitar-based acts breaking through

original composition. In a further twist, unlike with The X Factor and American Idol, performances by Pepper & Piano and all the other acts are instantly downloadable from iTunes and, naturally in this case, Sky Songs. Contestants also get to keep 100% of the profits.

Must Be The Music stands out, too, by catering for all types of artists and styles, while the make-up of the judging panel is in stark contrast to other programmes in the genre. In Jamie Cullum, Dizze Rascal and Sharleen Spiteri it has three individuals who are not only artists in their own right but all of whom have a successful track record of writing and creating their own music, which allows them to offer a different insight on judging new artists. However, this is by no means superior to Simon Cowell or Louis Walsh who, though not performers themselves, have years of experience of spotting and nurturing talent.

Given it is on Sky1, so automatically attracting vastly smaller audiences than The X Factor, Must Be The Music will never have the same impact as the Cowell-created phenomenon. But, at a time when breaking new artists to decent sales levels has become a real issue of concern for the business, having another route to uncover the kind of talent that might deliver such numbers has to be a good thing.

We knew rock was not exactly having a vintage year, but the OCC figures revealing singles sales in the genre are down nearly 18% compared to 2009 are alarming.

It really has been pop and urban all the way in 2010 with both genres reporting rises of more than 30% in the still-expanding singles sector, while the best-selling rock hit has been a near-three-decade-old track by an old-fashioned US guitar band – Journey's Don't Stop Believin'. Even rock's usually stronger market of albums has provided little comfort, with sales down by 7.2% on the year, more than double the overall market's decline.

Explaining these big drops is not rocket science – rock has suffered this year from the double blow of few of its biggest acts bringing out new albums and the absence of any big breakthroughs with 2010 albums.

Aside from a much-needed fifth Kings Of Leon album on the way, there is unlikely to be any respite in the fourth quarter either, with schedules stuffed with new pop titles by the likes of Robbie Williams with and without Take That, The Script, Jacko, Michael Buble and JLS.

At least 2011 promises some improvement with expected new studio albums from Coldplay, Elbow and Radiohead. But what we desperately need are some new UK guitar-based acts breaking through because next year will be five long years since the Arctic Monkeys' incredible debut and nothing domestically has come close to matching it since.

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

Stream music straight into the home

Sonos and Spotify become partners

Services

By Eamonn Forde

SPOTIFY HAS SIGNED A PARTNERSHIP with audio company Sonos to unhook its music streaming service from the desktop and place it more centrally in the home.

This is the first time Spotify has worked with a hardware manufacturer. Its previous partnerships have been with mobile operators such as 3 UK and ISPs including Telia in Sweden.

Spotify VP of business and corporate development Faisal Galaria says, "This is a pretty radical disruption in how people consume music. Until now, you had to have an input device [such as a computer] in the way. This is completely different. This is the first time you can stream your music without a

desktop client.

McFarlane says the Spotify integration, just like its existing Last.fm tie-in, is presented to its customers as a value-added service and the company will not share in Spotify subscription revenues.

"The utility of a Sonos system is all about what content you have available," he says. "Our goal is for users to be able to play everything that's ever been made. That's a tall task but Spotify is a step in the right direction."

He adds that this partnership will also help Spotify retain premium users by giving new functionality to the service that combats user churn.

Galaria says, "This deal provides extra value to our premium subscribers. We launched on PC, went mobile, then created the social service. This, for the first



computer being involved."

Sonos CEO John McFarlane adds, "The goal of Sonos is to fill your house with music. This partnership means our customers can play all the music they want on a subscription service."

The service is available to Spotify premium subscribers, paying £9.99/€9.99 a month, across seven European markets from the end of September.

A free remote control app will be available for iPhone and iPad users at launch. While Spotify works on Android devices, a dedicated app for such handsets has not been confirmed. However, McFarlane accepts it "would obviously make sense" to launch one as soon as possible.

Users can also access Spotify through their dedicated Sonos handset, although the iPad app allows the strongest interactivity. "You get a lot more real estate [on the iPad screen]," says McFarlane. "That makes a fundamental difference." Users of the iPad app can drag tracks into playlists, which are automatically synchronised with those on a user's Spotify

time, really brings music into the living room. It's another incentive to upgrade to the premium service."

Sonos could not provide full customer numbers but McFarlane says the company has "less than a million and way more than 100,000" users globally and that the UK user base is "sub-100,000".

While Sonos has a cash-rich, but niche, consumer base, Spotify has wider ambitions and this partnership is clearly a stepping-stone for the service into new areas.

The Sonos tie-up could be a dry run for broader deals with connected gaming devices like Xbox 360 and PlayStation, something Spotify co-founder and CEO Daniel Ek has spoken about, although no deals are confirmed at the moment.

"It's important to get this right first time as it points to the new trajectory for Spotify and how you see it evolving," concludes Galaria. "We'll be on more and more devices in the living room. It's important for our first partner to be a technology partner."

eamonn.forde@me.com

Feasibility study claim

Welsh plan

Companies

By Charlotte Otter

THE WELSH MUSIC INDUSTRY is one step closer to establishing its own independent music licensing and royalties collection agency, after publishing a feasibility study into the move last week.

Written by Deian ap Rhisiart and Arwel Ellis Owen, the report states that the establishment of an independent agency would also help raise the international profile of Welsh music and kick-start the country's musical economy.

Commissioned by the Welsh Music Publishers and Composers Alliance (WMPCA), the report explains that a national music licensing and royalties body could also help the country retain a significant share of the commission income from homegrown stars including Duffy, Super Furry Animals and Manic Street Preachers, as well as Welsh language musicians.

WMPCA chair Dafydd Roberts

Picnic in the

THE BIG CHILL AND COOKING VINYL co-founder Pete Lawrence is moving into a new arena with plans to launch Pic-Nic Village – the first social networking site aimed specifically at the music and creative sector.

A crowd-funding initiative to finance the site is being launched this week with plans to raise £750,000 from founder members to help build it over the next nine months.

Lawrence says he wants to see a "modern day co-operative" owned and driven by its own members, who will be able to collaborate together. He is promising a media centre where music and films will be uploaded alongside blogs and various projects by members. "It's about blurring the boundaries between work and play," says Lawrence, who has been planning Pic-Nic Village since leaving The Big Chill more than two years ago.

In fact, Lawrence claims that The Big Chill's web forum, which has grown to become a much larger and influential social media site, helped inspire this latest project. He hopes it will become an "inspirational platform for a certain mindset and attitude".

That mindset will be anti-corporate with Lawrence shunning advertising in this social networking model, which puts him at odds

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

ROBBIE 12%
TAKE THAT 88%

THIS WEEK WE ASK:

Will rock music make a chart comeback next year?

To vote, visit www.musicweek.com

ON THE WEB

www.musicweek.com

- **Label** gives away catalogue for free
- **One Night Only** achieve strong digital sales
- **Katy On A Mission** accomplishes Midlands peak

ms Wales could reap huge benefits by going independent

... for separate music agency



Dafydd Roberts

says the organisation will meet later this month to discuss its findings before presenting the study to the Welsh Minister of Economy Leuan Wyn Jones and Minister of Heritage Alun Ffred Jones.

Roberts adds he is hopeful Wales will establish its own independent music licensing and royalties collection agency "between three and five years' time" helping the country become "an international champion for minority music".

"PRS For Music, PPL and MCPS

are all geared towards an Anglo-American repertoire – which is great for the majors and big independent companies but there is no way any of the bodies are able to catch minority music and as a result we believe a lot of Welsh composers are losing out on royalty payments," he explains.

The report puts forward the case that a locally-based collection body could market and monitor music usage more efficiently as well as cutting out the duplication, citing Ireland as an example of where the local music industry saw an increase in income following the establishment of the Irish Music Rights Organisation (IMRO).

It also suggests that 10% of the turnover of a new Welsh royalties agency would be identified as a "cultural dividend" which would then be reinvested into the local music scene for its research and development.

The last three years have seen the Welsh music industry experience a drop in income received from PRS For Music, from £1.6m to £260,000

in July 2010, and although the report states it has met "little enthusiasm" for the move from the BBC and the national collection societies, Roberts says establishing an independent organisation would help to ensure the longevity of the country's cultural heritage.

"We have to look at the long-term future of the industry and work out what is best for the country as a whole."

Meanwhile, Jeremy Fabinyi is taking on yet another role at PRS for Music, after stepping down from his role as executive director of licensing. He now plans to move into an advisory role at PRS.

Fabinyi's licensing role will not be directly replaced but, in a reshuffle, director of public performance sales Keith Gilbert and director of international Karen Buse will now report to the chief executive.

Jez Bell formerly director of broadcast and online, will take responsibility for licensing broadcast, online and recorded media, reporting directly to Robert Ashcroft.

charlotte@musicweek.com

... park for Big Chill founder

with networks such as Facebook. "It's less about big corporations and more about individual initiatives, very much the DIY ethos," he says. "I'm inspired by connecting people and then stepping back and watching sparks ignite."

This, he says, means ownership of the site remains with individuals and they will be able to drive its direction for themselves. "There's a strict no advertising policy because we believe people will pay for something of value," he adds, claiming ad-funded models used by other social networking groups "taint" the heart and soul of the community.

In addition to the initial share money raised by crowd-funding, there will be subscriptions running at around £10 per month. A two-year membership, with one share in the company, will cost £100. Lifetime membership will cost £300 and includes three shares in the company.

Lawrence suggests Pic-Nic Village is needed by the music industry because, although it is no stranger to networking, he believes it exhibits an "insular attitude". He adds, "Pic-Nic Village will be a catalyst for opening up the traditionally inward-looking music industry. It will help to unearth and nurture each member's unique qualities."

The initial offer will remain



Join the Pic-Nic:
Pete Lawrence
plans to make
work more fun

open for three months and if Lawrence and his team are successful at raising the £750,000 they will then begin building the site with a number of common guilds that will be dictated by its membership. For example, one guild may focus on ska, another on dub and another on fly fishing.

The media platform will also be accessible from both desktop and mobile devices. To access the prospectus and submit an application to become a founder member of the Pic-Nic Village community, visit www.picnicvillage.com.

In the Eighties, Lawrence helped establish Cooking Vinyl with Martin Goldschmidt. In the mid-Nineties, he co-founded the first boutique music and arts festival The Big Chill, which went on to spawn London venues and a buzzing online community.

"It's about blurring the boundaries between work and play..."

PETE LAWRENCE,
PIC-NIC VILLAGE

THE MUSIC SHOW

THE ULTIMATE EXHIBITION OF MUSICAL INSTRUMENTS, EQUIPMENT & TECHNOLOGY

+ Conference, Panels, Seminars, Masterclasses & The Live Stage

Don't miss this brilliant weekend in Dublin – Europe's ultimate music city

RDS, DUBLIN
Sat Oct 2nd / Sun Oct 3rd

INTERNATIONAL MUSIC INDUSTRY PARTICIPANTS ANNOUNCED SO FAR

STEVE LILLYWHITE
(Producer)

MARC MAROT
(CEO, SEG International)

ANDY CAIRNS
(Therapy?)

RICHARD O'DONOVAN
(A&R Consultant)

ANDY GILL
(Producer/Gang of Four)

JOHN ROBB
(Broadcaster/Musician)

JERRY FISH
(Artist/Label Owner)

BRIAN KENNEDY
(Artist)

FEDERICO BOLZA
(VP Strategic Marketing,
Sony Music UK)

KIM FRANKIEWICZ
(VP, International at
Universal Music Publishing)

JOHN KELLY
(Broadcaster)

FIRST LIVE STAGE ACTS

REPUBLIC OF LOOSE
DAMIEN DEMPSEY

FIGHT LIKE APES
CATHY DAVEY

MICK FLANNERY
THE CAST OF CHEERS

CODES
& MORE!

GUITAR MASTERCLASS WITH
NEWTON FAULKNER, SATURDAY, OCTOBER 2ND

www.themusicshow.ie
www.ticketmaster.ie

HOT PRESS RTÉ 2fm

News media

ON THE WEB

www.musicweek.com

- Murs and more for BBC
- MTV UK and Ireland playlists
- Williams and Barlow bring Shame to Radio 2

TV Airplay chart Top 40

nielsen



This Wk	Last	Artist	Title	Label	Plays
1	1	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope	541
2	2	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic	540
3	3	ROLL DEEP	Green Light	Releantless/Virgin	496
4	11	TAIO CRUZ	Dynamite	4th & Broadway	468
5	6	NE-YO	Beautiful Monster	Def Jam	444
6	5	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Pariophone	431
7	4	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	431
8	7	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire	De:cadance/Fueled By Ramen	383
9	34	ROBBIE WILLIAMS & GARY BARLOW	Shame	Virgin	316
10	10	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW	314
11	12	THE SATURDAYS	Missing You	Fascination/Geffen	312
12	8	JASON DERULO	What If	Beluga Heights/Warner Bros	311
13	NEW	KATY B	Katy On A Mission	Rinse	309
14	13	KATY PERRY	Teenage Dream	Virgin	302
15	14	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco	284
16	RE	ALESHA	Drummer Boy	Asylum/Atlantic	282
17	25	KE\$HA	Take It Off	RCA	278
18	9	TINCHY STRYDER	In My System	4th & Broadway	274
19	NEW	USHER FEAT. PITBULL DJ	Got Us Fallin' In Love	LaFace	270
20	15	OLLY MURS	Please Don't Let Me Go	Epic/Syco	259
21	23	INNA	Amazing	AATW/MTV	243
22	18	THE WANTED	All Time Low	Geffen	243
23	17	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name)	Virgin	241
24	30	AGGRO SANTOS	Saint Or Sinner	Future	236
25	32	EXAMPLE	Last Ones Standing	Data/MoS	216
26	20	CHASE & STATUS FEAT. MALI	Let You Go	Vertigo	201
27	28	IYAZ	So Big	Reprise	198
28	NEW	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS	186
29	24	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin	181
30	19	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Motown/Island	181
31	22	ENRIQUE IGLESIAS FEAT. PITBULL	I Like It	Interscope	181
32	21	PROFESSOR GREEN FEAT. LIJY ALLEN	Just Be Good To Green	Virgin	172
33	27	ELIZA DOOLITTLE	Pack Up	Pariophone	172
34	35	NICKI MINAJ	Your Love	Island	171
35	33	CHARICE FEAT. IYAZ	Pyramid	Reprise	159
36	26	LADY GAGA	Alejandro	Interscope	155
37	NEW	TAYLOR SWIFT	Mine	Mercury	155
38	NEW	MIDNIGHT BEAST	Booty Call	Warner	154
39	NEW	KANYE WEST FEAT. DVELE	Power	Roc-a-fella/Def Jam	154
40	37	DIE ANTWOORD	Enter The Ninja	Interscope	148

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

...always listening

nielsen
Music Control

Global
airplay
tracking

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

X Factor's weekly mag to compete with million-sellers

Robinson hopes the X effect will repeat in print

Magazines

By Ben Cardew

POPJUSTICE FOUNDER Peter Robinson says he has assembled one of the strongest editorial teams in many years for a British pop music magazine as he gears up for the launch of X, the official X Factor magazine later this month.

The weekly title, published by Haymarket Network under licence from Fremantle Enterprises and Syco Entertainment, launches on September 15 to coincide with the opening stages of The X Factor 2010.

It will benefit from huge interest around the X Factor series, which debuted on ITV 1 on August 21 with 11.09m viewers, the highest to date for a season premiere. However, the launch comes at a difficult time for the music magazine market – the last high-profile magazine launch was *Popworld Pulp*, which was axed after one issue in 2007.

Despite this, Robinson, who is senior editor, is confident about X. "Issue one comes out in September, it's weekly, and it continues when The X Factor goes off air," he says. "Our editorial team is the strongest of any British pop magazine in almost 20 years and this certainly feels like the biggest pop magazine launch in Justin Bieber's lifetime."

This team includes deputy editor Rebecca Nicholson, associate editor Caroline Corcoran and news editor Ian McLeish.



Popjustice's original mock-up cover; (left) Peter Robinson

Robinson believes that "the X effect", which has helped acts as varied as JLS and Shayne Ward to chart success, will serve as a launch pad for the title. He says, "Labels spent the best part of this decade trying, and failing, to launch a successful UK boyband then The X Factor made sense of JLS and shot them to number one. That X effect could just as easily work for a magazine."

Naturally Robinson, who once mocked up an X Factor magazine cover for Popjustice when rumours first surfaced that the title was to be launched (see above), is equally confident in the magazine's content.

"One of the exciting things about X is that it's a music magazine that feels different and new. It feels like the weekly mags people buy in their millions, but it's full of pop stars," he says.

And these will not be limited to X Factor acts. "If anyone's expecting wall-to-wall Joe McElderry they'll be disappointed, or maybe pleased, to discover that musically our remit is A-listers, Top 40 and stuff we love, so fairly broad," Robinson explains.

"We're also committed to covering fashion and beauty. It's a magazine that reflects the fact that while there's more to The X Factor than just music, there's also more to pop music than just The X Factor."

Given the magazine's nature, Robinson acknowledges there will be some limited constraints on editorial independence, but adds Fremantle has been clear X should not simply be a mouthpiece for the show.

"They share a belief with the editorial team that the magazine should have its own voice and agenda," he says of Fremantle. "At the same time we're being given a surprising level of access to judges and contestants, which will give readers unprecedented coverage of the show."

"We're working on a magazine that isn't aimed at stealing other magazines' readers," Robinson concludes. "It's got a great style section and feels like a women's mag but we're not competing with *Heat* or *Grazia*; it's a music weekly but we're hardly going after *NME*'s readers."

Meanwhile, the second show in the current series of The X Factor averaged 9.78m viewers on August 28, down on the show one but still commanding a 43.5% audience share.

ben@musicweek.com

Media news in brief

- The BBC is bumping up its coverage of this year's Barclaycard Mercury Prize ceremony, with live radio and TV coverage as well as documentaries on each of the nominated albums. The ceremony takes place tomorrow (Tuesday) at the Grosvenor House hotel in London, when the winner of the prize will be revealed. Steve Lamacq presents 6 Music's coverage from 8.00pm, featuring interviews with nominees, live performances and expert analysis. Lauren Laverne presents BBC Two's coverage of the awards show, from 10-10.30pm, including clips of all 12 nominated acts performing live and the announcement of this year's winner. The channel then returns to the awards at 11.15pm for extended coverage.



- The *Graham Norton Show* is to replace Friday Night with Jonathan Ross this autumn. Norton's show, which features a mix of interviews and musical guests, takes over the slot from October 22 for a 12-week run. Musical guests on Norton's show over

the last two series have included Rod Stewart, Usher and Janet Jackson. The BBC has already announced that Norton (pictured) will be taking over Ross's Radio 2 Saturday morning slot from October 2.

- Andy Carter, currently MD of GMG Radio's North West operations, is to take on the additional role of managing director of the nation-wide Smooth Radio, which is set to launch on October 4. GMG Radio CEO Stuart Taylor says Carter has "a great understanding of both the Smooth brand and of UK commercial radio in general" and is the perfect person to lead Smooth as it enters the new phase, in which it will merge its local Smooth radio stations into one national DAB operation.

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

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

Airplay analysis Alan Jones

Cruz keeps Williams at arm's length



Taio Cruz

Eleven months after topping the radio airplay chart for the first time, Taio Cruz returns to the summit, with former sales chart number one, Dynamite. Cruz's Break Your Heart was number one for a week last October but subsequent singles No Other One and Dirty Picture failed to receive support on the same scale, peaking at numbers 28 and 18 respectively on the radio airplay chart.

Dynamite sprints 3-1 this week, defying predictions that the Robbie Williams/Gary Barlow duet Shame would take pole position. It was a close run thing, with Shame securing the biggest increase in plays and audience and sprinting 16-2, coming to rest 24 plays and 0.92m listeners short of Dynamite.

For its part, Dynamite added 309 plays and nearly 7m listeners week-on-week to amass 1,868 plays and an audience of 53.28m. It was the most-played track on both Radio 1 (24 plays) and 95.8 Capital FM (64), whose combined patronage provided 44.26% of its audience. Its coronation atop the chart is the culmination of eight straight weeks of strong gains in both plays and audience, which have seen it move

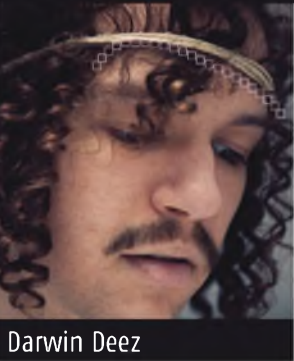
166-113-107-62-37-21-13-3-1.

Dynamite's replacement atop the sales chart is also making big strides on radio airplay: Oily Murs' Please Don't Let Me Go jumps 12-6 and was aired more times last week than any other song, its tally of 2,733 plays (up 493 over the previous frame) being 51 more than nearest challenger California Gurls. Murs had top tallies of 59 plays apiece from RAM FM, Leicester Sound and Trent FM, but was thwarted the BBC behemoths Radio 1, where it was played only twice and Radio 2 (once) last week.

The promotional videoclip for Love The Way You Lie by Eminem feat. Rihanna is number one on the TV airplay chart for the third straight week but its lead at the top of the chart is halved, from two plays to one, by the Flo-Rida/David Guetta collaboration Club Can't Handle Me. The latter track had previously been in the ascendancy and looked certain to topple Eminem this week but both tracks lost support, with Love The Way You Lie down from 572 plays to 541, and Club Can't Handle Me slipping from 570 plays to 540.

Alan Jones

Campaign focus



Darwin Deez

Lucky Number Music managing director Stephen Richards says he sees the full release of the song on October 18 as the element to galvanise the groundwork put in to date on the album, which was released in April.

To this end, a new video for the single has been directed by Terri Timely and new remixes have been commissioned from SBTRKT and Totally Enormous Extinct Dinosaurs.

"We have the two strongest singles to come - Constellations and Bad Day - and expect the album to push through and become a real indie success story in the next few months," says Richards. "We have pushed the boat out on the video for Constellations and the track remixes are simply amazing. All is feeling very good."

Deez's first UK headline tour will back the single's release this October and includes an already sold-out date at the Scala in London.

After spending the better part of a year laying firm foundations for Darwin Deez, UK indie label Lucky Number Music is looking to boost its campaign with the full commercial release of the single that first brought Deez into the public eye.

Constellations sparked global interest in the artist after it hit the blogosphere late last year. Following a limited independent release, the song helped Deez secure a spot on the NME Radar Tour in April/May alongside Hurts and Everything Everything.

UK radio airplay chart Top 50



Table with 10 columns: This week, Last week, Weeks on chart, Sales chart, Artist Title Label, Total plays, Plays %w-o-r, Total Aud (m), Aud %w-o-r. Lists top 50 tracks including Taio Cruz, Robbie Williams & Gary Barlow, The Saturdays, Eminem feat. Rihanna, etc.

Nielsen Music Research UK's listening data is based on a representative sample of households across the UK. The data is collected from a panel of approximately 40,000 households across the UK. The data is collected from a panel of approximately 40,000 households across the UK.

Pre-release Top 20

Table with 3 columns: This week, Artist Title Label, Total audience (m). Lists pre-release tracks including Robbie Williams & Gary Barlow, The Script, Manic Street Preachers, etc.

News live

Home Office laws threaten to tie pubs, clubs, festivals and even village fetes in red tape

Music licence restrictions hit small venues

Licensing

By Gordon Masson

THE CLOCK IS TICKING FOR THE LIVE MUSIC INDUSTRY to respond to a Government consultation that some experts believe could tie the licensing of small festivals and one-off gigs in red tape.

The Home Office is conducting a wide-ranging review of how pubs, clubs and other premises are licensed through its consultation Rebalancing The Licensing Act. Interested parties have until this Wednesday to submit their responses.

In addition to pubs and clubs the public consultation also seeks to tackle Temporary Event Notices (TENs) which are necessary to stage small outdoor events, such as village fetes and community festivals, making the potential impact of the review a major issue for promoters and event organisers.

Live Music Forum campaigner Phil Little says the way TENs are governed is important for the live music scene, but the consultation suggests there could be a number of new restrictions put in place. He adds, "A wide range of people can object to an event and that will obviously have an effect on many gigs and festivals."

Crime Prevention Minister James Brokenshire, who is behind the licensing shake-up, believes the Licensing Act is due an "overhaul" and suggests licensing decisions need to be rebalanced in favour of local communities.



Under threat: events such as the recent Little London Fields festival would be targeted by the home office

PICTURE: FLICKR/REINIS

"A wide range of people can object to an event and that will obviously have an effect on many gigs and festivals"

PHIL LITTLE, LIVE MUSIC FORUM

He says, "The presumption to approve all new licence applications that is embedded within the Licensing Act must be removed. And in its place a new licensing regime needs to be established with local authorities and the police better able to respond to local residents' concerns."

But the consultation's brief has also been slammed by the country's largest licensing law firm, Popleston Allen, which has published a detailed response to the Home Office review claiming that it paves the way for "opening the floodgates for objections" to events.

"We wanted licensing authorities

to make the issue of TENs more pragmatic, but that's not what is being suggested in the consultation," says Popleston Allen solicitor Nick Walton.

He cites the example of a "non-contentious event" such as a 50th wedding anniversary and suggests the licensing authority's hands should not be tied by the statutory 10 days' notice. Walton adds, "We're not expecting an 18th birthday party would get the same approach, but for non-contentious events, common sense should prevail."

One of the law firm's other concerns is that the Home Office apparently wants to give more people the

chance to object to events, leading to significant bureaucratic bottlenecks.

In the past, only the police could object to an event and they had to do so within two days of the TEN being issued. But Walton adds that the consultation is talking about extending that period to five days and opening objections to other parties. "That means Uncle Tom Cobley and all will be allowed to apply conditions to a TEN," he says.

More worrying, says Walton, is a proposal to remove vicinity requirements from objections. He cites the case of a premises that applied for a sexual entertainment licence but received numerous objections from all over the country. "The objections were on moral grounds but that isn't a suitable objection under the Licensing Act," says Walton. "Nevertheless the licensing authori-

ty has to write back to all the objectors and that can clog up the system to the extent that it becomes totally unworkable."

The number of TENs that can be staged annually could also be under threat from the consultation. "The effect of the changes could be greater than the introduction of the Licensing Act itself back in 2005," warns Walton.

The lawyer also criticises the way in which the Government communicated the splitting of licensing duties between its departments, with music licensing remaining at DCMS, while all other licensing moves under the remit of the Home Office. "There aren't many premises I can think of that have a licence for music but not for alcohol," notes Walton.

gordon@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,231,485	AEROSMITH the O2 Arena, London	12,963	Live Nation
666,171	JAY-Z Manchester Evening News Arena	13,458	Live Nation
556,330	JAY-Z LG Arena, Birmingham	11,239	Live Nation
387,120	CROWDED HOUSE HMV Hammersmith Apollo, London	9,678	Live Nation
141,562	STONE TEMPLE PILOTS O2 Academy Brixton	3,775	Live Nation
71,635	BLONDIE Manchester Apollo	2,139	3A Entertainment
64,460	BLONDIE O2 Academy Newcastle	2,000	3A Entertainment
58,520	CROWDED HOUSE Oxford New Theatre	1,672	Live Nation
50,375	CHRIS ISAAK O2 Shepherd's Bush Empire, London	1,550	Live Nation
37,240	BLONDIE Cambridge Corn Exchange	1,174	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period June 6 - June 19, 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

HMV reinstates Birmingham institution

BRANDON FLOWERS, Kelis and Mark Ronson have been confirmed for the launch season of HMV's most ambitious live music venue yet, following a multi-million-pound investment in the former Digbeth Institute in Birmingham.

The newly named HMV Institute will reopen later this month after a massive restoration and refurbishment programme that has seen the historic building split into three separate performance areas.

Mama Group CEO Dean James says, "The Institute is a fantastic venue with a great heritage unique in Birmingham as a wonderful live and club space. We are hugely excited at the prospect of the reborn building opening its doors for the first time as the HMV Institute."

In addition to the building's impressive fascia being refurbished, Mama has restored many of the

interior's period features. When the HMV Institute opens next week it will have three main rooms: the 600-capacity Library, formerly The Barfly; the main 1,500-capacity Institute area; top-floor venue The Temple which will hold 300 people; and a separate VIP bar area.

Among other artists booked to appear in coming weeks are Hurts, Tinie Tempah, Kate Nash and The Drums, while a number of club nights have also been confirmed to maximise use of the venue.



The new name pays tribute to the venue's original use as an institutional church 102 years ago. During the last century, the historic building has provided a stage for politicians such as Neville Chamberlain and Henry Osborne, as well as artists including Joni Mitchell, Pink Floyd and Killing Joke.

As the Digbeth Institute, the venue was a major player in drum & bass movement and before that was the original home of legendary club Godskitchen.

The club, which was known latterly as Sanctuary, was acquired by Mama Group two and a half years ago. HMV's subsequent acquisition of Mama has seen the company working on the refurbishment as part of a public and private sector partnership involving Birmingham City Council and Advantage West Midlands.

Hitwise Secondary ticketing chart

pos	prev	event
1	0	READING FESTIVAL
2	3	T4 STARS OF 2010
3	1	V FESTIVAL
4	6	BESTIVAL
5	10	MUSE
6	5	MUMFORD & SONS
7	NEW	FAITHLESS
8	2	MICHAEL BUBLE
9	8	LADY GAGA
10	18	GUNS N' ROSES
11	4	LEEDS FESTIVAL
12	16	30 SECONDS TO MARS
13	13	WESTLIFE
14	17	ARCADE FIRE
15	NEW	CREAMFIELDS 2010
16	14	PAOLO NUTINI
17	NEW	ROBBIE WILLIAMS
18	NEW	ANDRE RIEU
19	12	PARAMORE
20	NEW	AVENGED SEVENFOLD

Tixdaq Ticket sales value chart

pos	prev	event	dates
1	2	GUNS N' ROSES	5
2	5	MICHAEL BUBLE	5
3	4	PARAMORE	4
4	6	LADY GAGA	3
5	7	LINKIN PARK	5
6	8	AVENGED SEVENFOLD	10
7	14	THE SCRIPT	6
8	3	PLAN B	11
9	1	ARCADE FIRE	5
10	18	SIMPPLY RED	5
11	16	JLS	8
12	NEW	FAITHLESS	7
13	15	30 SECONDS TO MARS	3
14	NEW	STEREOPHONICS	2
15	19	MUMFORD & SONS	5
16	NEW	PLACEBO	2
17	NEW	BOYZONE	3
18	NEW	PENDULUM	2
19	NEW	BIFFY CLYRO	4
20	NEW	DAVID GUETTA	1

Experian Hitwise

tixdaq.com

See more Tixdaq and Hitwise charts at musicweek.com

News publishing

ON THE WEB

www.musicweek.com

- Black adds Icon to awards
- Bespoke heavy metal soundtrack for video game announced
- Arts and music collide in Poland

BMG Rights Management to leave new London-based acquisition as standalone company

Stage Three Music retains independence

Signings

By Charlotte Otter

BMG RIGHTS MANAGEMENT has decided to keep Stage Three Music Publishing as a standalone operation.

This is the first time the highly acquisitive German company has not fully amalgamated an acquisition since it began its rapid expansion programme earlier this year.

Instead, the publisher will leave Stage Three as an independent unit at its Notting Hill base, providing back up and support only when required. However, it will provide Stage Three, bought in July, with access to its roster of artists and composers as well as its expertise and reach in new territories.

BMG says it has integrated previous acquisitions, including the New York-based Cherry Lane, because the organisation has well-

resourced and fully functioning offices where those businesses were based. In London BMG only operates a very small office but a decision on that will be taken shortly.

"Stage Three was bought as a fully functioning creative entity in its own right. There hasn't been the need to integrate the company in the same way as our previous acquisitions," explains a BMG spokeswoman. "This only happens when it makes logical sense to do so – such as in the case of a doubling of staff or personnel, which hasn't happened in London."

BMG's takeover will also not have any impact on Stage Three's philosophy of concentrating on just a select group of writers and artists each year. However, a decision on the future of Stage Three founder Steve Lewis has still to be announced.

Stage Three's head of A&R

Alan Pell says the company will do its best to remain "like an exclusive club where writers and artists feel like they can get all the attention and help they need".

"I don't want to be running around signing anyone and everyone just to look back in a year and realise that the company doesn't have a relationship with its artists and writers anymore," Pell adds.

Pell's commitment to Stage Three comes as the company enjoys one of its biggest first UK hits since being brought by BMG, thanks to writer Steve Robson.

The composer, along with Warner/Chappell songwriter Claude Kelly and singer Olly Murs, penned the X Factor runner up's

The big stage: Steve Robson (left) co-wrote Olly Murs' debut hit Please Don't Let Me Go

"Stage Three was bought as a fully functioning creative entity in its own right... there hasn't been the need to integrate the company in the same way as our previous acquisitions..."

BMG SPOKESWOMAN

debut single, Please Don't Let Me Go. The release is another big solo hit for Robson, following on from co-production credits on JLS's The Club Is Alive and Joe McElderry's The Climb – the first number one of 2010.

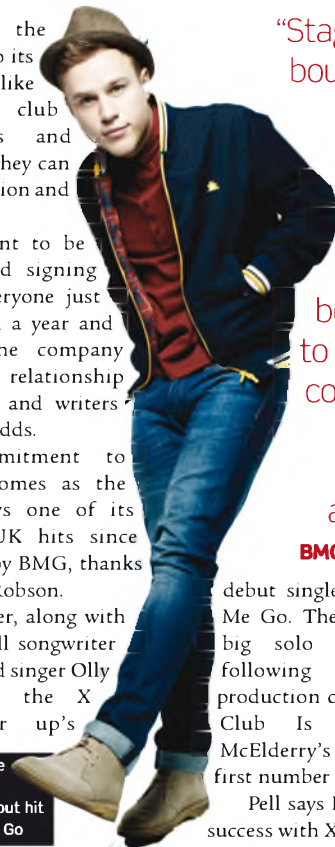
Pell says Robson's continued success with X Factor contestants

follows on from a successful relationship built up between Robson and Murs' management team, Modest Management.

"The whole thing came together just perfectly. Claude Kelly was coming to the UK for a few days and wanted to work with Steve [Raphael], while Nic and Jo [Charrington] at Epic wanted Steve to work with Olly. It all worked extremely well," he says. He hopes the collaboration will see more of Robson's work appearing on Murs' forthcoming album.

Pell also notes that the last two years has seen Stage Three sign fewer artists and more songwriters, with producers gaining more prominence than artists. However, he says this situation could change overnight. "All we need is one act with one song, and the whole dynamic will shift once more. Nothing ever stays the same for long," he adds, saying he hopes to sign two more British acts to the Stage Three stable by Christmas – one songwriter/producer and one artist.

charlotte@musicweek.com



Dixit to tour UK with Indian fusion

SONY/ATV MUSIC is looking to the huge Asian communities in UK cities such as Birmingham, Bradford and Sheffield as the natural springboard to launch its new Indian fusion signing Raghu Dixit.

The worldwide deal sees the publisher look after the global rights to Dixit's self-titled debut album – the highest-selling non-Bollywood record in India last year.

Sony/ATV managing director Rak Sanghvi, who signed Dixit after seeing him play a UK showcase earlier this year, describes his new signing as "a fantastic artist".

Dixit's manager Paul Knowles says the UK is a natural territory for Dixit to start in. "Raghu is already a big star in Bangalore and, with the UK's huge Asian foothold, there has already been an interest in him over here. Due to the kind of music he plays and his incredible voice I am confident there will also be a crossover market for his music here," he adds.

Dixit's music sees him mixing traditional Indian music with contemporary western rock, reggae and funk, which the publisher describes as Indo-world-folk-rock.

Sony/ATV will concentrate on



Crossover interest: (l-r) Sony/ATV's Rak Sanghvi and Raghu Dixit

raising the singer's UK profile through sync deals and collaborations as well as touring across the country.

"For us the ideal would be to get him to appear as part of the promotion of the Indian cricket team coverage. This would help him to reach a huge audience, but it would also be extremely complementary to his sound," says Knowles, adding the publisher is also in the process of setting Dixit up with a variety of collaborators.

The manager also believes the agreement could open the floodgates for other artists in India looking to break into the international market. Knowles says that the last few years has seen an

increase in overseas artists enjoying success in Europe, the US and Australia – even when singing in their native language – and he attributes this surge in interest to the rise in brands such as WOMAD and increasingly eclectic line-ups at UK festivals.

"World music is no longer a low-sales sub-culture," he claims. "There is now a real ability for these acts to penetrate overseas markets. This is made easier by cheaper air travel, government grants and assistance and population shifts. It's not at all surprising that labels and publishers here in the UK and US are recognising this phenomenon."

Sticks and stones boost UK music group

KASSNER MUSIC GROUP has strengthened its links with Ray Charles' publishing company Tangerine Music, after signing a sub-publishing agreement with the late soul singer Titus Turner through Titus Turner Songs.

The worldwide deal, excluding the US, sees Kassner representing the majority of Turner's back catalogue including hit song Sticks and Stones, which was covered by Charles in 1960.

After taking over the Tangerine catalogue two years ago, the publisher realised the composition was no longer part of its roster so CEO David Kassner says he decided to track down the current owner.

"I soon found myself speaking to Titus' son Tiberious who let us represent not only Sticks and Stones but also the rest of his father's catalogue," says Kassner. He believes the addition of the original song to Kassner's stable, alongside the rest of Turner's works, will help to complete a missing piece of the publisher's bid to become the main representative of all Charles' works in the UK.

"In terms of Titus' influence on Charles' career, Sticks and Stones was part of his early run of chart successes," says Kassner. "However, we still have a long way to go before representing all of Charles' works. This is because the vast majority of his songs were covers, which makes our job doubly difficult."

Kassner notes the signing will also help reinforce the publisher's standing in the rhythm and blues world. "We represent Chuck Willis' entire catalogue and this will sit nicely alongside it," he adds. "Titus was an extremely talented writer, influencing bands like The Beatles and Elvis Costello and shouldn't be overlooked like he is at the moment."

Turner's career spanned the Fifties and Sixties during which time he enjoyed some success as a solo artist with compositions such as We Told You Not To Marry and Living in Misery. But he is best remembered for the songs that were recorded by other artists including Leave My Kitten Alone, which was covered by The Beatles, Johnny Preston and Elvis Costello.

News digital

ON THE WEB

www.musicweek.com

- **Arcade Fire and Google** partner on "next generation" HTML5 video experiment
- **Music, not apps**, dominates on iTunes according to NPD Group research
- **O2 Ireland** partners with Brightcove on live music video initiatives

Digital news in brief

- **The Royal Pingdom** reports 70% of Apple's 250,000 apps are charged for. In contrast, 64% of the 95,000 apps on Android Market are free.
- **German** collecting society GEMA has failed in its legal bid to block YouTube from making 75 of the compositions it controls available online. The society's deal with the site expired in March 2009.
- **HP** is launching a line of computers with Beats Audio technology that it claims will improve the audio quality of digital playback on the devices.
- A forecast by **eMarketer** claims mobile content will generate \$3.53bn (£2.3bn) in revenues in the US by 2014 and music will make up \$676.5m (£439.7m) of the total.
- Former **AOL** executive Tom Cox has been named as SVP of business development at MySpace.
- **ZapTunes** launched in the US and Canada, charging \$25 (£16.22) a month for up to 2,500 MP3 downloads. It claims it aggregates content already online but EMI is taking legal action.
- **Pandora** says 100,000 new mobile users are signing up each day. It is currently only available in the US.
- **Röyksopp** will make their new album, *Senior*, available to stream in full via SoundCloud and The Hype Machine a week before its official release on September 13.
- Tokyo-based research company **BCN** reports Sony's Walkman took 47.8% of the portable digital player market in Japan in August while the iPod took 44%. This is the first time Sony has overtaken Apple since BCN numbers began in 2001.
- Following its TimeWheel app with the OCC, **Universal Music Group** has launched the Rock Guru quiz app featuring 1,000 music questions.
- **7digital** will now power MP3 downloads on Samsung's Galaxy tablet through the Music Hub platform.

New services

- **Hurts'** create-your-own-adventure audio book on Spotify allows users decide how the story unfolds by searching for chapter codes on the streaming service.
- **FilterMusic.net** is a 'counter-eclectic' streaming radio service where users build stations around tightly defined genre categories rather than listen to cross-genre output.

Apps round-up

- **Lyric Legend (iPhone - free)** A twist on games like Tap Tap Revenge, users have to tap lyrical "bubbles" in time to the vocals in order to score points.
- **Napster (Samsung TVs and Blu-ray players - subscription required)** Not a mobile app, but this allows Napster subscribers to stream music to connected Samsung TVs and Blu-ray players.

Apple introduces a social aspect to iTunes while Sony goes to the cloud

New music strategies unveiled

Services

By Eamonn Forde

TWO OF THE BIGGEST NAMES IN CONSUMER ELECTRONICS unveiled their new digital music strategies on September 1 - one taking music social and the other placing it in the cloud.

While Apple's long-rumoured development of iTunes into a cloud-based service did not materialise, Sony played its hand, announcing its Music Unlimited service. This will debut as part of its broader Qriocity (pron: 'Curiosity') offering.

Even though Apple did not push iTunes into the cloud, it did radically overhaul the iTunes software to integrate Ping - "a social network for music" - into both the desktop client and the iPhone/iPod Touch. It also updated its family of iPod devices (see below).

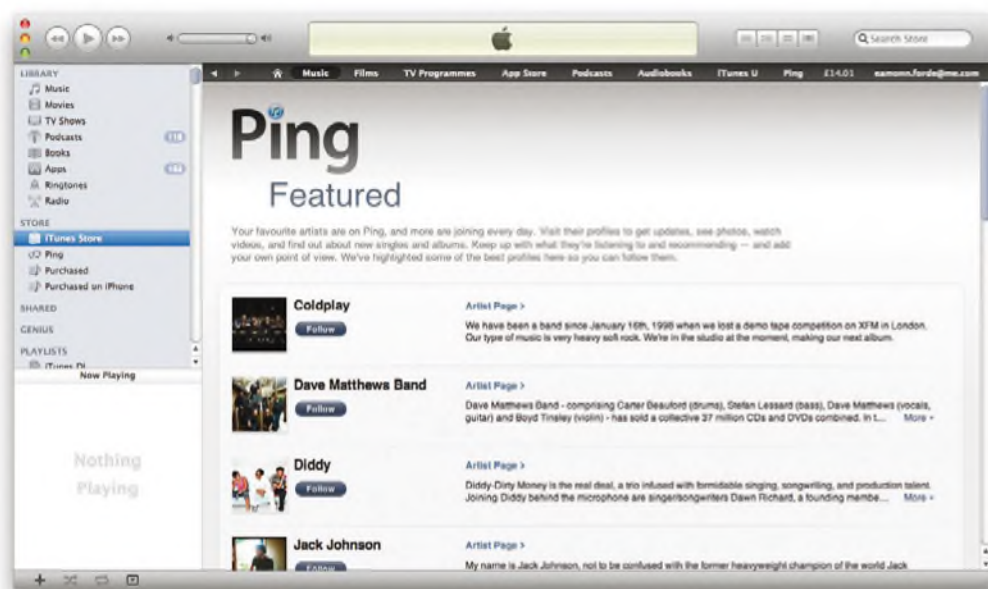
Apple has, until now, been conspicuously absent from the race among music services to build themselves around social networking, discovery and peer recommendation. This was core to MySpace and Last.fm more than half a decade ago and forms the spine of services like MOG All Access, mflow and the updated Spotify with its recent Facebook integration.

Ping is an interesting, yet far from definitive, step in this direction by Apple. It is an optional new element within iTunes where users create a profile and indicate the types of music they like, although they are currently limited to three genres. It was this element that faced the harshest backlash in the first 24 hours of its availability. Ironically, users took to more familiar social networks to bemoan what they regarded a serious limitation to Ping's potential.

Once signed up, users can follow friends, Apple-recommended users and a number of high-profile musicians to see what music they are recommending. They can also join discussion threads, all within the iTunes client.

At launch, only a dozen acts - among them Lady GaGa, Taylor Swift, Linkin Park, Katy Perry, Shakira and Mark Ronson - were available to follow. This was picked up by users as another limitation to the service, although the number of participating acts are sure to increase sharply over the coming weeks, especially considering how critical iTunes is to their digital revenues.

Discovery was always the weakest part of the iTunes experience for consumers. This was addressed somewhat by the Genius toolbar, but it was always a side element rather



Apple in numbers

Tracks available on iTunes	12m
Tracks sold to date	11.7bn
Registered iTunes accounts	160m
Total iPods sold	275m
Apps available on the App Store	250,000
Apps available specifically for the iPad	25,000
Apps downloaded to date	6.5bn
Number of iOS-enabled devices in the market (i.e. iPhone, iPod Touch, iPad)	120m
New iOS devices activated a day	230,000

Source: Apple (September 2010)

New iPods in brief

iPod Shuffle (below)	Return of control buttons, improved battery giving 15 hours of playback, VoiceOver controls
iPod Nano	Dramatically reduced size, touchscreen interface, 24 hours of audio playback
iPod Touch	Three-axis gyro for improved gaming, FaceTime video calling, GameCentre for multi-player gaming

than the main draw. In iTunes' wake have come services like Pandora and Last.fm. These have become bywords for music discovery meaning that Apple, while it has controlled the à la carte market, has had to play serious catch-up in other areas.

Ping is designed to address this, placing discovery more centrally. The end game is to increase user dwell-time on iTunes and, in so doing, create more sales opportunities.

Ultimately, Ping will stand or fall on how deeply users engage with its new features. Apple has benefited enormously from habitual behaviour - in that many consumers regard iTunes and music downloads as synonymous - but this may prove to be Ping's undoing.

Despite Apple CEO Steve Jobs calling iTunes "the number one music community in the world", users currently do not see the service as a social platform and Ping utterly

depends on mass and continual engagement by users to create a community feel that can compete with Twitter or Facebook.

In contrast to Apple's launches, details on Sony's music service are scant, although the company states Music Unlimited will roll out in Europe before the end of the year. It will be compatible with certain Sony devices such as laptops, Bravia TV sets and the PlayStation 3.

The music element is part of a broader entertainment play by Sony as Qriocity launched earlier in the year in the US as a video-on-demand service. When it debuts in Europe, only video content will be available initially, but



music is expected to be added soon. Sony says ebooks and game applications will also be included at a later date.

No details of pricing have been made available, although Sony adds the service will be cloud-based. It is critical for Sony to get this service right after the failure of Sony Connect, which launched in 2004 as a rival to iTunes but folded in 2007.

While Apple has not fully embraced the cloud, despite its acquisition of Lala in December last year, its refocusing of Apple TV holds several clues as to where it may move next with music. It has scrapped the download-to-own side of TV and movie purchasing on the Apple TV service and replaced it with a rental model. This is partly because Apple TV has been something of a failure but it also suggests Apple sees its future in facilitating high-volume, low-cost, access-based consumption of content rather than permanent ownership.

Taking that same logic and mapping it over to songs could dramatically refocus Apple's music business. While it is closing in on a hugely impressive total of 12bn iTunes music downloads in just over seven years, this could prove to be a mere stepping-stone to even greater riches.

eamonn.forde@me.com



News diary

Drewett draws on writing talents

UNEARTHED

VIRGIN-SIGNED solo artist Ed Drewett begins his debut album campaign this week with a head start, already boasting two chart hits to his name as featured artist on Professor Green's Top 10 single I Need You Tonight and as songwriter for The Wanted's number one single, All Time Low.

Music Week has long been a fan of Drewett, featuring an early demo in the Playlist last year shortly before the young artist signed a publishing deal with Mike Sault at Warner/Chappell. Drewett later appointed Lily Allen's manager Todd Interland to represent his interests.

Virgin will get the campaign moving with debut single Champagne Lemonade, which the label will use as a bridging single from his collaborative work ahead of the debut album release early in 2011.

Marketing manager Ian Carew, who joined Virgin from RCA earlier this year, says Drewett will benefit from strong awareness at radio and media.

"Ed has done a lot of the early

Cast list

Management
Todd Interland and Stuart Camp, Rocket Music

Marketing
Ian Carew, Virgin

National Press
Phoebe Sinclair, Virgin

Online
Justin Cross, Virgin/Stuart Freeman, EMI

National Radio
Katie Torrie, Virgin

TV
Victoria Gratton and Rob Clark, Virgin

Publishing
Mike Sault, Warner/Chappell



ED DREWETT

groundwork already," he says. "He was part of the promotional work with Professor Green earlier this year, so has already met a lot of people at radio and press. For us it's about using that as best we can."

From a live perspective, Drewett's first major tour will be a national support slot with Professor Green this October, culminating in a date at Koko in London on October 19. Drewett will then start his own headline commitments in the new year. Carew says there will be at least two singles releases ahead of the album.

Drewett's as-yet-untitled debut features co-writes with a cast list of names including Greg Kurstin (Lily Allen), Cutfather (Kylie Minogue, Christina Aguilera) and Fraser T Smith (Cheryl Cole, JLS). Lead single Champagne Lemonade is produced by Tim Powell, his first since leaving the Xenomania stable this year.

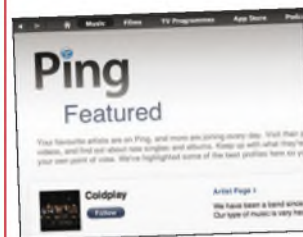
Carew says he hopes Drewett will feature prominently in the industry's tips for 2011. "The next few months are about making sure we cement that awareness and support among tastemakers ahead of next year," he says.

Stuart Clarke

ON THE WEB THIS WEEK

APPLE LAUNCHES PING - "A SOCIAL NETWORK FOR MUSIC"

Apples and pears: "I can't help feeling slightly underwhelmed by all this Ping is certainly a step forward for iTunes but is it really that different to what say Spotify does with Facebook?"



SONOS PARTNERS WITH SPOTIFY

Round the houses: "It reminds me of something out of The Jetsons: The future is here! But do we want it?"

REVENUE AND PROFIT DOWN AT UNIVERSAL

Mike: "Slightly worrying news but they do have a very strong slate for Q4"

MASTERCLASS: JAC HOLZMAN

Roger Dunhill: "What young person in their right mind would start an indie label today?"

Dooley's Diary



Get your hands on Duffy's lacy little number

SADLY, THE SUIT Lucian Grainge wore to this year's Music Week Awards isn't up for grabs, but you do at least have a chance to put in a bid for **the dress Duffy had on** that night to serenade him (pictured below). The Welsh songstress memorably closed this year's event with two songs in a salute to the Strat winner and new Universal Group co-CEO; now the black lace dress she wore that night is being auctioned in a fundraising drive by charity **The Royal Marsden Cancer Campaign**. In aid of the UK's leading cancer centre, the Celebrity Boutique initiative will see the charity later this month auctioning off items of clothing on eBay donated by stars, including Duffy with THAT dress. And if you

are thinking of bidding yourself Lucian, we have to warn you, it isn't quite your size... Just how much information do we want on our pop stars? It is a question that has troubled the brightest minds ever since the introduction of the internet and, more specifically, Twitter, which allows punters to know what their heroes ate for breakfast and even when they go to the toilet (thank you Calvin Harris). But if you thought we couldn't get any closer, you were wrong. **Erratic grime star Wiley** -



who proved the perfect gentleman when we interviewed him last week - has now **launched himself onto ustream** (which allows users to broadcast live to the world from a computer, mobile or iPhone) with a vengeance. So far, we've had footage of him going shopping, making pancakes, listening to the radio, advising on sexual health and, erm, leaving his laptop in the park while he goes for a jog to see if anyone will steal it. *The Guardian*, rather pompously, claims Wiley is "helping to kill the practice of music journalism stone cold dead" with his online antics. We're not so sure. But it remains an engaging watch...

Equalling Wiley in the "WTF?!" stakes last week was **Snoop Dogg**. The rapper turned businessman, actor, TV presenter etc has **added a new string to his already elaborate bow**, teaming up with Norton to raise awareness of cyber-crime. The company has created the **'Hack is Wack'** cybercrime rap video contest, inviting rap enthusiasts and "everyone who wants to take a stand against cybercrime" to upload a two-minute rap video in order to net exclusive prizes. Entrants are being invited to submit raps on a variety of related topics including hacking, identity theft, computer viruses, and why it is important to protect yourself from online crime. Entrants will be assessed on original-

ity, creativity and how well they convey the anti-cybercrime message, so get thinking - after all, you could win a meet and greet with Snoop's management to help you get to grips with the issues surrounding the



music industry today. Second prize, two meet and greets with his management etc etc etc... In a possible taster of what we might expect **when the Queen catalogue leaves EMI next year** after nearly four decades and heads further up Kensington High Street, some of the folk at Universal prepared for the big handover, last Friday, by dressing up as **the late great Freddie Mercury**. Well, actually these great pretenders were donning the moustaches and flamboyant costumes in recognition of Freddie For A Day, an initiative which, well we think you can work out what it was all about. This picture shows the major's Universal Strategic Marketing team, with USM marketing director Andrew Daw and head of digital Emma Fulford, who spurred on the Universal team, bang in the centre... Maybe it was the incredible amounts of iGeekery in the air, but **Chris Martin was notably full of the joys of spring** at last week's Apple announcement, where he played a brief set. Introducing a

new song, he joked, "This is a new song called Coldplay 2.6 and it has a

lot of new features, it features seven different kinds of chords and even a new one that our closest rivals have no idea about." Do we detect a cer-

tain sarcasm, Mr Martin?... **Charitable PR firm Anorak** has announced the results of its draw to raise money for those affected by flooding in Pakistan. The company donated a full single PR campaign to the cause, with the names of everyone who donated £100 to Oxfam's efforts in Pakistan going into a hat to win the coveted prize. You can watch footage of the draw: here - <http://vimeo.com/14648072> - or we could just tell you that The Tailors won, with the initiative raising £1,720... **Aim's Alison Wenham** says all friends and former colleagues of her husband Nick, who tragically died last month, are welcome at his funeral tomorrow (Tuesday). It takes place at 2pm at St. Nicholas' Church, Church Street, Chiswick W4 2PD. If anyone would like to make a donation in memory of Nick they can be made to the Royal Hospital for Neuro-disability and should be sent to W Sherry and Sons, 227 Acton Lane, London W4 5DD...

Features

O2 WINS THE BRITS

Music Week talks to AEG Europe's David Campbell about his flagship venue's plans for The Brits 2011

PICTURED L-R
David Campbell
outside the
flagship AEG
venue; this year's
Brit Awards
nominations
party was held
at The O2's sister
venue indigoO2

Interview

By Christopher Barrett

EVER SINCE it first opened its doors in 2007 there seemed to be an air of inevitability that one day The O2 arena would capture the biggest prize in the UK music industry calendar by hosting the Brits.

Now that has become a reality for the North Greenwich venue in what is turning into a real year of change for the annual music ceremony, which has not only said farewell to Earls Court after this year's 30th show but has a new chairman in the shape of Universal UK chairman and CEO David Joseph and a new PR company in DawBell, which is looking to push next February's event to new heights of public awareness.

Here AEG Europe president David Campbell reveals as much as is presently possible about what The O2 arena will bring to the Brits 2011 party.

Music Week: You are obviously very pleased that the O2 is now going to host The Brit Awards. How long have the discussions been going on?

David Campbell: It has probably been the best part of five years since we first started talking to the BPI. We were really keen to have the Brits when we opened the building but it didn't work for a variety of reasons. But we don't give up lightly and we are really glad that it has now all come together. It should be exciting.

How did your proposal change over the years before you were finally successful?

I don't think it changed much, it is more that we have had time to show everyone what we can actually do. We started talking again around the time David [Joseph] became Brits chairman and it was a matter of listening to their needs and trying to adapt things and also learning what works best for us, which shows are successful and which formats work best.

It is a matter of making sure that not only is it a great Brits show but also that the pre- and post-show events are going to be great because they are all in the same building and very connected - everything is set up for that.

The Brit Awards nomination party took place at the indigoO2 in January this year for the first time. Was that a road test?

The nominations party moving there was important; it was the first step and it worked well. I think the fact that we proved it could work made it a lot easier to have the rest of the conversations.

And what will The O2 arena's involvement mean in terms of seating layouts and the format of the event? Can we expect tables in the stalls or will the artists be in the boxes?

That's a question for the BPI, but we have more than proved we can do it. We have had about 600 different artists in the building since we opened it and I think what we have learned from that is what works, whether that is Prince in the round, The Rolling Stones starting at one end and finishing at the other or Coldplay on three stages. We have seen a lot of variety in the building and we are very much working with The Brits to consider options and hopefully that will have a great impact on the show.

It is a major TV production as well as a live event. How is that going to be handled at The O2?

That's a good question. There are two things. One is that a lot of the infrastructure is already in the building, so for instance when it comes to cables our whole building is



"At Earls Court you can be a little disconnected from the stage... at The O2 [right] there will be much more of a connection between the audience and the artists"

DAVID CAMPBELL, AEG

coated in fibres so you can send high-definition TV signals from about 90 different points in the building through fibres that are built in to the building straight to outside broadcast trucks. It means you haven't got to go through the rigmarole you would have to go through on a normal TV set-up. Whether it is sports events such as the ATP World Tour finals or shows like Westlife that go out pay-per-view on Sky, we have proved that the infrastructure works.

Secondly, in terms of the sheer number of people involved we can easily accomplish that; we have had multi-artist bills before. It is not without its challenges but they are all surmountable.

With the event being taken from the major labels' west London heartland to the other side of London, how will you meet the challenge of getting everybody home? It's a late event and there are always numerous after-parties.

We do hold late-night events. Prince's after shows were finishing at 4am and we very happily got people out of there. On a bigger scale we do international boxing, that goes back to the States and the main title fights don't come on until 3 o'clock in the morning.

The Tube will run through to 1am in the morning, but we will go and ask Boris [Johnson] for an extension. There is still work to be done and you can never be 100% on everything but we think we have eliminated every question mark.

What are the benefits to artists, labels and the show's audience of the Brits moving to The O2 arena?

The capacity at the venue is pretty much the same as Earls



Court, but at the O2 it will be a much more intimate event just because of the design of the arena and the acoustics. With the Brits I have found some years at Earls Court that you can be a little disconnected from the stage. At The O2 there will be much more of a connection between the audience and the artists. If you ask any artists what they like about The O2, that's what they love about it, the connection with the audience. That was the reason Led Zeppelin played there; they never thought they could play at a venue that big and make it work from an acoustic standpoint. It was only when all of them came to an Elton John show and spent 10 minutes at the top of the building that they realised the acoustics are amazing.

In terms of the after-show parties, will venues within the O2 complex be available to labels?


We already do after-shows for concerts in the main arena and we have done the National Television Awards, and do pre- and post-shows for that, so we have had a bit of experience. But the big difference for a show like [the Brits] is that you have all the other entertainment around it. When you have parties across London it is difficult to keep alive the spirit of The Brits in the individual venues. So I hope this offers a better opportunity for people to hold after-shows in the immediate environment meaning people can go from one to the other.

We are playing around with the idea at Ozzfest of trying to create an environment where people can come in and out of the arena. I hope we can take some of that and translate it into The Brits so that the whole building can become part of the party rather than just the arena in the middle of it.

MusicWeek

Q4 feature

September 18



To promote the music industry's peak sales period, Music Week will be running our annual feature looking at the key releases in the fourth quarter of 2010.

This is the only place to find out the key priorities for:

- EMI
- Sony Music
- Universal Music
- Warner Music
- Absolute Music & Marketing

To ensure you see a copy or to hear about our fantastic September subscription deals, please contact the subs team on 020 7921 8301/8318.

URGENT

MusicWeek

Don't miss your chance
to be part of the
Music Week Directory 2011



The **2011 Music Week Directory** is being compiled now and offers you the opportunity to put your company in front of more than 10,000 UK music industry professionals.

The **Directory** puts you deep into the heart of the music business from the largest major labels to the smallest and most innovative independents. Mailed directly to more than 5,900 **Music Week** subscribers your products and services can be placed in front of the industry for a full 12-month period offering you excellent value for money.

Advertising in the **Music Week Directory** allows you to stand out in the marketplace and gives you an edge over your competition as well as building new contacts and sales leads. Advertising packages for 2011 have been streamlined and simplified and offer highly cost-effective solutions.

For further information on advertising both in print and online please contact Tracey, Emma or Mark on 01242 259249 or e-mail mark@fellowsmedia.com

PLAYING THE SOCIAL GAME

Traditionally an in-house affair in terms of musical content, the ever-mushrooming social gaming sector is now playing ball with music industry, giving it the chance of generating huge revenues

RIGHT
Means to an E.N.D.: developer Conduit has struck deals with Black Eyed Peas for games such as Music Pets

Gaming

AS YOU WILL KNOW from the endless messages about lost cows in your Facebook news feed, social gaming has exploded in the last three years. Hundreds of millions of people are playing games on Facebook and other social networks and, while music has not been a significant piece of the puzzle, that could change in the coming months.

Most of the numbers around social gaming are startling. For example, Farmville currently has more than 62m monthly active users – that is people actively playing it, not just people who have signed up for it in the past and lost interest.

Its publisher, Zynga has been predicted to make anywhere between \$500m (£322m) and \$800m (£515m) in revenues this year, before topping \$1bn (£644m) in 2011. The company was only founded three years ago, in July 2007.

Its two biggest rivals, Playfish and Playdom, have both been acquired by big traditional media companies. Electronic Arts paid \$300m (£193m) for Playfish in November last year, before Disney agreed to pay up to \$763.2m (£491m) for Playdom in July this year, depending on it hitting certain targets.

Meanwhile, Zynga has remained independent, but this year secured a \$100m-plus investment from Google and another \$150m (£97m) from Japanese telco Softbank. These companies are not flinging money at social gaming purely because of hype: all three of the publishers mentioned are making big revenues from a mixture of advertising and virtual item sales.

However, very little of this money has been flowing outwards to the music industry, unlike console gaming, where games publishers now have well established relationships with labels and music publishers for the licensing of music, and increasingly of musicians, too.

It is not just music: brands have not been important in social gaming, full stop. Cast your eye down a chart of the most popular games on Facebook, and you will not see a

single branded title. They do not license in music for their soundtracks either, preferring in-house compositions.

This is partly due to – stop us if you've heard this one before – inflexible licensing. Social gaming is still a new sector with swiftly developing business models, and one where games can launch one month and have tens of millions of users the next, all playing online for hours every week.

Or, to put it another way: If you were a Zynga or a Playfish, would you brave the many hurdles to signing a licensing deal for “proper” background music, or simply hire someone to create your own, leaving you more money to invest in servers, analytics and game development?

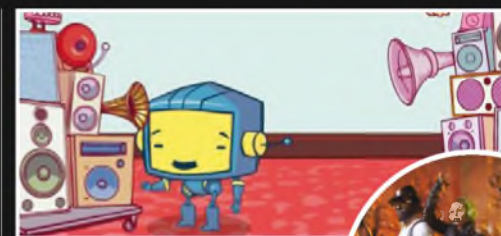
However, 2010 has seen several signs that there may yet be opportunities for the music industries in the social gaming world, even if one of the first big partnerships has already gone up in smoke.

That was a deal signed in April between Universal Music Group and US social games developer Conduit Labs, which saw the label license tracks by the likes of Lady GaGa, Lil Wayne and Black Eyed Peas for use in the developer's Music Pets and Super Dance games.

The former had good momentum at that point, too, having signed up 1m players in its first month. UMG joined existing licensing partners from the independent sector, including Beggars Group, Domino and Modular. The core of these partnerships was exposing those gamers to songs and then – hopefully – persuading them to buy the downloads.

How did it go? Conduit Labs announced in August that it had been acquired by Zynga, like several indie social games developers before it.

Yet it also announced the closure of Music Pets and Super Dance: “Despite the countless hours we've spent working on them, and last month being our best revenue yet, we failed to make these products commercially successful enough,” explained a post on the company's blog. In other words, the numbers did not work for the music/social games crossover.



These are just two individual examples, but the implication is that for now, using social games to sell music may be problematic. However, other opportunities are emerging around other kinds of partnerships, revolving around promotion or sales of virtual items.

One example: a Facebook game called Nightclub City by Booyah. It involves players running a virtual nightclub, including picking the music and it is growing fast, with more than 7m monthly active users.

A recent deal with Disney and Atlantic Records promoted the soundtrack for Step Up 3D, and in two weeks, people played the Step Up 3D playlist in their virtual clubs 9.3m times – 36% of all music played by users on the game. Meanwhile, more than 200,000 players clicked through to “Like” the film's official Facebook page.

Another example of a successful music deal in this space was the announcement in August that Snoop Dogg has made a cool \$200,000 (£129,000) from sales of virtual items within a range of social games and virtual worlds. Who knew cartoon dobermans were such big business?

Virtual branding agency Virtual Greats certainly did, and Snoop's windfall is likely to attract more artists to its books. But the news also highlights an important point: spending money in social games is less about consuming content and more about, well, social benefits. Or, to put it bluntly, it is about showing off.

The best social games – the ones with millions or tens of millions of players – are so popular because they have been designed from the ground up around social interaction between friends, rather than simply slapping a high-score table onto an existing casual or console-style game.

People spend hours and hours on their virtual farms, restaurants and mafia empires because it is an outward reflection of themselves. Which, of course, is exactly the role that songs and artists have played in the lives of generations of music fans. There is a powerful parallel between these two types of entertainment: it is just that nobody has yet nailed harnessing both these impulses simultaneously.

Nightclub City and Snoop's six-figure payday are at least steps in the right direction.

RIGHT
The game's up: The way Nightclub City integrates the choosing and buying of music with gaming is a big step forward; Snoop Dogg has generated big revenues from selling virtual branded items in social games



● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see www.musically.com



Features

NAME THAT TUNE

A good jingle is rapidly becoming an essential part of more and more advertising campaigns. And with a few carefully arranged notes raking in millions for its creator, sonic branding is big business. But now anyone can create a jingle on a laptop, industry figures are keeping a close eye on the sector's future

Sonic branding

By Charlotte Otter

PER NOTE JINGLES AND SONIC BRANDS are among the most profitable creations in the music business. If used artfully alongside a compelling marketing message, a composition consisting of as little as four notes can become synonymous with a brand and line the pockets of its creator.

Nokia's ringtone, Intel's four-note chime and McDonald's "I'm lovin' it" refrain are all classic examples of compositions that create an instantly recognisable aural connection between the listener and the brand.

These motifs can be found everywhere – on television, in films, on the radio and online – and behind the notes lies a burgeoning multi-million-pound industry built on the creation and exploitation of concise and evocative compositions.

EMI Music Publishing VP of sales Melanie Johnson says that sonic branding is an area of growing importance for the organisation, with EMI only two years ago having created a dedicated department within its publishing company called EMI Creative.

According to Johnson, the major has been quick to capitalise on the sector's potential, with jingles and sonic branding becoming part of the company's long-term strategy. As a result it has established a global roster of writers who can quickly turn around specific briefs.

Recent projects include EMI Creative working with Absolute Radio to create musical idents for the broadcaster, and musical compositions for promotional campaigns by the Europa League cup, Stella Artois, *The Sunday Times* and clothing company Timberland.

"EMI Publishing looks at sonic branding more as bespoke commissioned pieces of music," says Johnson. "We have a whole range of writers who are based more in composition than your typical songwriter and we respond to the needs of organisations who want a specific outlook for a particular campaign or brand which can't be provided by your typical sync deal."

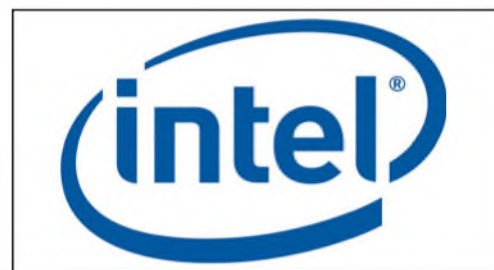
This, she explains, sees the company working closely both with advertising agencies and directly with companies, including Absolute Radio and ITV, to work out the needs of each brief.

"Deadlines can be extremely tight – Absolute can call us in the morning and need something by the afternoon to air the next day. However, sometimes you have more time to develop ideas. For example, we secured Calvin Harris to do the summer Coke campaign. That was orchestrated over a period of about one month and was a far more organic process," says Johnson.

Distilling a multi-million-pound brand into a few seconds of sound is, according to Cutting Edge Commercial managing director Daniel Jackson, a process that can take many months. For him, sonic branding is about building a relationship between the product and its target market through the latter's ears.



PICTURED
Jingle creators:
David Arnold (top)
and Melody Gardot



"All brands make a noise somewhere, whether it's in a shop, on TV, or on a telephone. Sonic branding is managing that sound and making sure it's positive..."

**DANIEL JACKSON,
CUTTING EDGE COMMERCIAL**

Music Bank Melody Gardot and ING DiBa engage in sonic branding

Jazz singer Melody Gardot is hoping to break into the German market after taking part in a sonic branding campaign with Germany's biggest online bank ING DiBa.

The deal was orchestrated by her publisher Warner/Chappell, which was approached by the bank looking for a piece of music that would reflect the company's brand values and be connected with all areas of the organisation's activity.

The deal is the biggest of its kind yet for the Warner Music Group, says its SVP of sync and licensing Europe Jim Reid.

"We have been doing bespoke compositions and sonic branding for companies like this for the last three years, and I believe that from a manager and label perspective we can offer clients a lot more in terms of sonic branding than most independent companies. This is because as well as being able to offer bespoke compositions we can also offer compositions by contemporary pop artists which help to give a distinctive familiarity and edge to a brand

which cannot be gained from your typical composer," says Reid.

The final five-note jazz skit was developed by Gardot under guidance from the bank and the team at Warner/Chappell Germany, the theme was then recorded by the singer. Reid says the sung tune will become part of ING DiBa's audio branding across all their adverts, website, radio jingles and corporate videos.

"It will be the banking equivalent of the McDonald's theme which, over a few months, will become synonymous with the brand and everything to do with it," says Reid.

As well as earning a commission for coming up with the theme, Warner/Chappell will also earn royalties every time the tune is played. What is more, adds Reid, off the back of the branding deal, the bank also used two tracks from Gardot's last album, *My One And Only Thrill*, released, through Decca, to appear as straight syncs in its television advertising campaign in Germany.

"This is a great example of how a relationship between artists and brands can go a lot further than the original brief, and hopefully we can continue this, not only with Ing DiBa but also with other deals which we have in the future" says Reid. "Gardot is also in discussions with the bank over playing a corporate gig for them and the deal is an excellent way of introducing her music to a new market. It's a win-win situation for everyone involved and they will have really helped push her to a new audience."

Reid adds that sonic branding is an extremely lucrative area of the advertising market and explains that "it is an area which Warner is looking to expand more into as time goes on – it is a natural progression of a sync deal. We take commissions on a case-by-case basis but from what we have seen in the case of Ing DiBa is that not only are we [at Warner] happy with how the deal has developed, but it will have also presented new opportunities for Universal to back her in Germany in the future."

Features

Beat the pips Writing the theme for the BBC news

Composer David Lowe, whose work includes the music for *Cash In the Attic* and *Grand Designs*, discusses the process of writing the theme tune to the BBC news.

"I was commissioned by the BBC for the job of writing the music to the news in 1999 by the then BBC creative director Martin Lambie-Nairn. He was looking for one person with whom he could work and bounce ideas off.

I was given this 10-page brief explaining what the BBC audience was like and how the Corporation wanted the look and feel of the news to be different. I was told to come up with a piece of music that was different from anything else that had been done previously by the BBC. It had to sound and feel like part of the organisation whilst being completely new. No short order I assure you.

Lucky, after my first meeting with Lambie-Nairn as I was leaving the room he said something about the music

being as distinctive as the pips heard on BBC Radio 4 before the news. That got me thinking. The pips had been part of the BBC identity since the Twenties and part of its heritage – they were the perfect starting point around which to base a composition.

The whole thing took me less than an hour to write and when I played it to board members later in the week they fell in love with it straight away and asked me not to change a thing. That, I guess, was the easy part. The hard part came when I had to work out a way of getting the theme to fit all the different regional and international news programmes; the theme is also used in BBC World News, all the regional news programmes and BBC Arabic, Scotland, Wales, Ireland – each with slightly different variations.

I was reluctant to go down the route of getting the theme played on traditional instruments for each region – for example bagpipes for Scotland –

so we went through a number of ideas before eventually hitting on the concept of slightly altering the arrangements.

I own 60% of the identity rights of the original composition whilst the BBC owns 40%; with the rights collected by PRS for Music. Although the theme has gone through many changes, the core idea has stayed the same and the original music can still be heard on the six o'clock news; the same 120bpm pips with two chords over the top.

Writing the music to the BBC news was really an exercise in branding and as the years have gone by the value of the BBC news music has increased as it becomes ingrained as part of its identity. Music in television has a lot more longevity than it does on radio or online. The BBC news was special because it was at the beginning of identity branding and now it has really become part of the psyche."

RIGHT
Always Coca-Cola: (top) Calvin Harris and the latest TV ad to feature his specially-composed jingle



"All brands make a noise somewhere, whether it's in a shop, on TV, or on a telephone. Sonic branding is managing that sound and making sure it's positive," he explains. "This is different from a jingle, which is essentially a miniature pop song with a catchy chorus. However, both are aimed at instilling a brand trigger in your mind and, in this sense, both are extremely effective ways of marketing a product."

Jackson adds that the more outlets a brand has available to get its sound heard, the more effective its campaign can be and the more valuable a piece of music becomes. He cites the example of the near-ubiquitous Intel Inside theme as the perfect example of the genre. "Those four notes are worth in the region of £2bn and are heard millions of times each day," he says.

According to Yellow Boat Music director and producer Paul Cartledge, the art of sonic branding and jingle writing can go hand in hand. The company has recently completed new arrangements for the Go Compare theme

and, although he says the song is more of a jingle than a sonic brand, he states that the tune has become part of the company's identity.

"It totally depends on what a particular company is trying to communicate to their



"In the past there was a barrier to entry; you needed £1m worth of equipment and your own studio before you could really compete... these days all you need is a laptop"

PAUL CARTLEDGE, YELLOW BOAT MUSIC

audience," he explains. "These days advertising composers have to be able to turn their hand to whatever an organisation may want as the competition is very strong. In the past there was a barrier to entry; you needed about £1m worth of equipment and your own studio before you could really compete. These days all you need is a laptop."

This is an issue echoed by the industry at large, and, although the Society for Producers and Composers of Applied Music (PCAM), BASCA and MCPS board member Chris Smith says the influx of "bedroom composers" has helped to democratise the system, he worries that the increase in competition has led to a lowering of standards and a cheapening of the value of composers' works.

"It is a problem which is heard time and time again at PCAM," he says. "Some companies who are submitting demo tracks for a project no longer expect to pay for the submissions and fees are now regularly negotiated by companies offering a flat sum, which a composer can accept or decline rather than basing a fee on the standard of work provided. It is difficult to fight against it as some composers are so desperate to get work they will accept these terrible terms, making it worse for the rest of us."

"It also used to be the case that a commissioner of a piece of music would sit in the studio and watch the whole creative process unfold, which led to an appreciation of the time and effort put into the work," adds Smith. "Now all communication is through email and the commissioner is removed from the situation. An unmitigable part of the process is now taken for granted."

However, Cartledge is more optimistic about the future, pointing to online radio stations as the answer to advertising composers' problems. "As more and more radio stations migrate to the internet, I think we will be seeing more adverts in the style of what is happening on Spotify. There is a huge potential in that area," he says. "And as viral campaigns become more interactive they will also become more popular with music composers, too."

Meanwhile, composer David Arnold has responded to the increased competition within the industry by focusing on a specific area. "We specialise by targeting ourselves to the upper level of music producers – if anyone wants to use a real orchestra or real choir we can provide that," he says, explaining that the niche market has seen him compose the musical branding on Classic FM for 15 years, as well as rearranging the music for Sky News HD with the Royal Philharmonic Orchestra.

In fact, for Arnold, it is not the competition that worries him most, but the uncertainty of the industry as a whole. "It is impossible to tell how much you will make in one year. It changes all the time – you are at the whim of the advertisers and TV companies. There is no security or predictability and so, as a result, it is very difficult to plan for the future as you can never know if an income stream will still be there in a few years' time."

However, EMI's Johnson adds that, although there are a lot more challenges in bespoke compositions than a typical sync deal carried out by the major, the results can be very lucrative. "It is also an area that has really helped to develop the career of many of our artists and musicians as it helps to expand their portfolio and pushes them to think outside the box, not just look at producing chart hits," she notes.

"Like any sector it has its fair share of challenges, but I think it can also be the most enjoyable and is a natural way of progressing the careers of many of our writers. I look forward to finding out what the future holds."

charlotte@musicweek.com

MW JOBS

020 7569 9999
www.handle.co.uk
music@handle.co.uk

handle
music division

PA to Artist c£28k

Resourceful and discreet, you will have proven experience supporting a high profile artist or creative individual on a 1-1, personal basis. SW London

PA to Promoter c£35k

Supporting accomplished live music Promoter. Strong organisational and communication skills to deal with complex diaries, schedules, and liaising with VIPs. London

Digital Promotions Manager £Comp

Digital expert required to identify and create promotional opportunities via various digital platforms for successful major label. W London

PA - Frontline Label £Comp

Providing seamless support to 2 senior managers. First point of contact, preparing itineraries and reports, diary and travel management and live events. W London

Product Manager - Major £Comp

Talented music marketer with extensive label exp across high profile releases to deliver original, creative integrated campaigns for enviable roster. 6 mth contract W London

Digital Account Manager £Comp

Experienced in managing digital partners, you will maintain and expand key relationships and opportunities with customers across major account at leading label. W London

the **brighter** recruitment consultancy

IMG

sports · entertainment · media

PROMOTER / EXECUTIVE PRODUCER

IMG Arts & Entertainment produce a range of high profile annual entertainment events, including the Hampton Court Palace Music Festival, the English Heritage Picnic Concerts and the Tatton Park Picnic Concerts. The events are managed from IMG's offices in Chiswick.

Working closely with the Managing Director, the Promoter/Executive Producer will manage the delivery of the English Heritage Concerts (Kenwood & Audley End), the Tatton Park Concerts and other events as required. Specific responsibilities include programming, event budgeting, marketing and building and maintaining relationships with event partners, venues, sponsors, artists and agents.

The successful applicant will need experience of managing major entertainment events, preferably outdoor music festivals, will have good contacts with music agents, experience of booking artists, a proven ability to manage major event budgets and an understanding of technical and logistical issues associated with outdoor music festivals.

To apply for the role, please submit a CV and covering letter to
Deborah.Norris@imgworld.com
no later than Wednesday 15 September.

DIGITAL CLASSIFIED PAGES ONLINE



MusicWeek.com

MusicWeek

Services Section

1 Week's Advertising

*for FREE**

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

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

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

Please contact:
Yonas Blay - 0207 921 8341
yonas@musicweek.com

*When you book a four series – pay for three

✓ An unrivalled readership of 17,886 industry executives

✓ 70% senior management & above

✓ 76% have either joint or sole purchasing responsibility

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

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

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

Key releases

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

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

Out this week

Singles

- **Alesha** Drummer Boy (Asylum/Atlantic)
Previous single: To Love Again (15)
- **Alexandra Burke feat. Laza Morgan** Start Without You (Syco)
Previous single: All Night Long (4)
- **Phil Collins** (Love Is Like A) Heatwave (Atlantic)
Previous single: Look Through My Eyes (6)
- **Fyfe Dangerfield** Barricades/She Needs Me (Geffen)
Previous single: Faster Than The Setting Sun (did not chart)
- **Goldfrapp** Believer (Mute)
Previous single: Rocket (47)
- **I Am Kloot** Proof (Shepherd Moon/EMI)
Previous single: Maybe I Should (did not chart)
- **James** Look Away (Mercury)
Previous single: Getting Away With It (All Messed Up) (22)
- **K'naan feat. Adam Levine** Bang Bang (A&M)
Previous single: Wavin' Flag (2)
- **McFly** Party Girl (Island)
Previous single: Falling In Love (did not chart)
- **The Script** For The First Time (Times Are Hard) (RCA)
Previous single: Before The Worst (did not chart)
- **Tinashé** Saved (Island)
Previous single: Zambezi EP (did not chart)

Albums

- **Joe Brooks** Constellation Me (Island)
Debut album
- **The Chariatans** Who We Touch (Cooking Vinyl)
Previous album (first-week sales/total sales): You Cross My Path (5,010/16,037)
- **Brandon Flowers** Flamingo (Vertigo)
Debut album
- **Goldhawks** Trick Of Light (Mercury)
Debut album
- **Hurts** Happiness (Major Label/RCA)
Debut album
- **James** The Morning After (Mercury)
Previous album: The Night Before (7,038/14,549)
- **Ray Lamontagne And The Pariah Dogs** God Willin' & The Creek Don't Rise (Columbia)
Previous album: Gossip in the Grain (7,695/51,333)
- **The Like** Release Me (Downtown/Polydor)
Previous album: Are You Thinking What I'm Thinking? (2,177/8,278)
- **N*E*R*D** Nothing (Interscope)
Previous album: Seeing Sounds (10,853/39,800)
- **Roll Deep** Winner Stays On (Relentless/Virgin)
Previous album: Return of the Big Money Sound (1,302/6,050)

Out next week

Singles

- **Big Boi** Follow Us (Def Jam)
- **The Blackout** Hopelessly Devoted (GGI)
- **Chiddy Bang** The Preview (Regal)
- **Matt Costa** Witchcraft (Island)
- **Lockt Essien** Love Drunk (RCA)
- **Example** Last Ones Standing (Data/Mos)
- **Renee Fleming** Intervention (Mercury)
- **Gypsy & The Cat** Jona Vark (RCA)
- **Iyaz** So Big (Reprise)
- **Kid Cudi feat. Kanye West** Erase Me (Island)

- **Kurran & The Wolfnotes** Your Four Limbs (Chess Club)
- **Marit Larsen** If Song Could Get Me You (RCA)
- **Lena** Touch A New Day (Island)
- **Maddlinky feat. Omar** Special (Tru Thoughts)
- **Manic Street Preachers** (It's Not War) Just The End Of Love (Columbia)
- **Maroon 5** Misery (A&M/Octone)
- **Meleka** Miss Me (Meleka)
- **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 (Konichiwa)
- **Seal** Secret (Warner Brothers)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Cash Money/Island)
- **Shontelle** Impossible (Island)
- **Silver Columns** Always On (Moshi Moshi)
- **Skunk Anansie** Wonderlustre (One Little Indian)
- **Riva Starr feat. Noze** I Was Drunk (Positiva/Virgin)
- **Paul Weller** Fast Car Slow Traffic/Andromeda (Island)
- **White Rabbits** The Salesman (Mute)
- **Yeasayer** Madder Red (Mute)

Albums

- **Blonde Redhead** Penny Sparkle (4AD)
- **Rhys Chatham** A Crimson Grail (Nonesuch)
- **Phil Collins** Going Back (Atlantic)
- **Sharon Corr** Dream Of You (Rhino)
- **Taio Cruz** The Rokstarr Collection (4th & Broadway)
- **Dinosaur Pile-Up** Growing Pains (Friends Vs Records)



- **El Guincho** Pop Negro (Young Turks)
Album, September 13

“El Guincho may well describe his third album as “a pop album in Spanish” but there’s a hell of a lot more going on behind the scenes than such a simplistic phrase might imply. For one thing, he has abandoned the samples that gave life to his previous two records, in favour of “every note and beat played afresh”. The results are “pop” – in the same way, say, Animal Collective or MIA can be pop – but it’s still a pretty odd mix nonetheless, with skipping, awkward beats, layered voices and a real hodge-podge of musical styles, from dancehall to highlife. However, the samples he previously used, coming from all sorts of exotic records, were a large part of his leftfield charm. While it is great to see El Guincho move on, they are often missed.”

www.musicweek.com/reviews

- **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 (live)
- **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)
- **Orianti** Believe Me (Polydor)
- **Pacific!** Narcissus (Vulture)
- **Robert Plant** Band Of Joy (Decca)
- **Steve Reich** Double Sextet/2X5 (Nonesuch)
- **Robyn** Body Talk Pt 2 (Konichiwa)
- **Röyksopp** Senior (Wall Of Sound)
- **Aggro Santos** Aggro Santos.Com (Future)
- **The Script** Science & Faith (RCA)
- **Tinashé** Saved (Island)



“Underworld Barking (Cooking Vinyl) 66 Barking’s opening track, Bird 1, bears all the trademarks of the duo’s unmistakable sound – from the first thump of the pounding bassline and the murmured vocals to the smash of hi-hats – the song welcomes fans old and new alike with open arms. The album heralds the first time Underworld have collaborated with others – enlisting the help of techno producers Mark Knight and D Ramirez as well as drum & bass artist High Scrabble, four-time Grammy winner Dubfire, Bristol-based dub step producers Appleblim and Al Tourettes and long-term Underworld team member Darren Price. However, the result is less of a return to form than a continuation of what has come before, from the euphoric floor fillers of Between The

Stars and Always Loved A Film to the gentle raw piano on closing track Louisiana, with the resulting album drenched in nostalgia of the duo’s mid-Nineties heyday.”

www.musicweek.com/reviews

- **Various** The Simon May Collection (Edsel)
- **The Vaselines** Sex With An X (Sub Pop)

September 20

Singles

- **Christina Aguilera** You Lost Me (RCA)
- **Justin Bieber** U Smile (Def Jam)
- **Bombay Bicycle Club** Rise Me Down (Island)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- **Charice** Pyramids (143/Reprise)
- **Circa Survive** Imaginary Enemy (Atlantic)
- **Clinic** I’m Aware (Domino)
- **Cocknbulld Kid** Misery (Island)
- **Caro Emerald** Back It Up (Dramatico)
- **Ben Folds & Nick Hornby** From Above (Warner)
- **Howls** Hammock (Parlophone)
- **Tom Jones** Didn’t It Rain/Lord Help (Island)
- **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)
- **Port Isaac’s Fisherman’s Friends** Farmer’s Toast (Island)
- **Alan Pownall** Chasing Time (Mercury)
- **Joshua Radin** Vegetable Car (14th Floor)
- **Mark Ronson** Bike Song (Columbia)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- **Scissor Sisters** Any Which Way (Polydor)

Albums

- **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 (Circus Up/Atlantic)
- **Seal** Seal VI: Commitment (Warner Brothers)
- **Serj Tankian** Imperfect Harmonies (Serjice/Strike/Reprise)
- **Abe Vigoda** Crush (Belle Union)

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)
- **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)
- **Locnville** Sun In My Pocket (Epic)
- **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 Ecy (Island)
- **Pacific!** Narcissus (Vulture)
- **Tiffany Page** You Won’t (Mercury)
- **Kelly Rowland** Forever And A Day (Motown/Island)
- **The Saturdays** Higher (Essence/Interscope)
- **The Sound Of Arrows** Nova (Polydor)
- **Tinie Tempah feat. Eric Turner** 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)

THE PANEL

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



JAMIE GRIFFITHS (SMOOTH RADIO)
Nell Bryden: Goodbye (Cooking Vinyl)
Nell’s voice is mature beyond her years and benefits from Ash Howes’ production. Despite the sadness in her lyrics, the new melody is perfect for the summer. She has shown she can turn her hand to jazz, soul and blues; now we’re seeing there’s even more to this blonde bombshell.



MR DREW (ECHOES)
Angha: West End Girls (4am/Angha Recordings)
Contrary to what certain critics would have you believe, there’s no music bible that decrees it an offence to make commercial party hip-hop. This is exactly what UK collective Angha do so well as proven on this new single, which comfortably holds its own alongside anything Roll Deep have served up of late.



ROB ANTROBUS (GLASSWERK.CO.UK)
Redtracks: Whole Town’s Heart (Label Fandango)
This album has comparisons with big-name acts such as Arctic Monkeys and The Maccabees, whom they are obviously inspired by. There are some moments of pure magic here that make it easy to see why they were selected for the BBC Introducing stage at Reading/Leeds.



TONY GAD AND DRUMMIE ZEB (ASWAD)
Soloman: About To Blow (Rhythm Riders)
We’re proud of Soloman and what he has achieved. Ever since he came to the studio back when we were rehearsing Shine and blew us away with his MCing, we knew he would go far. Loving his new music and hearing him singing his own tracks. He has our support all the way!

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

Albums

- **Aeroplane** We Can't Fly (Wall of Sound)
- **Athlete** Singles 01-10 (Parlophone)



- **Bad Religion** The Dissent Of Man (Epitaph)

The 15th studio album from Bad Religion coincides with the band's 30th anniversary. Produced by Joe Barresi (Queens of the Stone Age, Tool), the album's lead single The Devil in Stitches made its global debut last month, and can now be streamed via the group's official MySpace page. Bad Religion were among the line-up of live talent to grace the stages Leeds and Reading a couple of weekends ago.

- **Eric Clapton** (Clapton) (WEA)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- **Jimmy Eat World** Invented (Interscope)
- **Mayday Parade** Anywhere But Here (Atlantic)
- **Mark Ronson & Business International** Record Collection (Columbia)
- **Salem** King Knight (Columbia)
- **Sia** We Are Born (Monkey Puzzle/Rca)
- **KT Tunstall** Tiger Suit (Relentless/Virgin)
- **Various** Annie Mac Presents 2010 (Island)
- **Neil Young** Le Noise (143/Reprise)

October 4

Singles

- **Admiral Fallow** Subbuteo (Lo Five)
- **Arcade Fire** Ready To Start (Sonovox)
- **The Bees** I Really Need Love (Fiction)
- **Cee-Lo Green** F*ck YOU (Warner Brothers)

- **Chapel Club** Eastern Girls (A&M)
- **Deftones** Sextape (Reprise)
- **Bob Geldof** Silly Pretty Thing (Mercury)
- **Kelis** Scream (Interscope)
- **Pixie Lott** Without You (Mercury)
- **Amy Macdonald** Love Love (Vertigo)
- **Magnetic Man feat. Katy B** Perfect Stranger (Columbia)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- **Bruno Mars** Just The Way You Are (Elektra/Atlantic)
- **Mohombi** Bumpy Ride (Island)
- **Plain White T's** Rhythm Is Love (Hollywood)
- **Plan B** The Recluse (679/Atlantic)
- **Sunday Girl** Stop Hey (Geffen)
- **Robbie Williams & Gary Barlow** 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 (Dramatico)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Fran Healy** Wreckorder (Wreckorderlabel)
- **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

- **Andy Bell** Non Stop (Mute)
- **Chiddy Bang** The Good Life (Regal)
- **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)
- **Foals** Spanish Sahara (Transgressive/Warner)
- **Alexis Jordan** Happiness (Rock Nation/Columbia)
- **The Joy Formidable** I Don't Want To See You Like This (Atlantic)
- **Kings Of Leon** Radicactive (Hand Me Down)
- **Pixie Lott** Broken Arrow (Mercury)
- **Lauren Pritchard** Not The Drinking (Island)
- **Starsmith** Give Me A Break/Knuckleduster (Neon Gold/Island)
- **Taylor Swift** Mine (Mercury)
- **Team Ghost** Celebrate What You Can't See EP (Sonic Cathedral)

Albums

- **Anberlin** Dark Is The Way, Light Is A Place (Island)
- **The Bees** Every Step's A Yes (Fiction)
- **Camilla Kerslake** tbc (Future)
- **Chiddy Bang** The Preview (Regal)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Magnetic Man** Magnetic Man (Columbia)
- **Paul Smith** Margins (Billingham)
- **Sufjan Stevens** The Age Of Adz (Asthmatic Kitty)
- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin)

October 18

Singles

- **Cockbull Kid** One Eye Closed (Island)
 - **Eliza Doolittle** Rollerblades (Parlophone)
 - **I Am Arrows** Hurricane (Vertigo)
- New single from Andy Burrows' debut solo effort, Hurricane is an example of his undeniable songwriting talent. It is an upbeat musical backdrop that compliments his melancholy lead vocal and apparently a last-

minute addition to the erstwhile Razorlight drummer's album. Its release comes as I Am Arrows announce a short run of UK live dates, starting with a support slot for Muse at Wembley Stadium on September 11.

- **Kid Adrift** Innervation (Island)
- **Clare Maguire** Ain't Nobody (Polydor)
- **Swedish House Mafia Vs Tinie Tempah** Miami 2 Ibiza (Virgin)

Albums

- **Camilla Kerslake** Moments (Future)
- **Kings Of Leon** Come Around Sundown (Hand Me Down)
- **Mt. Desolation** Mt. Desolation (Island)
- **Emily Osment** Fight Or Flight (Virgin)
- **The Overtones** Good Ol' Fashioned Love (Rhino)
- **Pearl Jam** Live (Island)
- **Plain White T's** Wonders Of The Younger (Hollywood)
- **Lauren Pritchard** Wasted In Jackson (Island)

October 25

Singles

- **Travie McCoy** We'll Be Alright (Decaydance/Fueled By Ramen)

Albums



- **Elton John & Leon Russell** The Union (Mercury)

“Elton John had not even cracked the Top 40 when back in November 1970 the then 23-year-old played a series of dates with Leon Russell at New York's Fillmore East. Just two

months later Elton was on his way to superstardom with Your Song, but for Russell, success was not to be sustained. That situation is clearly something that has been bothering his old friend for quite some time, and a phone call from Elton brought about one of the most unexpected reunions in music. The resulting album is something quite special, displaying a real intensity between the pair as they rediscover each other after so long. Elton's game is clearly raised by being in the presence of Russell again, while the older man replies in kind with a performance that shows years away from the limelight have not diminished his talents. The quality of the songwriting also stands up, shared between Elton, his long-time lyricist Ernie Taupin, Russell and T Bone Burnett, an inspired choice as producer. And with an all-star cast including Booker T, Brian Wilson and Neil Young, this is the kind of album you can imagine figuring very prominently at the Grammy Awards and quite rightly, too.”

www.musicweek.com/reviews

- **Bryan Ferry** Olympia (Virgin)
- **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
- **Joe McElderry** Joe McElderry (Syco)
- **Rumer** Seasons Of My Soul (Atlantic)
- **The Soldiers** Letters Home (Rhino)
- **Barbra Streisand** Ultimate Collection (Columbia)
- **Taylor Swift** Speak Now (Mercury)

November 1 & beyond

Albums

- **Devlin** Bud, Sweat & Beers (Island) (tim)
 - **Imelda May** Mayhem (Decca) (B11)
 - **The Priests** Noel (Epic)
- The Priests' self-titled 2008 debut album entered at number five on the UK charts and secured the trio a Guinness World Record as the fastest-selling UK debut for a classical act. Their third album Noel will come hot on the heels of their live performance to an 80,000-strong crowd in London's Hyde Park later this month, where they will share a stage with The Pope.
- **Jay Sean** Freeze Time (Cash Money/Island) (tim)
 - **Tinchy Stryder** Third Strike (4th & Broadway) (B11)

SINGLE OF THE WEEK

The Script For The First Time (Times Are Hard) (RCA)



After shifting close to 1m copies of their eponymous debut album, Irish trio The Script's follow-up, released this month, is hotly anticipated at retail. Preceding the album by a week, For The First Time (Times Are Hard) is the first taster and lead single from the long-player. Musically, the self-produced song remains true to the formula that has won the trio an army of devoted fans, wrapping up their infectious pop melodies and structures in a grittier band sound. To date, the song has made it onto both Radio 1 and Radio 2's playlists, and its release will be swiftly followed by a full UK tour which sold out in less than 11 minutes last month. Good signs indeed.

ALBUM OF THE WEEK

Brandon Flowers Flamingo (Vertigo)



Deciding to strike out solo when The Killers decided to take an "extended break" after spending close to seven straight years touring, Flowers has immediately returned with a set of diverse, strong songs. His debut single Crossfire presents the frontman in a looser, more stripped-back musical setting, with all the punch and commercial nuance of his band material. Flamingo was produced by Brendan O'Brien (Pearl Jam, Bruce Springsteen) alongside Stuart Price (The Killers' Day & Age) and Daniel Lanois. Current single Crossfire has been A-listed at Radio 1, while Flowers announced a full UK solo tour last week, starting in Glasgow on October 12.

Key releases

A higher state of Consciousness



WITH LAST WEEK'S number ones by Brandon Flowers and Stone Sour now on sale, it is all change at the top of our featured retailers' pre-release charts. Filling the void at Amazon, Robbie Williams' *In And Out Of Consciousness* moves 2-1. Meanwhile, Play's customers are best disposed towards the new Manic Street Preachers album, *Postcards From A Young Man*, which is also getting heat at Amazon

and HMV, climbing to number eight in both charts.

Robert Plant's *Band Of Joy* has been a long term resident of all three charts. In the wake of his recent secret London gig and ahead of its September 13 release, orders for the album gather pace again, as it jumps 4-2 at Amazon, 13-8 at Play and 2-1 at HMV. The album has been in the top three at HMV for 11 weeks, six of them at the top of the

list before being dethroned by Brandon Flowers.

Tinie Tempah's third number one on Shazam's list of most-tagged pre-releases this year, *Written In The Stars* continues at the apex but is coming under pressure from *The Script*, whose *For The First Time* – the introductory single from the Dublin band's second album *Science & Faith* – debuts at two.

Arcade Fire's new album *The*

Suburbs continues to dominate proceedings on Last.fm's overall chart. The album was responsible for 16 of the Top 20 tracks streamed from the website when we last checked in a fortnight ago. Its dominance has barely subsided since then – it still fills an impressive 12 slots on the list, with the title track continuing at number one.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	1205	-1609
2	JUSTIN BIEBER	737	24
3	LADY GAGA	730	92
4	DRAKE	668	219
5	KE\$HA	628	130
6	MICHAEL JACKSON	531	260
7	MIRANDA COSGROVE	511	-53
8	JASMINE V	416	-74
9	GREYSON CHANCE	406	-156
10	EMINEM	399	-721
11	SAGOPA KAJMER	296	58
12	ASHLEY TISDALE	264	-49
13	A-HA	260	153
14	TOKIO HOTEL	243	109
15	MUSE	209	115
16	30 SECONDS TO MARS	198	5
17	GREEN DAY	190	110
18	KEKE PALMER	178	114
19	GUCCI MANE	151	37
20	THEODORE ZIRAS	144	-66

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	MANICS	Postcards From A Young Man	Columbia
2	LINKIN PARK	A Thousand Suns	Warner Bros
3	ROBBIE WILLIAMS	Greatest Hits	Virgin
4	BLACK COUNTRY COMMUNION	s/t	Provogue
5	TAKE THAT	tbc That	Polydor
6	THE SCRIPT	Science & Faith	RCA
7	KINGS OF LEON	Come Around... Hand Me Down	
8	ROBERT PLANT	Band Of Joy	Decca
9	TINIE TEMPAH	The Disc-Overy	Parlophone
10	INTERPOL	Interpol	Soft Limit/Co-operative
11	JOE MCELDERRY	Joe McElderry	Syco
12	PHIL COLLINS	Going Back	Atlantic
13	MARK RONSON...	Record Collection	Columbia
14	DAVID BOWIE	Station To Station	EMI
15	RUMER	Seasons Of My Soul	Atlantic
16	CLIFF RICHARD	Bold As Brass	EMI
17	NE-YO	Libra Scale	Def Jam
18	KAMELOT	Poetry For The Poisoned	earMUSIC
19	JIMMY EAT WORLD	Invented	Interscope
20	PAUL HEATON	Acid Country	Proper

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	Greatest Hits	Virgin
2	ROBERT PLANT	Band Of Joy	Decca
3	BLACK COUNTRY COMMUNION	s/t	Provogue
4	DAVID BOWIE	Station To Station	EMI
5	CLIFF RICHARD	Bold As Brass	EMI
6	GRINDERMAN	Grinderman 2	Mute
7	SAV DOCTORS	Further Adventures...	Shantown
8	MANICS	Postcards From A Young Man	Columbia
9	THE SCRIPT	Science & Faith	RCA
10	LINKIN PARK	A Thousand Suns	Warner Bros
11	MURRAY GOLD	Doctor Who Series 4	Silva Screen
12	PHIL COLLINS	Going Back	Atlantic
13	RUMER	Seasons Of My Soul	Atlantic
14	RAF CENTRAL BAND	Reach For The Skies	Decca
15	KINGS OF LEON	Come Around... Hand Me Down	
16	INTERPOL	Interpol	Soft Limit/Co-operative
17	SUSAN BOYLE	The Gift	Syco
18	KERRY ELLIS	Anthem	Decca
19	PAUL HEATON	Acid Country	Proper
20	THE 2010 CAST	Les Miserables Live!	First Night

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBERT PLANT	Band Of Joy	Decca
2	TAKE THAT	tbc That	Polydor
3	A-HA	25 - Very Best Of	Rhino
4	LINKIN PARK	A Thousand Suns	Warner Bros
5	KINGS OF LEON	Come Around... Hand Me Down	
6	TINIE TEMPAH	The Disc-Overy	Parlophone
7	ROBBIE WILLIAMS	Greatest Hits	Virgin
8	MANICS	Postcards From A Young Man	Columbia
9	GRINDERMAN	Grinderman 2	Mute
10	STEREOPHONICS	Word Gets Around	deluxe v2
11	KT TUNSTALL	Tiger Suit	Relentless/Virgin
12	IMELDA MAY	Mayhem	Decca
13	STEREOPHONICS	Performance...	deluxe v2
14	JLS	tbc Epic	
15	UNDERWORLD	Barking	Cooking Vinyl
16	BLACK COUNTRY COMMUNION	s/t	Provogue
17	INTERPOL	Interpol	Soft Limit/Coop
18	BRING ME THE HORIZON	There...	Visible Noise
19	NE-YO	Libra Scale	Def Jam
20	THE WANTED	Tbc	Geffen

hmv.com

Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	WAVES	When Will You Come?	Bella Union
2	EL-P	Meanstreak (In 3 Parts)	Gold Dust
3	BUCKCHERRY	These Things	Eleven Seven Music
4	WAVES	Convertible Balloon	Bella Union
5	BUCKCHERRY	It's A Party	Eleven Seven Music
6	EVERYTHING EVERYTHING	Two for Nero	Geffen
7	EL-P	DMSC	Gold Dust
8	BUCKCHERRY	I Want You	Eleven Seven Music
9	EVERYTHING EVERYTHING	Come Alive...	Geffen
10	EVERYTHING EVERYTHING	Final Form	Geffen
11	MATTHEW DEAR	Honey	Ghostly Int
12	PRETTY LIGHTS	Hot Like Dimes	white label
13	BEST COAST	Each And Everyday	Wichita
14	EVERYTHING EVERYTHING	Leave...	Geffen
15	EVERYTHING EVERYTHING	Qwerty...	Geffen
16	EVERYTHING EVERYTHING	Weights	Geffen
17	BUCKCHERRY	Our World	Eleven Seven Music
18	MATTHEW DEAR	I Can't Feel	Ghostly Int
19	GHCANE	Come Back - Original Dub Mix	Modena
20	DAVID BOWIE	Uncle Arthur	Decca

last.fm

CATALOGUE REVIEWS

THE UNDERTONES

Teenage Kicks - The Very Best Of (Salvo SAIVOC045)



One of the few enjoyable things to emerge from

Northern Ireland during 'the troubles', The Undertones' short, pithy songs are infectious and catchy enough to rank as pop but sufficiently surly and spiky to pass as punk. Famously loved by the late John Peel, their oeuvre included the joyous Here Comes The Summer, the anthemic Jimmy Jimmy and the tongue-in-cheek My Perfect Cousin – all are here along with pretty much everything else you need. An identically titled compilation has sold upwards of 50,000 since its release in 2003 and this one could do even better. It makes one or two prudent track substitutions, adds a splendid 20-page booklet and includes promotional videos for Teenage Kicks and My Perfect Cousin.

VARIOUS

(Harmless HURTC097)



The Harmless label is 15 years old, and to mark the event it

is revisiting some of its past glories in new, expanded 2CD 'crystal editions'. There is no better place to start than with Pulp Fusion, one of the first and most successful funk compilations, which spawned many imitators but few equals. Although this CD recaptures the spirit of the original, it actually has little in common in terms of content. Only two of the original 12 cuts survive (Reuben Wilson's Inner City Blues and Lonnie Smith's Afrodesia) but they are joined by 22 similarly classic, original ghetto jazz and funk collectables, many rarely glimpsed. Among the best are: The Last Poets prototype hip-hop cut It's A Trip, Gil Scott-Heron's irresistible but downbeat commentary of alcohol abuse,

The Bottle, and Los Africanos' obscure tribal disco classic Do It.

MORRISSEY

Bona Drag (Major Minor COSMLP 70)



In the past, Morrissey has urged fans not to buy reissued

catalogue items. However, he is very much on board for this 20th anniversary edition of Bona Drag. He directed the artwork, selected the bonus tracks and even promises to appear on BBC's Andrew Marr Show the day before its release. Bona Drag was a 1990 compilation comprising the A and B-sides of Morrissey's first seven solo singles. All are remastered here and joined by six previously unissued recordings – an early version of At Amber, a long version of Let The Right One Slip In and four songs previously unreleased. With a companion heavyweight vinyl edition (SMLP 70) and the re-release of

Everyday Is Like Sunday, demand should be brisk.

VARIOUS

Califia: The Songs Of Lee Hazlewood (Ace CDCHD 1277)



Known to many only as the baritone foil to Nancy Sinatra on a

series of 1960s duets, Lee Hazlewood's work was varied and extensive. Comprising 25 recordings made between 1956 and 1970, Califia kicks off with one of the Sinatra duets, the superbly scored, cinematic country classic Lady Bird. Things take an interesting turn with Dusty Springfield's reading of Sweet Ride and the driving beat and lyrical angst of teen trio Dino, Desi & Billy's The Rebel Kind. There are offerings from Hazlewood's regular partners Duane Eddy and Al Casey plus Ann-Margret, BB King and – in German – Little Peggy March.

Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	PAOLO NUTINI	These Streets / Atlantic (CIN)
2	4	KATY PERRY	One Of The Boys / Virgin (E)
3	2	MICHAEL BUBLE	Call Me Irresponsible / 143/Reprise (CIN)
4	3	GORILLAZ	Gorillaz / Parlophone (E)
5	13	ROLLING STONES	Exile On Main Street - Remastered / Polydor (ARV)
6	5	THE SCRIPT	The Script / Phonogenic (ARV)
7	8	ARCADE FIRE	Neon Bible / Sonovox (ARV)
8	15	LEONA LEWIS	Spirit / Syco (ARV)
9	11	PARAMORE	Riot / Fueled By Ramen (CIN)
10	10	ELBOW	The Seldom Seen Kid / Fiction (ARV)
11	7	AC/DC	Highway To Hell / Epic (ARV)
12	12	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
13	6	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CIN)
14	9	DUFFY	Rockferry / A&M (ARV)
15	RE	EMINEM	The Marshall Mathers Lp / Interscope (ARV)
16	RE	MICHAEL BUBLE	Call Me Irresponsible - Special Edition / 143/Reprise (CIN)
17	16	AMY MACDONALD	This Is The Life / Vertigo (ARV)
18	NEW	THE ROLLING STONES	Sticky Fingers / Polydor (ARV)
19	RE	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
20	18	MICHAEL BUBLE	Michael Buble / 143/Reprise (CIN)

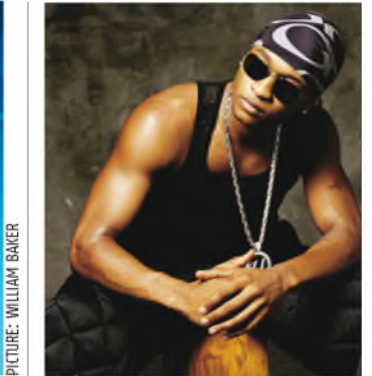
Official Charts Company 2010

Charts clubs

Minogue's club chart rivals get outta her way



Kylie Minogue



PICTURE: WILLIAM BAKER

Resurgence: Usher and Pitbull bounce back to number one on the Urban chart

TWELVE WEEKS AFTER ALL THE LOVERS raced to the top of the Uprfront and Commercial Pop charts. Kylie Minogue returns to both summits with follow-up *Get Outta My Way*, the second single from her latest album *Aphrodite*.

Apparently serviced in 14 mixes – Bimbo Jones, Paul Harris, 7th Heaven, Daddy's Groove, Kris Menace, Sidney Samson, Beataucue and Mat Zo all had a crack at it – the track is 12.07% ahead of nearest challenger *Only You* by Paul Morrell feat Sonique on the Uprfront chart, and a whopping 33.51% ahead of second-placed *Party Like Ur 18* by Perry Mystique feat. Sway on the Commercial Pop list. Its celebrity supporters include Axwell, David

Guetta, Pete Tong, The Freemasons and Above & Beyond, to name just a handful. In short, it is huge.

While it is a week of double delight for Minogue it is one of double defeat for Taio Cruz, whose *Dynamite* migrates 1-6 on the Commercial Pop chart and 1-2 on the Urban chart. Its stay at the top of the latter list is ended by a resurgence of DJ Got Us Falling In Love, the Usher feat. Pitbull track that spent a fortnight at number one last month.

UPFRONT CLUB CHART BREAKERS: 1 Luca: I Feel Good; 2 Sir Ivan: Hare Krishna; 3 Wizard Sleeve: Get Down Tonight; 4 Cassette Jam: Speed of Light; 5 Jamiroquai: White Knuckle Ride.

Alan Jones



No strangers to success: Magnetic Man top the Cool Cuts chart

Uprfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	5	3	KYLIE MINOGUE	Get Outta My Way	Parlophone
2	11	3	PAUL MORRELL FEAT. SONIQUE	Only You	Maelstrom
3	12	2	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace
4	15	3	PENDULUM	The Island	Warner Brothers
5	37	2	PERRY MYSTIQUE FEAT. SWAY	Party Like Ur 18	Serious
6	10	3	ROBYN	Hang With Me	Konichiwa
7	16	4	MCFLY	Party Girl	Island
8	NEW		ALEXIS JORDAN	Happiness	Roc Nation/Columbia
9	17	4	OAKENFOLD FEAT. MATT GOSS	Firefly	Perfecto
10	20	2	ALESHA	Drummer Boy	Asylum/Atlantic
11	2	4	SEAMUS HAJI & ROMAIN CURTIS	Just A Friend	Big Love
12	28	4	NEILSON	She's Gone	Mostiko
13	19	3	AXWELL FEAT. ERROL REID	Nothing But Love	Axtone/Deconstruction
14	4	4	ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love	AATW
15	NEW		TIMO GARCIA FEAT. AMBER JOLENE	Lady Luck	Yoshitoshi
16	NEW		COLOURPHONIC FEAT. KATIA	Who Needs Love	white label
17	1	5	EXAMPLE	Last Ones Standing	Data/MoS
18	24	2	DEBI NOVA	Drummer Boy	Island
19	29	2	CHARICE	Pyramid	143/Reprise
20	3	3	GRUM	Through The Night	Heartbeats
21	25	3	RIO	Hot Girl	AATW
22	34	2	THE ONES FEAT. NOMI RUIZ	Let's Celebrate!	Beat Congress
23	NEW		TIM BERG	Bromance	Data/MoS
24	NEW		JAY KAY	Princess	AATW
25	8	3	SIRENS	Stilletos	Kitchenware
26	NEW		TV ROCK FEAT. ZOE BADWI	Release Me	3 Beat
27	39	3	TONY DE VIT/HYPER LOGIC/JUNTIDY DJS	Refresh (EP)	Tidy
28	NEW		ALEX GARDNER	Feeling Fine	A&M
29	NEW		MR. SAM & ANDY DUGUID VS. PAT BENATAR	Invincible	McGik Musik
30	NEW		JOYCE SIMS	Wishing You Were Here	August Rose
31	36	2	CICADA	Your Love	Critical Mass
32	31	5	SWEDISH HOUSE MAFIA	One	Virgin
33	NEW		LABRINTH	Let The Sun Shine In	Syco
34	7	5	JES	Closer	Magik Muzik
35	6	5	FORTUNE	Gimme/Under The Sun	Distiller
36	38	5	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
37	23	7	AGGRO SANTOS	Saint Or Sinner	Future
38	NEW		REGI & KAYA JONES	Take It Off	Mostiko
39	NEW		MEDALLION FEAT. KASH	Addiction Game	Big Life
40	33	1	CHASE & STATUS	Let You Go	RcM

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	4	2	KYLIE MINOGUE	Get Outta My Way	Parlophone
2	20	2	PERRY MYSTIQUE FEAT. SWAY	Party Like Ur 18	Serious
3	5	4	MCFLY	Party Girl	Island
4	6	5	RIVA STARR FEAT. NOZE	I Was Drunk	Positive/Virgin
5	NEW		USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace
6	1	5	TAIO CRUZ	Dynamite	4th & Broadway
7	15	2	ALESHA	Drummer Boy	Asylum/Atlantic
8	11	3	ROBYN	Hang With Me	Konichiwa
9	12	5	STEVE BROOKSTEIN	Promised Land	Neoteric
10	23	3	VENGABOYS	Rocket To Uranus	AATW
11	18	3	HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
12	NEW		KATY PERRY	Teenage Dream	Virgin
13	14	2	ROSANNA	Waterfalls	Popjustice/Hifi
14	22	2	JAY KAY	Princess	AATW
15	3	4	EXAMPLE	Last Ones Standing	Data/MoS
16	7	5	NE-YO	Beautiful Monster	Def Jam
17	27	2	SIRENS	Stilletos	Kitchenware
18	2	5	OLLY MURS	Please Don't Let Me Go	Epic/Syco
19	NEW		STINE RICHARDS	That 80s Song	Baby Angel Group
20	13	6	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
21	29	2	CAMP ROCK 2	It's On	Disney
22	NEW		SHONTELLE	Impossible	Island
23	NEW		LESLIE LOH	Prey	Nymphaea Entertainment
24	NEW		YOUNG DON	Let's Party	Hitmakers Entertainment
25	NEW		ALEX GARDNER	Feeling Fine	A&M
26	21	7	ROLL DEEP	Green Light	Relentless/Virgin
27	NEW		SCISSOR SISTERS	Any Which Way	Polydor
28	NEW		RECKLESS	The End	Columbia
29	NEW		I BLAME COCO	Quicker	Island
30	NEW		ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love	AATW

Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	3	2	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace
2	1	5	TAIO CRUZ	Dynamite	4th & Broadway
3	4	8	BEYONCE	Why Don't You Love Me?	Columbia
4	5	9	ROLL DEEP	Green Light	Relentless/Virgin
5	11	4	HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
6	5	6	JASON DERULO	What If	Beluga Heights/Warner Bros
7	8	7	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
8	7	5	AGGRO SANTOS	Saint Or Sinner	Future
9	6	7	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle
10	2	7	NE-YO	Beautiful Monster	Def Jam
11	21	2	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope
12	10	9	TINCHY STRYDER	In My System	4th & Broadway
13	NEW		IYAZ	So Big	Reprise
14	12	6	N**E**R*D FEAT. NELLY FURTADO	Hot-N-Fun	Interscope
15	17	7	LAFAYETTE JOSEPHS	Bruised	Rockizm
16	25	2	STEPH JONES	B E A Utiful	Ruxpin
17	15	12	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Island
18	30	2	KYLA	Don't Play With My Heart - EP	Northern Line
19	NEW		JP TRONIK	Jungle Skank	Suga Kane
20	13	28	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
21	14	18	TINIE TEMPAH FEAT. LABRINTH	Frisky	Parlophone
22	16	13	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green	Virgin
23	24	2	MOJO MORGAN	Million \$ Check	Gedion Soldiers/Us2
24	18	6	PARTY DARK	Let's Go	Champion
25	22	26	USHER FEAT. WILL.I.AM	Omg	LaFace
26	19	6	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco
27	NEW		PERRY MYSTIQUE FEAT. SWAY	Party Like Ur 18	Serious
28	23	14	CIARA FEAT. LUDACRIS	Ride	LaFace
29	27	11	T.I FEAT. KERI HILSON	Got Your Back	Atlantic/Grand Hustle
30	30	8	SILVER FEAT. KARDINAL OFFISHALL	Come True	Gio

Cool Cuts Top 20

Pos	ARTIST	Title
1	MAGNETIC MAN FEAT. KATY B	Perfect Stranger
2	AEROPLANE	Superstar
3	TIM BERG	Bromance
4	TV ROCK FEAT. ZOE BADWI	Release Me
5	PROFESSOR GREEN	Monster
6	HERVE	Together
7	SWEDISH HOUSE MAFIA VS TINIE	TEMPAH Miami 2 Ibiza
8	THE TING TINGS	Hands
9	CHROMEO	Don't Turn The Lights On
10	SAM LA MORE	I Wish It Could Last
11	WRETCH 32	Traktor
12	LAUREN PRITCHARD	Not The Drinking
13	THE SOULS	Sunlight
14	HOT CHIP	We Have Remixes
15	RESET!	My Trunk EP
16	FRIENDLY FIRES & AZARI & III	Stay Here
17	GURU JOSH FEAT. LAUREN ROSE	Frozen Teardrops
18	KELIS	Scream
19	MASON	Runaway
20	TIMO GARCIA FEAT. AMBER JOLENE	Lady Luck



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



Double Dream is marred by Murs

KATY PERRY'S Teenage Dream becomes the fourth album thus far to dethrone Eminem's Recovery but her single of the same name comes off second best against **Olly Murs'** debut single.

Kylie Minogue's Aphrodite, Arcade Fire's The Suburbs and Iron Maiden's The Final Frontier have all despatched Eminem's Recovery from the top of the albums chart, and Teenage Dream has no problem matching them, with first-week sales of 54,176 compared to the Eminem album's 22,749. Perry's second Virgin album, Teenage Dream comprehensively eclipses her first, One Of The Boys, which debuted and peaked at number 11 on sales of 18,796 in October 2008 and has since gone on to sell 490,132 copies. The two major singles from One Of The Boys - I Kissed A Girl and Hot N Cold - were more popular, with the former notching up sales of 604,245 copies and the latter 569,513. However, Teenage Dream's first single California Gurls looks likely to beat them both, with sales to date of 542,871 including 16,133 in the latest frame, while the title track is itself off to a fast start, with first-week sales of 86,042 earning it a number two debut.

It is the third highest sale for a number two in 35 weeks so far this

year, being beaten only by the 97,412 copies that Sidney Samson's Riverside (Let's Go!) sold in the year's first week and the 87,209 copies that Time Tempah's Frisky sold 12 weeks ago to take runners-up slot - but it is not enough to prevent Olly Murs from taking pole position with his debut single, some nine months after finishing second in the sixth season of The X Factor.

The 10th number one in as many weeks, Murs' Please Don't Let Me Go, which he penned with US writers Steve Robson and Claude Kelly, makes a strong first impression, selling 93,239 copies. It is the 17th number one thus far by a graduate, or a collection of finalists, from the ITV show. Previous X Factor number ones have come from Leona Lewis (three) JLS (three), Alexandra Burke (two), Steve Brookstein, Shayne Ward, Chico, Leon Jackson, Joe McElderry, Diana Vickers (one each) and The X Factor Finalists 2008 and 2009 - with Murs being a member of the latter act. The flipside of Murs' single, This One's For The Girls, earned enough stand-alone digital sales (2,844) to debut at number 69.

Murs is not the only TV reality/talent show discovery to make a big impression this week. Of the five acts who performed in the first semi-final of Sky1's Must Be

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,573,419	1,398,361
prev week	2,616,066	1,425,247
% change	-1.6%	-1.9%

Vs last week	Compilations	Total albums
Sales	368,645	1,767,006
prev week	399,232	1,824,479
% change	-7.7%	-3.1%

Year to date	Singles	Artist albums
Sales	96,335,300	53,188,143
vs prev year	89,737,025	54,032,901
% change	+7.3%	-1.6%

Year to date	Compilations	Total albums
Sales	13,001,025	66,189,168
vs prev year	14,497,426	68,530,327
% change	-10.3%	-3.4%

Compiled from sales data by Music Week

The Music, four appear in the Top 200, with **Pepper & Piano** - who were voted through to next Sunday's final at Wembley Arena - creating by far the biggest impression. Their song You Took My Heart debuts at number seven (27,211 sales), while Irish violinist and fellow qualifier **Daithi O'Dronai's** Carraroe debuts at number 67 (2,961 sales). Although they failed to get through, grime collective **Flow Dem's** Get What I Want debuts at number 72 (2,686 sales) and electro group **Legion Of Many's** Now We Are Stars debuts at number 98 (2,016 sales). Soul/rap act **Chakula Soul's** Love Goodbyes sold 784 copies but fell short of the chart.

Meanwhile, The X Factor also prods **Adele's** Bob Dylan cover Make You Feel My Love back in the chart. The fourth and last single from Adele's number one debut album 19, Make You Feel My Love peaked at 26 last November. It re-enters the list at number 24 with 9,650 sales lifting its career tally to 104,255.

With the parade of single-week chart toppers continuing, last week's number one, Taino Cruz's Dynamite, dips to number three (63,709 sales). And despite notching sales of more than 36,000 for the 11th straight week, Love The Way You Lie by Eminem feat. Rihanna slips 2-4. The 38,983 copies it sold last week lift its career tally to 583,509.

Power is the first single from **Kanye West's** upcoming album Dark Twisted Fantasy. Debuting at number 36 on sales of 6,254 downloads, it is his 26th singles chart entry in less than six years.

Singles sales fall 1.63% week-on-week to 2,573,419 - 1.90% above same-week 2009 sales of 2,525,367.

Although unable to match Katy Perry's Teenage Dream, six other new albums debut inside the Top 40 this week. Two are first albums and the other four mark career highs.

Chicago's heavy rockers **The Disturbed** are shooting for their fourth straight number one in the

ARTIST ALBUMS



SINGLES



4,216 sales). New York trio **Goo Goo Dolls** have seen the release of 12 previous albums in the UK without making the Top 40 but they finally breach the barrier this week, with Something For The Rest Of Us airborne at number 36 (3,896 sales). After making the singles chart with Make Me Wanna Die and Miss Nothing, New York rock quartet **The Pretty Reckless** debut at number six (11,916 sales) with first album Light Me Up. Much-fancied new UK act **Everything Everything** were shortlisted for the BBC's Sound Of 2010 award, and their first album, Man Alive, arrives at number 17 (7,087 sales).

Despite the big new influx of albums, **Mumford & Sons'** debut Sigh No More surges to a new peak in its 48th chart week. The London folk/rock band's reputation has escalated of late and received another boost after their appearance at the Reading and Leeds festivals. The album consequently increases sales by 35.9% week-on-week to 14,954, climbing 7-4. The album debuted at number 11 last October, and has remained in the Top 75 since. It climbed as high as number seven in January, February and April, and got to number six in June. Its latest surge lift overall sales of the album to 632,671. **Biffy Clyro**, who also appeared at Reading and Leeds, reap even richer rewards, with their Only Revolutions album rocketing 27-3 (15,092 sales) to beat its number eight debut/peak of last November.

Ten weeks after debuting at 22, US singer/songwriter **Lissie's** debut album Catching A Tiger also roars to a new peak. The album dipped as low as number 124 before commencing its recovery three weeks ago, which coincided with new single Cuckoo making a big impression on the airwaves. It now jumps 42-12 (8,768 sales), thanks in part to the singer's presence in the UK, which has seen her make several radio and TV appearances.

Overall album sales, at 1,767,006, are 3.15% down week-on-week and 1.68% above same week 2009 sales of 1,737,847.

International charts coverage Alan Jones

Klaxons make some noise in the international charts

IT IS NOT AS DOMINANT as it was a week ago but The Final Frontier by Iron Maiden remains number one in more of the world's territories than any other album, with Eminem's Recovery and Katy Perry's Teenage Dream struggling to keep up.

Heavy metal albums typically suffer massive second-week declines but after adding 15 territories to its UK crown last week, The Final Frontier is still number one in six of them - The

Czech Republic, Finland, Italy, Norway, Spain, Sweden - while debuting at number one in Estonia, Mexico and in the international artists' chart in Greece, where the comprehensive albums chart is on extended hiatus. To complete its impressive slate, it debuts at number three in Poland, and climbs 6-2 in Flanders and 4-2 in Wallonia.

David Gray's Foundling debuted in a handful of countries last week but is now dropping quickly, falling 9-13 in

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 KATY PERRY Teenage Dream	£8.93	£8.99	£8.95	£8.93
2 EMINEM Recovery	£7.49	£8.99	£7.49	£7.49
3 BIFFY CLYRO Only Revolutions	£4.99	£4.99	£3.99	£4.95
4 MUMFORD & SONS Sigh No More	£8.95	£8.99	£8.95	£8.95
5 ARCADE FIRE The Suburbs	£8.93	£8.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

OFFICIAL

charts company

© Official Charts Company 2010

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	PEPPER & PIANO You Took My Heart / Must Be The Music (EMUBANDS)
2	1	KATY B Katy On A Mission / Rinse (SRD)
3	6	ADELE Make You Feel My Love / XL (PIAS)
4	3	DJ FRESH Gold Dust / DataMOS (ARV)
5	2	EXAMPLE Kickstarts / DataMOS (ARV)
6	NEW	DAITHI Carraro / Must Be The Music (EMUBANDS)
7	13	EXAMPLE Last Ones Standing / DataMOS (ARV)
8	NEW	FLOW DEM Get What I Want / Must Be The Music (EMUBANDS)
9	7	THE XX Islands / Young Turks (PIAS)
10	NEW	ASH Change Your Name / Atomic Heart (ADA/CIN)
11	NEW	LEGION OF MANY Now We Are Stars / Must Be The Music (EMUBANDS)
12	NEW	SAME DIFFERENCE Shine On Forever (Photo Frame) / Poplife (SONY DAD)
13	5	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
14	4	THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark / Domino (PIAS)
15	10	VAMPIRE WEEKEND White Sky / XL (PIAS)
16	NEW	THE LIBERTINES Don't Look Back Into The Sun / Rough Trade (PIAS)
17	19	KATY B Louder / Rinse (SRD)
18	17	EXAMPLE Won't Go Quietly / DataMOS (ARV)
19	3	CASPA & MR HUDSON Love Never Dies (Back For The First) / Sub Soldiers (ST HOLDINGS)
20	16	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stanik (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	RICHARD THOMPSON Dream Attic / Proper (PROPD)
3	3	EXAMPLE Won't Go Quietly / DataMOS (ARV)
4	2	VAMPIRE WEEKEND Contra / XL (PIAS)
5	NEW	KANO Method To The Madness / Bigger Picture (P AS)
6	4	DIZZEE RASCAL Tongue N' Cheek / Ditee Stanik (P AS)
7	NEW	THEA GILMORE Murphy's Heart / Fulltilt (ARV)
8	NEW	PAPA ROACH Time For Annihilation / Even Seven (E)
9	16	THE LIBERTINES Time For Heroes: Best Of / Rough Trade (PIAS)
10	RE	ARCADE FIRE Funeral / Rough Trade (P AS)
11	NEW	THE LIBERTINES The Libertines / Rough Trade (P AS)
12	6	JEDWARD Planet Jedward / Absolute (AMDJARV)
13	RE	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
14	9	FAITHLESS The Dance / Nale's Tunes (NATES)
15	12	VAMPIRE WEEKEND Vampire Weekend / XL (P AS)
16	RE	ADELE 19 / XL (PIAS)
17	NEW	THE LIBERTINES Up The Bracket / Rough Trade (P AS)
18	NEW	PHILIP SELWAY Familial / Bella Union (ROMJARV)
19	3	THE TEMPER TRAP Conditions / Infectious (P AS)
20	NEW	HEART Red Velvet Car / Eagle (ADA/CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	DAITHI Carraro / Must Be The Music (EMUBANDS)
2	NEW	FLOW DEM Get What I Want / Must Be The Music (EMUBANDS)
3	NEW	LEGION OF MANY Now We Are Stars / Must Be The Music (EMUBANDS)
4	1	THE COUNT & SINDEN FEAT. MYSTERY JETS After Dark / Domino (PIAS)
5	2	CASPA & MR HUDSON Love Never Dies (Back For The First) / Sub Soldiers (ST HOLDINGS)
6	8	TENSNAKE Coma Cat / Defected (PIAS)
7	7	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
8	4	AVICII & SEBASTIAN DRUMS My Feelings For You / Micous (ADA/CIN)
9	RE	TRASHMEN Surfing Bird / Charly (TBC)
10	NEW	CHAKULA SOUL Love Goodbyes / Must Be The Music (EMUBANDS)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 76 / EMI VirginUMTV (E)
2	3	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
3	2	VARIOUS 80s Groove / MoS/Sony Music (ARV)
4	NEW	VARIOUS Street Nation 2010 / EMI TV/UMTV (ARV)
5	4	VARIOUS Scott Mills pts Big Ones / Rhino/Sony (ARV)
6	5	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
7	NEW	VARIOUS Drum & Bass Arena - Anthology / Ministry (ARV)
8	6	VARIOUS Hed Kandi - Ibiza Live 2010 / EMI TV/Hed Kandi (ARV)
9	7	VARIOUS Happy Songs / EMI TV (E)
10	10	VARIOUS Epic / EMI TV/Sony Music (ARV)
11	8	VARIOUS Pure Swing / Universal TV (ARV)
12	11	VARIOUS Anthems R&B / MoS/UMTV (ARV)
13	9	VARIOUS 101 Ibiza Anthems / EMI TV/MoS (E)
14	12	VARIOUS The Annual - 15 Years / Ministry (ARV)
15	13	VARIOUS Planet Dance / AATV/UMTV (ARV)
16	17	VARIOUS Big Tunes - Back To The 90s - Vol 2 / Dance Nation (ARV)
17	18	VARIOUS Street Dance 2010 / EMI TV/Ministry of Sound (ARV)
18	15	VARIOUS Clubland 17 / AATV (ARV)
19	NEW	VARIOUS Scott Pilgrim Vs The World (OST) / ABKCO (ARV)
20	NEW	VARIOUS Essential - The Power Of Rock / Sony (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	THE PRETTY RECKLESS Light Me Up / Interscope (ARV)
2	NEW	DISTURBED Asylum / Reprise (CIN)
3	NEW	MURDERDOLLS Women And Children Last / Roadrunner (ADA/CIN)
4	1	IRON MAIDEN The Final Frontier / EMI (E)
5	NEW	GOO GOO DOLLS Something For The Rest Of Us / Warner Brothers (CIN)
6	2	BULLET FOR MY VALENTINE Fever / Sony (ARV)
7	3	MUSE The Resistance / Pelium 3/Warner Bros (CIN)
8	5	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
9	NEW	PAPA ROACH Time For Annihilation / Eleven Seven (E)
10	4	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)

Jazz/Blues albums Top 10

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

Go online for more chart data

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



0 Jones



Ireland, 16-39 in Canada, 9-54 in The US, 26-54 in Switzerland, and 55-83 in The Netherlands, while debuting at number 34 in Australia and number 70 in Flanders.

After six consecutive weeks in which it achieved a new US chart peak,

Mumford & Sons' *Sigh No More* slips back a little. The album has climbed 62-58-35-26-20-19, thanks to the growing exposure of introductory single *Little Lion Man*. It slips to number 21 this week, though its sales are up again. The album does, however, reach

new peaks in The Netherlands (10-3) and Canada (32-30), and is on the rise again in Ireland (5-3), Flanders (9-8), Austria (60-44) and Wallonia (93-43).

A week after entering the domestic chart at number 10, London band Klaxons' second album *Surfing The Void* goes global, with debuts in Australia (number 15), Japan (17 on Oricon, 25 on Billboard), Switzerland (31) and France (51).

More localised breakouts by UK acts this week include Marina and the Diamonds' *The Family Jewels* debuting in The Netherlands at number 88, Southampton garage rock band The Band Of Skulls entering the Dutch

chart at 97 with their *Baby Darling Doll Face Honey* album (number 183 here in May); Oxford indie band *Stoneway* entering the Flanders chart at 46 with *Beachcomber's Windowsill*; and Glasgow's *Mogwai* entering the French chart at 78 with their live album, *Special Moves*.

Finally, Taio Cruz's single *Dynamite* climbs 26-1 in Ireland and 2-1 in Australia, while dipping 1-2 in New Zealand and 2-3 in The US. His *Rokstarr* album moves 54-69 in The US, 21-14 in Australia, 15-14 in Canada and 79-74 in Switzerland, while debuting at number 24 in France.

Music Week

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

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

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

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

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

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

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



Average weekly circulation: July 08-June 09: 5,962
Member of Periodical Publishers' Association ISSN - 0265 1548

Subscription hotline: 01858 438816
Newsstand hotline: 020 7638 4666

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

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

To read all the news as it happens each day, log on to www.musicweek.com

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 (Produce/Publisher) (Write)	Label / Catalogue number (Distributor)
1	New		OLLY MURS Please Don't Let Me Go (Future Cut/Robson) Salli/Isaak/Universal/Warner Chappell/Stage Three (Murs/Robson/Kelly)	Epic/Syco 88697758702 (ARV)
2	New		KATY PERRY Teenage Dream (Dr. Luke/Blanco/Maria) Kobalt/Warner Chappell/When I'm Rich/You'll Be My Girl (K. Perry/Gottwald/Lewis/McKeel/Martin)	Virgin CATCO166846093 (E)
3	1	2	TAIO CRUZ Dynamite (Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Maria/Lewis/McKeel/Cruz)	4th & Broadway 2745433 (ARV)
4	2	11	EMINEM FEAT. RIHANNA Love The Way You Lie (Alex Da Kid) Universal/Imageon (Mathers/Grant/Hafferman)	Interscope USUM7103397 (ARV)
5	3	6	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me (Guetta/Riesterer) Kobalt/Mall On Sunday/SonyATV/Succo/Flap/Planof/Bug/What A Music (Dillard/Key/Wingson/Caren/Guetta/Riesterer/Tuinfort)	Atlantic CATCO15321598 (CIN)
6	4	3	ROLL DEEP Green Light (Dunn/Wood/Hirs) EMI/Universal/BCC (Alexandri/Kintola/Charles/Cowen/Black/Williams/Atherly/Al/Baker/Dunne/Hirs)	Relentless/Virgin R3L0559 (E)
7	New		PEPPER & PIANO You Took My Heart (Must Be The Music) CC (Alkazraji)	Must Be The Music CATCO157335333 (EMJ3ANDS)
8	5	2	KATY B Katy On A Mission (Bengal/Greenus) M (Brian/Adejunwa/Greenus)	Rinse CATCO154957837 (SRD)
9	6	9	YOLANDA BE COOL & DCUP We No Speak Americano (Marlon/DiPietro) Universal (Peterson/Martinez/Malzman/Carosone/Salerno)	Sweat It Out/AATW CATCO15883120 (ARV)
10	7	6	TRAVIS MCCOY FEAT. BRUNO MARS Billionaire (The Smeezingtons) EMI/DayMusic/Bug/RocCor/Music/Amannan/ToyPlane/ArtforArtsake (McCoy/Mars/Lawrence/Levine)	Decaydance/Fueled By Ramen AT0354 (CIN)
11	8	2	BRANDON FLOWERS Crossfire (D. Stone) Universal (Timmers)	Ventigo CATCO156582310 (ARV)
12	10	7	B.O.B FEAT. HAYLEY WILLIAMS Airplanes (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shady/1frank's/Kinetics and One Love (Simmons/Franks/Grant/Dussolles/Somers)	Rebel Rock Ent/Atlantic/Giant Hustle AT0354 (CIN)
13	9	5	NE-YO Beautiful Monster (D. Stone) Universal/TrueLove/Z-Pain/The Ground/UltraTunes/Diplo/EMI (Smith/Ericksen/Henriksen/Wilhelm)	Def Jam CATCO16252065 (ARV)
14	13	6	SWEDISH HOUSE MAFIA FEAT. PHARRELL One (Your Name) (Awwell/Ingrosso/Angello) Universal/EMI/More Water From Nazareth (Awwell/Ingrosso/Angello/Williams)	Virgin VSCD2015 (E)
15	18	11	KATY PERRY FEAT. SNOOP DOGG California Gurls (Dr. Luke/Martin/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martin/Levin/McKeel/Broadus/Wilson/Love)	Virgin VSCD2013 (E)
16	11	4	THE SATURDAYS Missing You (Hilbert/Reynolds) Warner Chappell/Hanseal (Hilbert/Kronlund)	Fascination/Geffen 2743357 (ARV)
17	24	7	USHER FEAT. PITBULL DJ Got Us Fallin' In Love (Martin/Shellback) Universal/EMI/Kobalt/DJ Suk/Pitbull's Legacy (Martin/Shellback/Kotcheva/Perez)	Laface CATCO162868080 (ARV)
18	12	9	ELIZA DOOLITTLE Pack Up (Primo) EMI/Universal/Sony ATV/Multi (Donatelli/Primo/Wondron/Przewell/Hack)	Parlophone R5808 (E)
19	15	6	THE WANTED All Time Low (Maz) Rotstone/PeerMusic/Sony ATV/Warner Chappell (Mac/Hector/Drewett)	Geffen 2743018 (ARV)
20	28	3	KE\$HA Take It Off (Dr. Luke) Warner Chappell/Kobalt/Dynamite Cop (Sebert/Kelly/Gottwald)	RCA CATCO166557463 (ARV)
21	17	3	INNA Amazing (Barac/Bolfeal/Bolfeal) EMI/Roton (Barac/Bolfeal/Bolfeal)	AATW/UJMTV CATCO164580375 (ARV)
22	14	3	CHASE & STATUS FEAT. MALI Let You Go (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew)	Ventigo CATCO164539657 (ARV)
23	22	6	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air (Magnetic Man/Hoffman) M (Adejunwa/Smith/Jones/Hunte)	Columbia 88697752181 (ARV)
24	Re-entry		ADELE Make You Feel My Love (Ramone) Sony ATV (Dylan)	XL3393CD (PIAS)
25	27	5	DJ FRESH Gold Dust (Sala) Bucker/M (Daley/Stein)	Data/MoS CATCO165019436 (ARV)
26	20	8	JASON DERULO What If (Rotem) Universal/Sony ATV (Descauleaux/Rotem)	Beluga Heights/Warner Bros CATCO164034350 (CIN)
27	25	10	ENRIQUE IGLESIAS FEAT. PITBULL Like It Intenso (Re:One) Kobalt/Universal/Sony ATV/PII/Imagem (Chayal/Iglesias/Rich/Perez)	I Like It Intenso 2744795 (ARV)
28	19	2	AGGRO SANTOS Saint Or Sinner (Reid) Sony ATV/Fran/Dia/MQ (Santos/Hanson/Reid)	Future CATCO154758749 (ARV)
29	23	12	EXAMPLE Kickstarts (Sub Focus) Universal/Pure Groove (Gleaver/Douwma)	Data/MoS DATA30CDX (ARV)
30	33	4	STROMAE Alors On Danse (Stromae) Klomaitre/Because/Mosaert (Stromae)	FRUM70902424 (ARV)
31	16	2	RUMER Slow (Brown) Chrysalis (Jnyce)	Atlantic ATUK094CD (CIN)
32	30	17	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love (Marion) EMI (Mayal/Jgulina)	AATW OXRD331345 (ARV)
33	21	2	HURTS Wonderful Life (Hurts/Cross/Juan) M (Big Life) Anderson/Hutchcraft/Cross	Major Label/RCA 8857745262 (ARV)
34	26	4	TINCHY STRYDER In My System (T Smith) EMI/Sony ATV/Chrysalis (T Smith/Damquinn/Hill)	4th & Broadway 2745518 (ARV)
35	32	17	LADY GAGA Alejandro (Re:One/MaJy/Gaga) Sony ATV (Germanotta/Khayatt)	Interscope 2744123 (ARV)
36	New		KANYE WEST FEAT. DWLE Power (West/IB/Sas/VerdSan) Sony ATW/EM/WB/Universal/Meribus (West/Griffin/Gardner/Lewis/Berheim/Lang/Bergman/Dean/Bhasker/Wipp/Gies/Ke/Dona/Sinfeld)	Roc-a-fella/Def Jam CATCO166288166 (ARV)
37	New		LIL' WAYNE FEAT. DRAKE Right Above It (Kane) Warner Chappell/EMI (Carter/Graham/Johnson)	Island CATCO167078005 (ARV)
38	34	13	KELLY ROWLAND FEAT. DAVID GUETTA Commander (Rowland/Guetta) EMI/What A Publishing/Fray/Di/Piu (Guetta/Rowland)	Metown/Island CATCO162265806 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Produce/Publisher) (Write)	Label / Catalogue number (Distributor)
39	31	8	MARK RONSON & BUSINESS INTERNATIONAL Bang Bang Bang (Ronson) Kobalt/EMI/Wondersound (Crew/Image/CC (Warner/Feed/Hogson/Fcnson/Greenwood/Steinweiss/Keusch)	Columbia 8869774961 (ARV)
40	36	2	BIFFY CYRO God & Satan (Garth/Clyce) Warner Chappell/Gord/Soldier (Neil)	14th Floor 14FLR44CD (CIN)
41	35	15	EMINEM Not Afraid (Baird/Evans/Burnett/Eminem) Universal/Sony ATV/Resto/Nueve/CC (Mathers/Resto/Saemus/Evans/Burnett)	Interscope 2742789 (ARV)
42	37	21	TRAIN Hey, Soul Sister (Terefe & Espionage) Pitimon/EMI/Stellar (Lind/Bloerklund/McZhan)	Columbia 88697692092 (ARV)
43	38	13	DAVID GUETTA & CHRIS WILLIS FEAT. FERGIE & LMFAO Gettin' Over You (Guetta/Sin/Sires/Vee/Riesterer) EMI/Universal/Square Rival/Cherry Lane/Gibco/CC (Guetta/Sin/Sires/Willis/Riesterer/Vee/Ferguson/Wilhelm/Adams/Gordy)	Virgin CATCO152732088 (E)
44	41	13	TINIE TEMPAH FEAT. LABRINTH Frisky (Labrinth/Da Diggler) Stellar/EMI (Dccgw/McKenzie/Williams)	Parlophone CDR6814 (E)
45	29	5	THE HOOSIERS Choices (Smith/Dingel/Reynolds) Sony ATW/CC (Sparkes/Karen/Dahl/Sharland/Smith)	RCA24-7 CATCO16330972 (ARV)
46	52	9	3OH!3 FEAT. KE\$HA My First Kiss (Dr. Luke/Blanco/3OH!3) EMI/Ketalt (Cottwell/Levin/Freeman/Mette)	Asylum/Photo Finish/Atlantic PFOO2CD (CIN)
47	46	13	SHAKIRA FEAT. FRESHYGROUND Waka Waka (This Time For Africa) (Shakira/Hill) Sony ATW/EMI/Camel House/Emig/Reccomien (Shakira/Hill/Kojic/Neck/Feld)	Epic CATCO162305547 (ARV)
48	50	24	USHER FEAT. WILL.I.AM OMG (Will.I.Am) Cherry Lane (Acems)	Laface CATCO159525250 (ARV)
49	New		N*E*R*D FEAT. NELLY FURTADO Hot-N-Fun (The Neptunes) EMI/More Water From Nazareth (Williams)	Interscope CATCO165492731 (ARV)
50	40	7	ELLIE GOULDING The Writer (Starrsmith) Gibco Talent/Warner Chappell (Goulding/Lattimer)	Polydor CATCO165081178 (ARV)
51	39	2	THE PRETTY RECKLESS Miss Nothing (Khandwala) EMI (Mcmenster/Pill/Khandwala)	Interscope CATCO167363042 (ARV)
52	66	21	MUMFORD & SONS The Cave (Dravs) Universal (Mumford)	Island 2733942 (ARV)
53	47	55	JOURNEY Don't Stop Believin' (Eison/Stone) IQ/Sony ATV (Gair/Perry/Schon)	Columbia USSM810016 (ARV)
54	43	12	KYLIE MINOGUE All The Lovers (Eliot/Stilwell)	Parlophone CDR56817 (E)
55	60	45	LADY GAGA Bad Romance (Re:One) Sony ATV (Germanotta/Khayatt)	Interscope 2726752 (ARV)
56	44	8	PROFESSOR GREEN FEAT. LIY ALLEN Just Be Good To Green (Future Cut/Jones) EMI/Universal/Bucks/Flyte/Tyme/MCA/Avant/Gard/CC (Mcanderson/Hughes/Jimmy Jc/Mewis)	Virgin VSCD2011 (E)
57	45	25	JASON DERULO Ridin' Solo (Rotem) Universal/Sony ATV (Descauleaux/Rotem)	Beluga Heights/Warner Bros CATCO160781716 (CIN)
58	New		KID CUDI FEAT. KANYE WEST Erase Me (Jonsin) Kobalt/IBC (Mescudi/Scheffer/West/Romano)	Island CATCO166582245 (ARV)
59	49	23	PLAN B She Said (Drew/McEwan/Agg/Agg) Pure Groove/Universal/Sony ATV (Drew/Agg/Agg/Agg/Agg/Agg)	Atlantic 6791172CD (CIN)
60	57	37	ALICIA KEYS Empire State Of Mind Part II (Shuxi/Keys) EMI/Global Talent/CC/1Q (Keys/Shuxi/Carter/Sowell/Welch/Hunter/Keys/Rohinson)	Empire State Of Mind Part II J CATCO15951829 (ARV)
61	56	27	TINIE TEMPAH Pass Out (Labrinth/Da Diggler) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)	Parlophone R6805 (E)
62	54	21	ALICIA KEYS Try Sleeping With A Broken Heart (Bhasker) EMI/Sony ATV (Keys/Bhasker/Reynolds)	J CATCO156023878 (ARV)
63	53	9	JLS The Club Is Alive (Mac) EMI/Willie/Mason/Image/MDH/Suk/Stage Three/Rokstone/PeerMusic (Rodgers/Hammerstein/Kotcheva/Empton/Mac)	Epic 8869774762 (ARV)
64	48	11	PLAN B Prayin' (Epworth) Pure Groove/Universal/Sony ATV (Drew/Agg/Agg/Agg/Agg/Agg)	Atlantic 6791175CD (CIN)
65	62	64	BLACK EYED PEAS I Gotta Feeling (Guetta) Cherry Lane/EMI/Square Rival/Riesterer/Shaz/Lo Bernstein/CC (Adams/Pineda/Gomez/Feigus/CC/Guetta/Riesterer)	Interscope CATCO15960369 (ARV)
66	51	12	DRAKE Find Your Love (West/Bhasker) Sony ATW/EMI/Please/Imme/MyPublishing/CC (Graham/West/Bhasker/Reynolds)	Cash Money/Island CATCO161957128 (ARV)
67	New		DAITHI Carraroe (Must Be The Music) CC (Dromei)	Must Be The Music CATCO167336941 (EMJ/REANDS)
68	42	3	ONE NIGHT ONLY Say You Don't Want It (Buller) EMI/CC (Craig/Craig/Hayton/Parkin/Sell/Buller)	Ventigo 2748594 (ARV)
69	New		OLLY MURS This One's For The Girls (The Invisible Men) Salli/Isaak/Universal/Sony ATV/CC (Miers/McCall/Thomas/Asstic/Pebworth/Sheve)	Epic/Syco GBAR1000811 (ARV)
70	New		EXAMPLE Last Ones Standing (Ytting/Smith) Pure Groove/Metropolitan/Universal/EMI (Cleave/Smith/Ytting/Keys)	Data/MoS GBCE1000391 (ARV)
71	New		BEYONCE Why Don't You Love Me? (The Ezme Eoyz/Knowles) Wotting HILL/EMI/Selange MWB/Dey/Empton/Ewell (Knowles/Knowles/Smith/Hill/Fankine/Wells/Beyonce)	Columbia CATCO16226487 (ARV)
72	New		FLOW DEM Get What I Want (Must Be The Music) CC (Eunnett/Kettler/Ecton/Farley/Kuzhangchial/Mackenzie)	Must Be The Music CATCO167336957 (EMJ/REANDS)
73	71	3	NICKI MINAJ Your Love (Wense) Universal/Anxious (Minaj/Wense)	Island CATCO164725082 (ARV)
74	Re-entry		MUMFORD & SONS Little Lion Man (Dravs) Universal (Mumford)	Island CATCO152715105 (ARV)
75	67	9	LADY ANTEBELLUM Need You Now (Worley) Warner Chappell/EMI/Cozy/Year Of The Dog/Hornell Brothers (Worley/CC/Kelly/Scott/Kee)	Capitol CATCO160893937 (E)

Official Charts Company 2010.

Airplanes 12	Club Can't Handle Me 5	God & Satan 40	Let You Go 22	Please Don't Let Me Go 1
Alejandro 35	Commander 38	Gold Dust 25	Little Lion Man 74	The Club Is Alive 63
All The Lovers 34	Crossfire 11	Green Light 6	Love The Way You Lie 4	The Writer 50
All Time Low 19	DJ Got Us Fallin' In Love 17	Hey, Soul Sister 42	Make You Feel My Love 24	This One's For The Girls 69
Alors On Danse 30	Don't Stop Believin' 53	Hot-N-Fun 49	Miss Nothing 51	Try Sleeping With A Broken Heart 62
Amazing 21	Dynamite 3	I Gotta Feeling 65	Missing You 16	Waka Waka (This Time For Africa) 47
Bad Romance 55	Empire State Of Mind	I Like It 27	My First Kiss 46	We No Speak Americano 9
Bang Bang Bang 39	Part II 60	I Need Air 23	Need You Now 75	What If 26
Beautiful Monster 13	Erase Me 58	In My System 34	Not Afraid 41	Why Don't You Love Me? 71
Billionaire 10	Find Your Love 66	Just Be Good To Green 56	OMG 48	Wonderful Life 33
California Gurls 13	Frisky 44	Katy On A Mission 8	One (Your Name) 14	
Carraroe 67	Get What I Want 72	Kickstarts 29	Pass Out 51	
Choices 45	Gettin' Over You 43	Last Ones Standing 70		

Key	As used by Radio 1
★ Platinum (600,000)	
● Gold (400,000)	
● Silver (200,000)	

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		KATY PERRY	Teenage Dream	Virgin CDV3084 (E)	HIGHEST NEW ENTRY
2	1	11	EMINEM	Recovery	Interscope 2739452 (ARV)	
3	27	43	BIFFY CLYRO	Only Revolutions	14th Floor 5186561432 (CIN)	SALES INCREASE
4	7	43	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV)	SALES INCREASE
5	4	5	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV)	SALES INCREASE
6	New		THE PRETTY RECKLESS	Light Me Up	Interscope 2746572 (ARV)	
7	New		DISTURBED	Asylum	Reprise 9362496380 (CIN)	
8	6	86	LADY GAGA	The Fame	Interscope 1791397 (ARV)	HIGHEST CLIMBER
9	5	8	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099540 (3)	
10	2	21	PLAN B	The Defamation Of Strickland Banks	679 Atlantic 5186584712 (CIN)	
11	9	46	MICHAEL BUBLE	Crazy Love	143/Reprise 9362497077 (CIN)	
12	42	6	LISSIE	Catching A Tiger	Columbia 8869762602 (ARV)	
13	3	3	THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV)	
14	11	66	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	
15	15	61	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	SALES INCREASE
16	16	26	THE XX	Young Turks	YTO31CD (PIAS)	SALES INCREASE
17	New		EVERYTHING EVERYTHING	Man Alive	Geffen 2733978 (ARV)	
18	3	3	IRON MAIDEN	The Final Frontier	EMI 6477701 (E)	
19	13	10	LADY ANTEBELLUM	Need You Now	Capitol 6336412 (E)	
20	New		RICHARD THOMPSON	Dream Attic	Parlophone 9R2CD064 (2RO)	
21	20	43	PALOMA FAITH	Do You Want The Truth Or Something Beautiful?	Epic 8869754352 (ARV)	
22	17	41	RIHANNA	Rated R	Def Jam 2725990 (ARV)	
23	24	102	KINGS OF LEON	Only By The Night	Hand Me Down 8869732721 (ARV)	SALES INCREASE
24	22	33	AUCIA KEYS	The Element Of Freedom	J 88697465712 (ARV)	
25	21	33	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	
26	19	27	JASON DERULO	Jason Derulo	Beluga Heights/Warner 305 9362496702 (CIN)	
27	30	36	DAVID GUETTA	One Love	Positive/Virgin 6421220 (3)	SALES INCREASE
28	23	19	30 SECONDS TO MARS	This Is War	Virgin CDVU5299 (3)	
29	33	15	PENDULUM	Immersion	Warner Brothers 2564683016 (CIN)	SALES INCREASE
30	12	2	BAY CITY ROLLERS	The Greatest Hits	Sony 8869770842 (ARV)	
31	14	27	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
32	29	9	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E)	
33	New		MURDERDOLLS	Women And Children Last	Roadrunner RR77632 (ADA/CIN)	
34	53	33	KATY PERRY	One Of The Boys	Virgin CAP042492 (E)	SALES INCREASE
35	26	7	PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3084 (E)	
36	New		GOO GOO DOLLS	Something For The Rest Of Us	Warner Brothers 9362496548 (CIN)	
37	49	11	EXAMPLE	Won't Go Quietly	Data/MoS DATA06 (ARV)	SALES INCREASE
38	10	2	KLAXONS	Surfing The Void	Rinse/Polydor RINSELP2 (U)	

39	55	39	GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV)	SALES INCREASE
40	32	6	TOM JONES	Praise And Blame	Island 2741297 (ARV)	
41	40	28	VAMPIRE WEEKEND	Contra	XL CD429 (PIAS)	
42	31	12	B.O.B	B.O.B presents The Adventures Of Bobby Ray	Rebel Rock Ent/Atlantic/Grand Hustle 7567891848 (CIN)	
43	39	46	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN)	
44	52	81	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV)	SALES INCREASE
45	New		KANO	Method To The Madness	Bigger Picture BPM01CD (PIAS)	
46	45	45	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	SALES INCREASE
47	68	34	PARAMORE	Brand New Eyes	Fueled By Ramen 7567895824 (CIN)	SALES INCREASE
48	43	32	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 8869754092 (ARV)	
49	Re-entry		ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	
50	35	6	BULLET FOR MY VALENTINE	Fever	Sony 88697639472 (ARV)	
51	56	23	AMY MACDONALD	A Curious Thing	Mercury 2731440 (ARV)	SALES INCREASE
52	50	48	ROD STEWART	Some Guys Have All The Luck	Rhino R022798823 (CIN)	
53	Re-entry		KESHA	Animal	RCA 88697640462 (ARV)	
54	37	51	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	
55	25	3	THE HOOSIERS	The Illusion Of Safety	RCA 24-7 8869774402 (ARV)	
56	44	65	TAKE THAT	The Circus	Polydor 1787444 (ARV)	
57	47	10	SCISSOR SISTERS	Night Work	Polydor 273880 (ARV)	
58	34	12	OASIS	Time Flies: 1994 - 2009	Big 3/Warner 8869772662 (PIAS)	
59	67	47	DIZZEE RASCAL	Tongue N' Cheek	Dirtee Stank 20 STANK007 (PIAS)	SALES INCREASE
60	18	2	EELS	Tomorrow Morning	E-Works/CoD/Pl2 WR474349 (ARV)	
61	Re-entry		MEAT LOAF	Piece Of The Action - The Best Of	Capitol Deluxe 88697467682 (ARV)	
62	61	55	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	SALES INCREASE
63	46	16	BOYZONE	Brother	Polydor 2735609 (ARV)	
64	60	17	LADY GAGA	The Remix	Interscope 2740468 (ARV)	
65	51	130	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	
66	Re-entry		ARCADE FIRE	Neon Bible	Sonovox 1723388 (ARV)	
67	59	23	GLEE CAST	Glee - The Music - Season One - Vol 2	Epic 8869767052 (ARV)	
68	23	2	DARREN STYLES	Feel The Pressure	AATW/UWTV GLOBE089 (ARV)	
69	48	24	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV)	
70	New		THEA GILMORE	Murphy's Heart	Fullfill FCD122 (ARV)	
71	New		PAPA ROACH	Time For Annihilation	Eleven Seven ESM785 (E)	
72	Re-entry		THE LIBERTINES	Time For Heroes: Best Of	Rough Trade RTRAEC042 (PIAS)	
73	74	22	MARINA AND THE DIAMONDS	The Family Jewels	679 Atlantic 2564683625 (CIN)	SALES INCREASE
74	Re-entry		THE SCRIPT	The Script	Phonogenic 88697361942 (ARV)	
75	65	61	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	

Official Charts Company 2010.

- 30 Seconds To Mars 28
- Arcade Fire 5
- Arcade Fire 66
- B.O.B 42
- Bay City Rollers 30
- Bieber, Justin 25
- Biffy Clyro 3
- Boyle, Susan 69
- Boyzone 63
- Bubble, Michael 11
- Bullet For My Valentine 50
- Burke, Alexandra 49
- Cole, Cheryl 46

- Derulo, Jason 26
- Disturbed 7
- Dizzee Rascal 59
- Doolittle, Eliza 9
- Eels 60
- Eminem 2
- Everything Everything 17
- Example 37
- Florence + The Machine 15
- Gilmore, Thea 70
- Glee Cast 48, 67
- Goo Goo Dolls 36
- Goulding, Ellie 31

- Guetta, David 27
- Guns N' Roses 39
- Hoosiers, The 55
- Iron Maiden 18
- Jackson, Michael 44
- Jones, Tom 40
- Kano 45
- Kasabian 75
- Ke\$ha 53
- Keys, Alicia 24
- Kings Of Leon 23
- Klaxons 38
- Lady Antebellum 19

- Lady Gaga 8, 64
- Libertines, The 72
- Lissie 12
- Lott, Pixie 54
- Macdonald, Amy 51
- Marina And The Diamonds 73
- Meat Loaf 61
- Minogue, Kylie 32
- Mumford & Sons 4
- Murderdolls 33
- Muse 43
- Nutini, Paolo 14, 65

- Oasis 58
- Paloma Faith 21
- Papa Roach 71
- Paramore 47
- Pendulum 29
- Perry, Katy 1, 34
- Plan B 10
- Pretty Reckless, The 6
- Professor Green 35
- Rihanna 22
- Saturdays, The 13
- Scissor Sisters 57
- Script, The 74

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)
 ★ 1m European sales

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

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

Register Now & Save

www.midem.com/save

midem 

One event can change everything

YOUR CONTACT

javier.lopez@reedmidem.com / +44 (0)20 7528 0086

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