

MusicWeek



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NEWS HE'S ELECTRIC

BBC announces impressive line-up including Elton John for Electric Proms

FEATURES THE THIRD MAN

With Roger Faxon in the hotseat, EMI can rely on a wealth of experience



FEATURES DRAGON'S DEN

Music is a big part of the Welsh lifeblood. MW shines a light on the principality

Relentless music aspirations trigger legal manoeuvres

Companies counter Coke branding claims

Music and brands

By Gordon Masson

THE FULL WEIGHT OF COCA-COLA'S global branding power is being felt by two leading music companies who are being dragged into a major legal battle with the soft drinks giant over alleged trademark violations.

Record label Relentless and management company No Half Measures are having to engage lawyers, with Coke's energy-drink brand Relentless beginning to make waves in the music industry.

The energy drink now owns the naming rights to live music venues, such as the Relentless Garage in London, has started appearing as a brand partner at music festivals and has also sponsored a Kerrang! Award using the No Half Measures tagline associated with Relentless.

It is now believed Coke is alleging it owns the Relentless trademark and is suggesting the three company names are causing confusion over ownership and branding.

Neither of Relentless Records' co-managing directors Shabs Jobanputra and Paul Franklyn will comment about the case. But it is known the legal action is causing raised eyebrows at Relentless HQ in EMI's Wright's Lane building because the label was established by the pair of music executives

in 1999 - well before Coke introduced the Relentless energy drink into the UK market five years ago. The Relentless trademark is owned by Franklyn and Jobanputra and licensed to EMI for recordings.

And at that time Franklyn and Jobanputra, whose label's acts include KT Tunstall, Seth Lakeman, Cage The Elephant and Joss Stone, contacted the drinks group to point out the potential for problems. They also sought assurances that the trademark would not be used by the drinks operation in any connection with music.

But since then Relentless Records has had to deal with a raft of enquiries from artist managers regarding the company's ownership, with some band reps assuming that the label is funded by Coca-Cola.

It is understood the record label is hoping that it can avoid an expensive court case by inviting Coca-Cola to participate in mediation, but to date that proposal has not been accepted by Coke.

Coca-Cola's use of the No Half Measures tagline - it has also sponsored a No Half Measures tour for up-

and-coming acts - is also causing massive headaches for the Glasgow-based management company No Half Measures, which works with acts including Wet Wet Wet, The Law, Hue and Cry and Patricia Vonne.

No Half Measures managing director Dougie Souness reports he has had to deal with many enquiries from people confused by the energy drink's arrival in the music business.

"I have no issue with Coca-Cola using the term No Half Measures in the soft-drinks business," says Souness, who created a limited company bearing the No Half Measure moniker in 2000. "However, I've been using it in the music business since the late 1980s and have earned a more than significant amount of goodwill with the term over the last 20 years or so."

His run-in with the Coke corporate lawyers dates back nearly two years as he has opposed the drinks group's application to trademark the No Half Measures name in the UK if it is used in the music business.

Souness has also applied for a European Union trademark for the name, but Coke is opposing that move. He says, "We've had to deal with all manner of questions arising from people mistakenly believing that we are involved in music-related activities branded by the drinks company. So far Coca-Cola has been less than flexible in terms of settling the dispute.

"Nevertheless, we have amassed an incredibly strong body of evidence clearly proving our earlier rights and our lawyers are now at an advanced stage in the preparation of our case, specifically with regards to the law of passing off."

Coca-Cola refused to comment.



Legal wrangle: Relentless/Coca-Cola versus Relentless Records and No Half Measures



Duffy set to step on from Sixties sound

A&M Records managing director Orla Lee believes that Duffy has delivered a second album that will cement her place as a global superstar, with *Endlessly*, the long-awaited follow-up to her 6.5m-selling *Rockferry* debut, to hit the shelves on November 29.

The singer has worked with veteran songwriter Albert Hammond on the album, which Lee says has up-tempo tracks, big ballads and a wealth of singles. The first of these, lead single *Well, Well, Well*, is released by A&M on November 21 and features backing from hip-hop band The Roots.

Simon Gavin, who moved to Decca Affiliated Labels from A&M in July but continues to A&R Duffy, says the album is a "step on" from *Rockferry*, with less of the Sixties influence that ran through her debut.

"She wanted to move on to other areas and try something different, to come back with a fresher approach," he says of the singer's decision not to work again with producer Bernard Butler and

songwriter Steve Booker, who were both integral to the sound of *Rockferry*. "She didn't want to make the same album twice."

Endlessly will go up against some big hitters this autumn - including new releases from Take That and Robbie Williams, JLS, Rihanna, Black Eyed Peas and Michael Jackson - but Lee says she is confident it will perform well.

"We see her as a classic artist that has a career around the world and she has delivered an album that feels like it can sustain that," she explains. "It will be a fresh new album at the end of the year."

With *Rockferry* proving a global hit - it debuted at number four in the US for example - Lee says that Duffy will have a busy promotional schedule around the globe this autumn.

The release also provides a running start for Lee in her new role at A&M, which she took on at the start of September. "Because I worked on her last album [while at Polydor] it feels like it is the perfect start for me at A&M," Lee says.

News

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

The Playlist



CHERYL COLE Promise This

Polydor

The Wayne Wilkins-produced lead single from Cole's new album is a bold, edgy pop song with a memorable hook. (single, October 24)



JAMES BLUNT Stay The Night

Custard/Atlantic

Blunt has teamed up with Ryan Tedder and Steve Robson to deliver this surefire, radio-friendly start to his third album campaign. (single, October 25)



DUFFY Well, Well, Well

A&M

Co-written with Albert Hammond, the first taste of Duffy's solo album keeps the proven formula intact. (single, November 21)



TIM BERG Bromance (The Love You Seek)

(Ministry Of Sound)

Playlisted at Kiss, with Radio 1 throwing plenty of specialist weight behind it, this is without doubt one of the year's biggest club records. (single, October 24)



GLASSER Apply

Matador

From the jawdroppingly good new album, this stirring song is built on hypnotic rhythms, melodic loops and a wild vocal. (from album, September 28)



SPARK Revolving

Neon Gold

Spark's debut comes via the Neon Gold label. It is a slice of cool, production-led pop and was Popjustice's song of the day last week. (single, November)



LAUREN PRITCHARD Not The Drinking

Island

The first single proper by Pritchard is a catchy, mid-tempo pop song with a rooty undertow. It enjoyed early radio play on Radio 1 last week. (single, October 18)



HOT CITY Twist

Moshi Moshi

Another big, edgy club track, Twist comes ahead of the debut album, due next year, and features MC DT of Pied Piper Do You Really Like It fame. (single, November tbc)



WEEZER Memories

Epitaph

The video for this nostalgic return sees Weezer ripping things up with the Jackass crew – it is the sound of a band with its batteries recharged. (single, out now)



THE BEES I Really Need Love

Fiction

Understated, country-tinged folk from the group's Fiction debut. (single tbc)



SIGN HERE

Katy B, guest vocalist on the Magnetic Man single Perfect Stranger, has signed a long-term deal with Columbia

Chairman Paul Quirk outlines three key areas where record labels

ERA urges label liveliness to

Retail

By Ben Cardew

THE ENTERTAINMENT RETAILERS ASSOCIATION is calling on record labels to help shore up the UK's music retailing base, as new figures reveal that the albums market has lost more than 5% of its value this year.

Speaking at the ERA AGM last Thursday, the retailing organisation's chairman Paul Quirk (inset) outlined three possible ways the group believes labels can actively help and support the retail sector.

They are around the areas of:

- formats – making entertainment available in the formats consumers want to buy to;
- licensing for digital services – making it as easy to open a digital music store as a physical one; and
- reforming the returns system for physical product.

On the final point, Quirk outlined ERA research which suggests the existing returns system is costing the UK's music retailers around £10m a year.

These costs come from shipping product in to – and back out of – stores, handling product in stores and warehouses, and from refurbishing product and replacing jewel cases, only for them then to be scrapped at the other end.

"It's a huge waste of time,

resources and money, which in a declining market is verging on farcical," Quirk added. "I am under no illusions that reforming the physical supply chain would be difficult. But my fear is that if we are unwilling to tackle issues like this, if we are not brave enough to cut through established practices and really embrace new ways of doing things, then more and more retailers will find it difficult to remain committed to the entertainment market."

This, of course, is of interest to a retailers' organisation like ERA. But Quirk also believes that a healthy retail sector will serve the industry as a whole. He cites the example in the US where the per-capita spend on physical music formats is just \$8.32 (£5.33), less than half the \$18.92 (£12.11) in the UK.

Quirk, who was re-elected as ERA chairman at the AGM, believes this decline is due to the collapse of high-street music shops in the US. "The example of the US shows that if they fail to maintain scale and diversity in retailing, it will be the record companies and artists and songwriters and film companies and directors and actors who will ultimately feel the pain," he concluded.

"The need, the desire, the demand for entertainment from consumers is as strong as ever," added ERA director general Kim Bayley. "The challenge for all of us is constantly to innovate and constantly to ensure



Digital diva: Florence + The Machine's Lungs is one of the top-selling digital albums of 2010

that we are serving our customers as best we can."

Official Charts Company chart director Omar Maskatiya also gave an overview of sales of albums and singles at the AGM, which took place at the BPI. While the headline finding was that more than half a billion downloads have now been sold to date in the UK, Maskatiya drilled down into the figures to reveal that year-to-date album sales in the UK are down 5.5% in value to £508.4m.

This was driven largely by falling prices for full-price albums: year-to-

Lorraine keeps feeling Fascination with new man

FASCINATION RECORDS LABEL HEAD Peter Lorraine (inset) has created a management company, Fascination Management, with the backing of Universal.

The new company launches on October 4, with Geffen/Fascination Records act The Saturdays as its first client.

While Fascination Records will continue as an imprint within Universal, the move will see Lorraine joined at Fascination Management by his current label co-ordinator Adam Klein, with Fascination/Polydor A&R manager Pino Pumilia remaining at Polydor, where he reports to president Ferdy Unger-Hamilton.

Fascination marketing manager Lucie Avery will move across to Orla Lee's expanded A&M division as senior marketing manager, with Hollywood Records' repertoire,

including Miley Cyrus, Jonas Brothers, Selena Gomez and Demi Lovato, now being marketed in the UK by A&M. Fascination/Polydor acts Cheryl Cole and Girls Aloud will remain with Polydor.

Lorraine, who launched

Fascination Records under the Polydor umbrella in 2006, says that his new company will concentrate on "developing and nurturing artists with the potential to become proper pop stars, with careers which can extend beyond the traditional avenues".

And he explains the move is not such a stretch from running Fascination Records, where his work with acts extended far beyond putting out music. "Fascination was not just about recordings," he explains. "We have worked on TV programmes with Girls Aloud and The Saturdays,



for example. There are so many other avenues to explore."

"Management is something that I have always thought I would like to do eventually and it felt like the right time to do it," he adds, explaining that he is on the lookout for more acts to sign.

Universal Music UK chairman and CEO David Joseph says, "What Peter doesn't know about the pop market isn't worth knowing and his instincts for what works in this area have delivered hit after hit for Universal Music. Above all, though, he is the kind of person who would fight to the last for his artists, which



GIG OF THE WEEK

Who: Matt Corby
When: Tuesday, September 21
Where: TV Nights, Ronnie Scott's
Why: Recent signing to the Communion label, the Australian-born talent will release his new EP Transition To Colour on the label this month. He will support headliners Kurran & The Wolfnotes on the bill

Labels can help retailers

aid retail

date album sales are down only 3.3% in unit terms, with sales of mid-price and budget albums actually up, year-on-year.

Maskatiya explained that digital albums had performed well, with sales up 35.6% year-on-year in unit terms, while physical album sales were down 8.3%. The top five selling digital albums of 2010 are Florence + The Machine's Lungs, Mumford & Sons' Sigh No More, Eminem's Recovery, Lady GaGa's The Fame and Plan B's The Defamation of Strickland Banks, all of which have sold more than 100,000 units digitally in the UK.

In terms of singles, digital's dominance continues. Physical singles now make up just 1% of sales in unit terms – 4% in value, reflecting the typically higher cost of the CD single.

Of all the singles sold, digital web stores make up 93.3% of sales, with 5.5% coming through digital mobile stores.

OCC managing director Martin Talbot provided an overview of forthcoming activity at the OCC, which is 50% owned by ERA. It includes a new "topline" web service, a slimmed-down version of the OCC's current Charts Online site, giving online access to charts data for the previous 13 weeks; a hook-up with music video website Muzu.tv that will allow companies to host chart websites with accompanying videos; and an update of the OCC app, coming before Christmas.

He also revealed that the OCC's long-awaited digital listening chart will launch this autumn.

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agement company

means The Saturdays have made a very smart move in choosing him as their new manager."

Loraine joined Polydor as artist development manager in April 1998 from *Top Cf The Pops* magazine. He became Polydor UK director of marketing in April 2004 and has enjoyed success at Fascination with artists including Girls Aloud, Sophie Ellis-Bextor, Miley Cyrus, The Saturdays (left) and Cheryl Cole. However, he is possibly best known as the man who gave the Spice Girls their Sporty, Posh, Baby, Ginger and Scary nicknames.

The Saturdays' most recent album *Headlines* has sold around 50,000 units in the UK since its release in mid-August, reaching number three in the charts. The band's most recent single *Missing You* also reached number three in the charts and has sold more than 140,000 copies in the UK. The band have also completed a headline tour and fronted an ad campaign as the face of *Impulse*.

Costs and timetable issues put industry on the back foot

Government dabbling on DEA disappoints industry

Piracy

By Robert Ashton

THE GOVERNMENT IS ASKING THE INDUSTRY to swallow two bitter pills, after ordering rights holders to pick up the biggest tab for notifying illegal filesharers under the Digital Economy Act and allowing the Act's timetable to slip three months.

The industry was disappointed last week when the Department for Business Innovation and Skills (BIS) declared that 75% of the notification costs relating to infringers should be borne by copyright owners.

But it is the small print relating to the timetable that has got many angry because BIS has effectively put the brakes on when the DEA can start putting pressure on filesharers and help clean up the landscape for new, legal online services.

Alongside the seven-page response outlining the Government's arguments why notification costs should be split 75/25, BIS has given a surprising update on the DEA timetable.

The DEA requires Ofcom, which is working on the draft code which underpins the Act, to put its code in place within eight months of it moving into law.

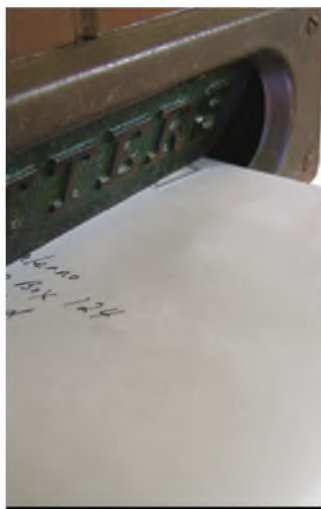
That means by the end of December. However, it appears the Government underestimated the complexity of informing the EC about the cost provisions – under the Technical Standards Directive of the code – in practice.

Instead of being a formality, this process is now expected to take a minimum of three months, with BIS stating, "As this process is an additional time factor entirely outside of Ofcom's control, the Secretary of State will be granting an extension of three months to Ofcom to reflect this."

According to more than one music executive this means the earliest notification letters can now be expected to be sent out is July 2011: previously it had been hoped letters would start landing on the door-mats of serial infringers in April – or even earlier.

"It's a bit of a disappointment," says a source. "It puts us back, when we thought we'd start the year cracking this problem."

The delay is not the only disappointment, though. Having to pick up some of the costs incurred by ISPs in dealing with infringers also irks.



Devil in the detail: how will costs be apportioned for the sending of letters to persistent online offenders



The BPI and others in the industry, worried about the cost of producing Copyright Infringement Reports (CIRs) and the volume of notifications required to slash unlawful filesharing, had lobbied for costs "lying where they fall" – or at least nearer a 50/50 split.

But few have been surprised by the decision. "Already an 80/20 split had been discussed by the Government and once those sort of ratios are out there in the public domain it is difficult to shift. But we must have made a persuasive argument to at least reduce the rights-holder share to 75%," says another executive.

And they will be encouraged that – in public at least – the ISPs are still furious they should be made responsible for any costs at all. The Internet Services Providers' Association believes the decision is "contrary to the promotion of the digital economy" with its secretary general Nick Lansman railing that the beneficiary – he believes that is the music industry – should pay in full.

The UK's biggest broadband provider TalkTalk also baulks at having to pay even 1p towards costs incurred to combat copyright infringement. Executive director of strategy and regulation Andrew

Heaney believes the BIS decision is "absolutely outrageous", arguing that ISPs are effectively being made to help the industry enforce its own copyright.

Heaney adds, "These measures... don't tackle the root cause of the problem – the creative industry's failure to adapt its business model to the 21st century."

But at least BIS' decision on costs does provide some clarity now, even if it is, as one executive calls it, "only half the picture".

UK Music chief executive Feargal Sharkey says the BIS move provides a platform to "drive forward the digital marketplace and remain focused on developing innovative solutions".

Similarly, the BPI says it will work with Government and Ofcom to ensure that the costs framework overall is "workable and affordable" in particular for small labels, who many in the industry worry could be priced out of using the anti-piracy measures of the DEA if the cost of notifications proves prohibitive.

However, there are still a considerable number of ifs and buts that need clarifying by Ofcom, which is expected to publish its response to its own consultation on the draft code in the next couple of weeks.

And the big question is, as one senior exec, puts it, "We are paying 75%. But of what? There is no finality over what costs will be and how much letters will be. That can be a real impact on the cashflows of smaller companies."

Another points out there is a complex situation currently facing rights holders, who will still carry the can for detections. The industry is still undecided how bills will be split between record companies and publishers and the volume, cost and period of time notifications that will be necessary to reduce piracy by 80% over the next few years are an unknown quantity.

A database of infringers is also being set up, but again the cost of this is unknown at present. A source argues for "more meat on the bone" and hopes Ofcom will supply this "holistic view" of costs in its next statement. "We can see the devil is going to be in the detail with the operation of the code," he adds.

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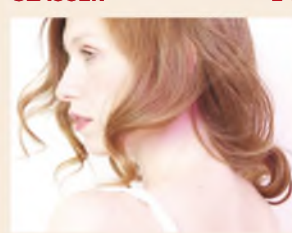
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News

Editorial Paul Williams



GLOBAL RADIO'S DECISION to roll out Capital as a quasi-national brand is hugely significant, not least because it moves commercial radio another step away from its traditional heartland of regional broadcasting.

It will also result in Radio 1 facing competition on the FM band for the first time from a single-brand commercial pop station in most of the UK's major population centres, having previously only had to do battle with a variety of regional services.

Global Group CEO Ashley Tabor describes as "game changing" his group's decision to rebrand 10 of its stations under the cherished Capital name. What is undisputable is that the move further alters what commercial radio in this country is all about and the type of competition it provides the BBC with.

For the first three-and-a-half decades of its existence, UK commercial FM pop radio was all about regional and local. It had to

The industry was jubilant in April... now comes the hangover

be – there were no national pop stations in the sector broadcasting on that bandwidth. But the loosening of Ofcom rules is drastically changing that and what we are ending up with is a series of quasi-national commercial services created by stitching together once-separate stations.

Global has done this exercise before, creating the Heart network as a rival to Radio 2 by combining 33 of its stations. A quasi-national Smooth service will go on air next month, after GMG Radio decided to unite the output of its five analogue Smooth stations and sister digital service.

This new commercial radio model comes at the expense of regional broadcasting, although Global would be quick to argue it is offering the best of both worlds as its Capital and Heart networks offer a near UK-wide presence with weekday regional breakfast and drivetime shows and local news.

For the music industry, these changes mean trying to get a national playlist on analogue radio will no longer be just about Radios 1 and 2 and Absolute. By winning over Capital, Heart or Smooth a tune can secure an audience of millions in one go. The downside, of course, is if you cannot win any airplay from these brands, you have far fewer stations elsewhere to try your luck with.

The music industry was rightly jubilant back in April when, in the death throes of the last government, the Digital Economy Bill passed into law. Now comes the hangover.

As BIS finally confirmed last week, the industry will have to shell out three times as much of the costs of notifying illegal filesharers under the Act as the ISPs. It is also looking increasingly likely the first notification letters will not be sent out until next summer – 15 months or more after the Bill was passed.

The BIS costs split announcement hardly came as a shocker as the industry had been anticipating a breakdown of around 75/25, or even worse, but that does not make the decision any less disappointing or unfair. While some of the ISPs have the gall to publicly argue they should not pay anything towards the costs, let alone just 25%, a split nearer the 50/50 mark would have been a much more reasonable decision.

Yet even knowing what the costs split is still leaves the industry in the dark over how much it is likely to have to pay out; what has not been determined is the price for sending out each infringement letter. We also do not know what the bill will be for setting up a database of infringers as planned.

As it is, there has to be a concern that the price tag for chasing filesharers in this way might be out of reach of some smaller companies. But even for those with deeper pockets, any hope they could start seeing the benefits of this legislation before the end of this year now looks dashed because work to get the Act's code finalised will take much longer than first anticipated.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can Roger Faxon succeed in his goal to make the vast majority of EMI Music acts profitable?

YES 38% NO 62%

THIS WEEK WE ASK:

Will George Michael's imprisonment harm his popularity?

To vote, visit www.musicweek.com

Broadcaster will combine 2010 festival coverage with new

BBC shuffles schedule to pay for Radio 2's big Electric Proms

Media

By Gordon Masson



Show opener: Sir Elton John



Electric night: Neil Diamond

THE BBC is manipulating its programming schedule to maximise its involvement in next month's Radio 2 Electric Proms.

The broadcaster has confirmed an impressive line-up of Sir Elton John, Robert Plant and Neil Diamond for the October 28-30 event at the Roundhouse in London, and is planning extra TV and radio coverage to highlight the shows.

The concerts will feature some unique collaborations, with Sir Elton teaming up with his mentor Leon Russell, as well as up-and-coming artist Plan B and Rumer for the opening show on October 28.

That concert will be broadcast live on Radio 2 but, not to be outdone, the gig will form the centrepiece of A Night In with Sir Elton John on BBC2 on Saturday October 30, together with a new documentary about Elton's life and musical journey.

"This is the first year Radio 2 has taken sole ownership in producing the Electric Proms, so we really wanted to make sure that we had some core Radio 2 artists to underline that point," says Radio 2 head of music Jeff Smith. "I started off with the dream line-up of Elton John, Robert Plant and Neil Diamond and miraculously we managed to confirm that."

Smith reveals Radio 2 will extend its drivetime show for the Electric Proms gigs on the first two nights, while the station temporarily decamps to the Roundhouse for the three-day event.

"Simon Mayo will add an hour to his show and will be broadcasting live from the venue, chatting to the stars and soaking up the excitement leading up to the shows," says Smith. "Also, on the Saturday night, Bob Harris will broadcast from the Roundhouse from 10pm until midnight with the after show party."

Meanwhile, Robert Plant and Band of Joy are working on a collaboration with the London Oriana Choir for his performance on October 29, which is set to include Led Zeppelin tracks, as well as his solo numbers.

Again, BBC2 will use the opportunity to mix footage of the gig with a documentary when it screens A Night With Robert Plant on November 6. Smith also reveals that Neil Diamond is busily working to add surprise elements and special guests to his Electric Proms appearance on October 30, with BBC2 scheduling a similar programme – A Night With Neil Diamond – for broadcast on November 13.

Now celebrating its fifth birthday, the Electric Proms

Lack of Faith for George Michael

SONY MUSIC now looks likely to bring out George Michael's re-issued Faith album early next year after delaying the release following the singer's jail sentence.

The eight-week sentence for driving under the influence of drugs means he is likely to be behind bars on September 27 – the date originally set for the re-release of his classic 1987 first solo album.

While Michael, who is no longer signed to Sony, was not set to promote the album, Sony has nevertheless decided to push back the release, despite sending out promotional copies earlier this month.

Sony did not wish to comment. However, it is understood that the major did not want to be seen to be benefiting from the publicity around the incident, to promote one of its landmark releases.

Early 2011 is now the most likely date for the Faith re-release,

although this will depend on how long the star actually spends in jail.

The decision means Sony's marketing and promotional plans for the album – which included a national TV campaign and radio advertising – will also be pushed back.

Faith has sold more than 20m copies around the world, hitting number one in the UK and the US. The remastered album, put together in collaboration with the singer, will be available in a number of digital versions as well as three physical formats, including a limited-edition, numbered boxed set.

Michael received a prison sentence after admitting to crashing his Range Rover while under the influence of cannabis. The singer was also banned from driving for five years and ordered to pay a £1,250 fine, £100 costs and a £15 victim surcharge.



Faithless: George Michael

ew documentaries

ave way oms stars



was established by the BBC to create new moments in music by inviting legendary artists to present one-off collaborations and performances.

Past performances include Sir Paul McCartney playing Eleanor Rigby with a string quartet; Dame Shirley Bassey with guest appearances by James Dean Bradfield and Richard Hawley; Burt Bacharach with a guest appearance by Jamie Cullum; Oasis with the Crouch End Festival Chorus; and Doves with the London Bulgarian Choir.

"The Electric Proms has become famous for the standout moments and I'm confident this year will be no different, with such an amazing range of iconic artists and emerging talent lined up," adds Smith.

"We're putting a lot of energy into the event so we can show exactly what Radio 2 can do with live music. We demonstrated that with Radio 2 Live at the Blackpool Illuminations last year, so it's great to move on to something with the pedigree of the Electric Proms."

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Luminar plans more collaborative promotions with labels

Branded nightclub events prove a hit for all parties

International

By Ben Cardew

NIGHTCLUB CHAIN LUMINAR

wants to buddy up with more record companies to promote forthcoming releases, after announcing a UK tour with Ministry of Sound.

The MoS tour kicked off last Saturday and will see 25 of Luminar's Oceana and Liquid nightclubs host Ministry of Sound Group branded club nights. MoS will deliver DJs and live artists from brands including Ministry of Sound, Hed Kandi, Dance Nation, Smoove and Big Tunes.

Ministry of Sound Group managing director Iain Hagger says the tour will be an opportunity to showcase its portfolio of brands in the UK's leading nightclubs.

"We recognise this as a fantastic opportunity to extend the reach of these brands to a wider audience, allowing people to experience these brands and the fabulous levels of production associated with them in a live environment in their local towns," he says.

Luminar Leisure senior entertainment manager Tim Howard agrees: "For us it is about having a brand offer to our customers and you don't get much bigger than Ministry of Sound," he says.



However, he believes the tour can also help Ministry sell records to the Luminar audience, with 15m people visiting the chain's 87 UK clubs each year. "Everybody has got to find new ways of attracting their customer base," he says, adding that his clubs' design, with 360-degree projections, means it can get the message out there about new compilations and CDs.

Former Zavvi CEO Simon Douglas joined Luminar as the company's new chief executive earlier this year, while former Zavvi commercial director Mark Noonan is now Luminar's marketing and e-commerce director. The pair's arrival, says Howard, means there has been increased interaction with labels. "Mark and Simon have got the doors open," Howard explains. "We have had a number of conversa-

tions with labels about how we make the relationship work well."

Luminar has already worked with Sony on promotion for The Hoosiers' new album *The Illusion of Safety*: the band played a gig at the chain's Liquid venue in Portsmouth in August, with Luminar then promoting the album release in 30 of its venues.

Howards also adds that record companies like the strength of the company's database, which includes 1.5m people, predominantly 18-25 year olds "That is quite a lot of noise," he adds. "We have got a quarter of a million people on Facebook. When you have 30 venues talking about The Hoosiers' album that makes a lot of noise. And we are talking to our customers like that all the time."

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Nick Mason to deliver keynote speech at ITC

PINK FLOYD DRUMMER Nick Mason will give the keynote artist interview at this year's In The City, but says he will be in Manchester to learn rather than pontificate.

Mason, who is also Featured Artists Coalition co-chairman, will appear in conversation with FAC CEO Jeremy Silver in what is one of the most high-profile slots at ITC.

Mason explains that, in his role as co-chairman of the FAC, he wants to rhapsodise about the artists organisation. But Mason insists he will not simply be in the north west to preach the group's gospel, insisting he also wants to learn what artists attending next month's conference think the FAC should be doing.

"We know what we want to achieve, but it is more a case of talking around it to see where we think new solutions might arrive," he says. "We are facing a music



business that only works for established artists playing live. We [Pink Floyd] had the glory years in which it worked. It seemed so easy compared to how it works now."

Mason says he will draw on his experience with Pink Floyd in the keynote speech. "There are

probably some mistakes we made that might be useful to point out," he says. "Record companies still have that appeal meaning young bands are prepared to sign things without getting advice."

However, he says the most important thing for him at ITC is

for the audience to ask questions during his October 15 chat and give their own opinions. "Let the audience ask what they want. What we want are people who have questions so we can discuss how we operate in this industry," he says. "I am going there particularly to learn rather than to pontificate."

In The City co-founder and director Yvette Livesey calls Mason "a passionate and articulate advocate of artist rights".

"We are honoured he is taking the time to come and talk to our delegates about his career and to share his views of some of the challenges and issues facing the music industry and artists today," she adds. "Jeremy Silver has done an excellent job as CEO of the FAC and has helped to give artists a voice at a time when they need to be heard."

ITC takes place from October 13-15 in Manchester.

News in brief

- The dispute between **Guy Hands'** private equity group Terra Firma and Citigroup over Terra's 2007 purchase of EMI is to proceed to trial next month. New York judge Jed Rakoff ruled last week that the court will hear just two allegations - one of fraudulent misrepresentation and one of fraudulent concealment - after rejecting two of Terra's disputes against the bank.
- **AEG** has declined to comment on reports Katherine Jackson has filed a lawsuit claiming the company is responsible for the death of her son, Michael. The lawsuit alleges the promoter was aware the singer's health was deteriorating but still forced him into arduous rehearsal sessions ahead of his planned residency at The O2 arena.
- **Album sales** in the US last week fell to their lowest point since SoundScan began compiling sales data for Billboard on March 1 1991, with just 4,832,000 albums sold.
- **WMG** chief creative officer Rob Cavallo is to replace Tom Whalley as chairman and chief executive of Warner Bros Records. As part of the shake up, Warner Bros Records COO and Reprise Records president Diarmuid Quinn will also be stepping down from his position.
- A New York judge has blocked an attempt by **Bob Marley's** family to obtain the copyrights to some of his most famous recordings from Universal Music Group. Judge Denise Cote ruled the major owned the copyrights to five albums recorded by the late reggae singer and his band, The Wailers, between 1973 and 1977 for Island Records.
- East London venue **YOYO** was set to launch last Saturday, after last-minute technical issues forced the cancellation of its original date last Wednesday night.
- **The Musicians' Union** had a positive response to the two motions it introduced at the Trades Union Conference last week. It told the conference in Manchester jobs in the creative sector will be at risk if the DCMS is forced to make the budget cuts of 25% proposed in the Government's spending review.
- Led Zeppelin and Them Crooked Vultures bassist John Paul Jones, M People's Heather Small and soprano Lesley Garrett will pick up honours at next month's **Gold Badge Awards**.
- **EMI Music Publishing** has signed a long-term worldwide publishing agreement with Kevin Rudolf.
- **Nielsen Music** is blaming a technical error, which resulted in the radio airplay chart printed in last week's *Music Week* only covering the period from Sunday to Thursday, rather than the entire chart week. Musicweek.com has been updated to carry a correct version of the chart, which is also available on the Nielsen Music website or by contacting info@nielsenmusiccontrol.com.

News media

ON THE WEB

www.musicweek.com

- **Lyons'** letter to Hunt
- **Reading/Leeds** wins best festival in NME poll
- **Later... With Jools Holland** – this week's line-up

TV Airplay chart Top 40

nielsen



Taio Cruz in Dynamite promo

This Wk	Last	Artist	Title	Label	Plays
1	1	TAIO CRUZ	Dynamite	/4th & Broadway	53
2	2	EMINEM FEAT. RIHANNA	Love The Way You Lie	/Interscope	501
3	4	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	/Atlantic	467
4	3	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	/Laface	461
5	5	ROLL DEEP	Green Light	/Relentless/Virgin	420
6	16	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	/Syco	406
7	39	N-DUBZ	Best Behaviour	/Island	398
8	14	CEE-LO GREEN	F*ck You	/Warner Brothers	388
9	6	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	/Parlophone	367
10	7	KATY PERRY	Teenage Dream	/Virgin	358
11	11	KATY B	Katy On A Mission	/Rinse	354
12	9	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	/Rebel Rock Ent/Atlantic/Grand Hustle	345
13	10	NE-YO	Beautiful Monster	/Def Jam	331
14	28	KYLIE MINOGUE	Get Outta My Way	/Parlophone	320
15	8	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire	/Decaydance/Fueled By Ramen	312
16	20	ALESHA DIXON	Drummer Boy	/Asylum/Atlantic	285
17	13	KE\$HA	Take It Off	/RCA	283
18	12	OLLY MURS	Please Don't Let Me Go	/Epic/Syco	278
19	15	YOLANDA BE COOL & DCUP	We No Speak Americano	/Sweat It Out/AATW	277
20	19	JASON DERULO	What If	/Beluga Heights/Warner Bros	254
21	NEW	ALEXIS JORDAN	Happiness	/Roc Nation/Columbia	253
22	17	THE SATURDAYS	Missing You	/Fascination/Geffen	250
23	31	MCFLY	Party Girl	/Island/Super	243
24	18	ROBBIE WILLIAMS & GARY BARLOW	Shame	/Virgin	227
25	NEW	KINGS OF LEON	Radioactive	/Hand Me Down	224
26	32	THE SCRIPT	For The First Time (Times Are Hard)	/Phonogenic	221
27	36	BRANDON FLOWERS	Crossfire	/Vertigo	209
28	21	EXAMPLE	Last Ones Standing	/DataMos	204
29	NEW	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	/3 Beat/AATW/BBK	195
30	NEW	SOULJA BOY TELLEM	Turn My Swag On	/Interscope	193
31	33	ALEX GAUDINO	I'm In Love (I Wanna Do It)	/Mos	193
32	NEW	THE WANTED	Heart Vacancy	/Geffen	183
33	RE	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name)	/Virgin	179
34	NEW	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat	/Interscope	178
35	24	PENDULUM	The Island	/Warner Brothers	173
36	NEW	NE-YO	One In A Million	/Mercury	173
37	29	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	/Motown/Island	168
38	27	ELIZA DOOLITTLE	Pack Up	/Parlophone	164
39	23	THE WANTED	All Time Low	/Geffen	161
40	26	MARK RONSON & BUSINESS INTERNATIONAL	The Bike Song	/Columbia	160



N-Dubz in Best Behaviour clip

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

Launch of new Capital network to rival BBC stations

Global's Capital network will prove hit for labels

Radio

By Paul Williams

GLOBAL GROUP CEO Ashley Tabor claims the national roll-out of the Capital brand will make a "monumental difference" to record labels, giving them access to a bigger audience than Radio 1 across the same transmission area.

Figures supplied by the commercial radio group show the Capital network, due to launch in January next year, will have a combined FM listenership of 6m. This compares to 5.7m for Radio 1 in the geographic regions where both broadcast.

That audience superiority is further proof to the Global founder that Global is creating a potent force for labels looking for national radio airplay to break their acts and new releases.

Tabor also suggests record executives, even ahead of the launch of this new network, are increasingly viewing Global as a place that can make hits.

"They are telling us more and more we're breaking records and you can have a number one now with just Global support," he says.

The newly-created Capital network will rebrand six Galaxy stations currently broadcasting in Scotland, Birmingham, Manchester, Yorkshire, the North East and the south coast, and Hit Music network stations Red Dragon, Trent, RAM and Leicester Sound. It will give Global Radio its second quasi-national FM outlet following last year's formation of the Heart network that brought together 33 stations to create what Tabor says is the UK's biggest commercial radio service, as Heart's audience instantly rose from about 3m to 7.8m.



The nine-station Capital network, will be known as "95-106 Capital FM, the UK's No 1 Hit Music Station", and at launch will become the second-biggest commercial service behind Heart. Factoring in both FM listening and network audiences achieved via digital, it will claim a total reach of 6.3m based on latest RAJAR figures.

"It's the first national commercial hit radio station we've ever had," says Tabor. "The UK has never had a radio station in this space before. We're reaching almost every major city in the UK. I'm more excited about this than almost anything we've done so far. I think this can be game-changing."

Its launch will, for the first time, give the commercial radio group a portfolio of stations that will be able to compete against the BBC's FM national music services, with Capital pitched against Radio 1, Heart rivaling Radio 2 and Classic taking on Radio 3. Between them they will provide around 17.5m of Global's 19.5m weekly audience.

While the Heart network has faced criticism for removing local programming by axing a number of long-established commercial radio brands, Tabor says the overhaul has added listeners and increased advertising revenues. However, he admits the rest of Global has been left behind.

"What's happened is that all our other stations are not doing as well, although they're still profitable," he says. "That's not something we wanted to leave unfixed."

A Capital network seemed a natural next step, although the CEO says this could not happen until it "fixed the brand in London". Under



Going global: Ashley Tabor

the previous GCap ownership the station had lost its long-held status as the city's biggest commercial service and had slipped to fourth in the commercial rankings.

"We fixed the music. It would seem a really obvious thing to do, but no one else seemed to have cracked that one: playing the right records in the right order," he says, adding they changed the production team behind breakfast and launched its first event, the Jingle Bell Ball, to 16,000 at the O2.

Following the example of Heart, Capital network stations will have separate weekday breakfast and drivetime shows, as well as individual Saturday and Sunday morning shows, and the rest of the output will be shared. Global promises to extend local news hours and local advertising will remain locally sold, while Tabor suggests job losses will be restricted to a "handful" of posts.

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Media news in brief

● **The Consumer Expert Group**, which advises the Government on the transition to digital radio, says a 2015 switch over date is "far too early". 2015 was the date mooted by the previous Government in its Digital Britain document, although Culture and Communications Minister Ed Vaizey has since said he will let the public decide on the date of the switch. In a new report, the Consumer Expert Group now says that a change to digital may not even be desirable, warning the industry not to scare consumers into taking up the new technology.

● **BBC Trust chairman** Sir Michael Lyons has told Culture Secretary Jeremy Hunt that he will not seek reappointment next May. In a letter to Hunt, Lyons explains he has decided to limit his appointment to a single term, citing the demands of the job. In the meantime, Lyons says he will give his "full energy" to the Trust's agenda. "This includes both the continuing public debate about funding and other issues, and our work to conclude the Strategy Review, not least its strand on value for money, which will shape the BBC for the years ahead," he says.

● **Lady GaGa** won eight gongs at the MTV Video Music Awards last week, but there were slim pickings for British artists. GaGa won seven awards for Bad Romance, including Video of the Year and Best Pop Video, and picked up best collaboration for Telephone, featuring Beyoncé. Collecting her final award, GaGa revealed her new album would be called Born This Way. Eminem's Not Afraid won two awards, Best Male Video and Best Hip Hop Video. For the Brits, Florence + The Machine's Dog Days Are Over won Best Art Direction and Muse's Uprising won Best FX.

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

Robbie and Gary take it to the top



Robbie Williams and Take That have racked up more airplay in the UK in the 21st century than any other acts, so the Shame collaboration between Williams and fellow TT star Gary Barlow looked sure to top the radio airplay chart - until, that is, it slipped 2-3 last week.

That setback has been overcome, however, with the song jumping to the top of the chart this week, with 2,423 plays from 117 stations on the Music Control panel bringing it an audience of nearly 58.92m. Shame was only the 24th most-played song on Radio 1 (12 plays) last week, and the fifth most-played song on Radio 2 (16 plays) but the two stations provided nearly half of Shame's overall audience.

Brandon Flowers' Crossfire continues its erratic progress. The Killers man's first solo single has lurched 2-8-1-7 in the last three weeks. Ironically, although its slump this week is precipitated by the loss of a third of its audience, it has never had more plays, with 1,503 in the most recent week, up 63 on the previous week. Its top supporters: Xfm (London) and Xfm (Manchester), with 44 plays apiece.

In pursuit of her second number one radio airplay hit in a row, and her third in total, Alexandra Burke makes solid progress with current sales chart champ, Start Without You, leaping 19-6. The track rides a fairly modest increase in plays - up 12.7% from 1,934 to 2,180 - to increase its audience by a massive 45.8% to 39.84m. It was helped enormously by Radio 1 tripling support from three plays to nine, and Radio 2's patronage increasing from one play to five. Those Radio 1 plays provided 18.1% of its audience, with Radio 2 accounting for a further 16.6%. Its third most bountiful facilitator is Kiss 100, whose 42 plays translate into an 8.88% audience share.

After making equal and opposite moves on the radio and TV airplay charts last week - falling 1-4 on radio and improving 4-1 on TV - Taio Cruz's Dynamite remains static on both lists. It actually recovers a little on radio, adding 99 plays (to a best yet 2,150) and 1.89m listeners to its previous week's tallies. TV support for Dynamite is also up marginally, with 537 spins last week, seven more than the previous frame.

Campaign focus



Nuns of Avignon

Decca is targeting doctors' surgeries across the UK as it launches the campaign for its singing Benedictine nuns, The Nuns of the Abbaye de Notre-Dame de l'Annonciation.

More than 2,000 surgeries will receive the album to play in waiting rooms - an interesting addition to traditional marketing - where an extensive campaign will target the Catholic community. Broadcast advertising began last week to coincide with the Pope's first visit to Britain in 28 years.

The Nuns of the Abbaye de

Notre-Dame de l'Annonciation were signed to Decca after a global search to find the finest female singers of Gregorian Chant. Their album was recorded entirely on site in their Abbey.

Decca is also running an online campaign highlighting the music's calming influence, with the slogan: "escape the cares of modern life; return to a simpler time".

Although the sisters are not allowed to leave the convent, they have banked a host of promotional assets, with interviews, footage of ancient Latin mass, and unseen "nuns at work and play" footage the label will distribute online.

UK radio airplay chart Top 50

Table with 10 columns: This week, Last, Weeks on chart, Sales chart, Artist Title Label, Total plays, %*or-, Plays, Total Aud (m), Aud %*w- or-. Rows 1-50 listing songs like Robbie Williams & Gary Barlow, The Script, Oily Murs, etc.

Nielsen Music provides the following data for the week ending 20th September 2010. For more information on the charts, visit www.musicweek.com. The following table shows the top 50 songs on the UK radio airplay chart for the week ending 20th September 2010. The chart is based on the number of plays of a song on the radio, weighted by the number of listeners of the station. The chart is based on the number of plays of a song on the radio, weighted by the number of listeners of the station.

Pre-release Top 20

Table with 3 columns: This week, Artist Title Label, Total audience (m). Rows 1-20 listing songs like Robbie Williams & Gary Barlow, Tinie Tempah, Kings of Leon, etc.

News live

Spiralling costs and supply shortages are giving merch manufacturers food for thought

Cotton prices put merch profits in a spin

Merchandising

By Gordon Masson

A MASSIVE HIKE in the price of cotton could impact the live sector's T-shirt sales over the next year or more, with merch companies already warning of a severe drop-off in profits.

Cotton prices are now at a 15-year high, having risen by as much as 100% in the last year because of floods in major producing countries such as China and Pakistan.

This has decimated the supply of raw materials and forced music-merchandise manufacturers to review their long-term business plans.

Event Merchandising managing director Jeremy Goldsmith says that his and competitor businesses are suffering on two fronts – with the new VAT rise that comes into effect in January and then the price of cotton. "It's going through the roof – in some cases by as much as 100%," adds Goldsmith, whose company produces T-shirts for artists and bands including Jeff



Cotton crisis: prices have risen by as much as 100%

Beck, My Chemical Romance and Red Hot Chili Peppers.

Goldsmith says his company has been doing its best to plan for the price increases by bulk buying in advance. But the global cotton crisis means garment prices will increase and merchandisers will see their margins squeezed over the next year and beyond.

Goldsmith adds he is already

appealing to artists to try to reduce the margins they take out of the pot, but is not optimistic. "At the end of the day it's going to be the merch and record companies that have to bear the brunt," he predicts.

The cotton crisis will also impact high-street chains. But fashion retailers are more likely to pass the sharp rise in costs on to customers.

"It's going to be the merch and record companies that bear the brunt..."

JEREMY GOLDSMITH

Merch companies are largely unable to do that because they typically charge £15 or £20 and don't want to move those price points. "We try to lock prices in to round numbers at gigs – £15 or £20 for a T-shirt – so it's unlikely we'll be adding on a few pence to cover the VAT rise or whatever," explains Goldsmith.

As former MD of clothing firm Ben Sherman and now Bravado UK managing director David Boyne

notes, garment pricing by UK fashion retailers have risen 5–8% across the board this year. "Cotton prices have been an ongoing story for the past six months or so and those costs are already being passed on to the high street," he states. "But we can't start fluctuating our prices every time there are cost changes in this business – we have to take a long-term view to make sure the end deal for the consumer is an attractive one."

However, to ensure that Bravado is not totally wiped out on its margins, Boyne expects to increase product prices from January 1 next year.

Boyne reports that the crisis has been further exacerbated because of production issues in some territories where the workforce has been unable to meet demand for materials.

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F1 drives Eminem Brazil show



THE NEW ORGANISERS BEHIND F1 ROCKS have secured rap superstar Eminem as the headliner for the relaunch of the major concert series in Brazil later this year.

The November 5 appearance in the run-up to the Sao Paulo Grand Prix will be Eminem's first-ever show in South America and F1 Rocks promoter Enterprise Entertainment has booked one of the city's biggest outdoor venues to accommodate the expected demand.

"There's a possibility that we will have two F1 Rocks shows in Sao Paulo prior to the weekend's motor racing," says Enterprise chairman Robert Montague, who adds the show's capacity will be around 45,000.

Enterprise took the wheel of F1 Rocks earlier this year after Universal Music Group subsidiary All The Worlds, which successfully launched the F1 Rocks brand at the Singapore Grand Prix last year, pulled out of the contract following a funding review.

Enterprise executive producer John Simidian, who previously worked for All The Worlds, now reveals the Brazilian event will be a prelude to a series of live-music-meets-high-octane-sport-events during next season's Formula One race calendar.

He reveals they are looking to take F1 Rocks to up to seven races



Eminem: first-ever show in South America

next year with Kuala Lumpur "already looking good". He adds, "We're also looking at concerts in Montreal, Valencia, Milan, a return to Sao Paolo and perhaps Delhi, if that gets the go-ahead as a Grand Prix destination."

The promoter used the backdrop of the Italian Grand Prix at Monza earlier this month to stage a small scale F1 Rocks event where Stereophonics performed to a 2,500-capacity crowd in Milan.

"We put on the Stereophonics show to service some sponsors who are interested in F1 Rocks, as well as inviting along the Formula One fraternity to show them what we can do," says Montague. "The good thing from our point of view was that it shows we don't have to do major events of 40,000-plus capacity all the time – we are flexible in what

we do and can tailor each event to the local environment. And in Milan the smaller venue really worked well. In fact, it's now got us thinking about introducing the F1 Rocks brand to non-race territories."

For the November event in Brazil, Enterprise has partnered with GEO Eventos (part of Globo, which owns the Brazilian race and broadcasts the race) to produce and promote the show, while electronics giant LG is sponsoring the concert.

Eminem will headline on the Friday night, with support to be announced. Enterprise will produce two TV programme formats out of the F1 Rocks event: the first a five-minute highlights package that will be given to all Formula One broadcasters by the race organisers; and the second an extended 30-minute show for broadcast in Brazil only.

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
618,750	LEONA LEWIS The Oz Dublin	15,574	MCD
523,013	JACK JOHNSON The Oz arena, London	13,947	Live Nation
423,200	CROSBY STILLS & NASH Royal Albert Hall, London	7,820	3A Ents/Kennedy St
179,760	JACK JOHNSON Cardiff International Arena	5,136	Live Nation
161,690	JACKSON BROWNE Royal Albert Hall, London	3,664	3A Ents
77,842	BLONDIE IndigO2, London	2,136	3A Ents
72,590	BLONDIE Wolverhampton Civic Hall	2,174	3A Ents
45,420	MELISSA ETHERIDGE Oz Shepherds Bush Empire	1,735	Live Nation
	BLONDIE Cliffs Pavilion, Southend	1,533	3A Ents
	JACKSON BROWNE Royal Centre, Nottingham	1,247	3A Ents

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period June 27 – July 3, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Secondary ticketing chart

pos	prev	event
1	NEW	KINGS OF LEON
2	NEW	WESTLIFE
3	3	MUSE
4	1	MUMFORD & SONS
5	NEW	KYLIE MINOGUE
6	2	BRANDON FLOWERS
7	7	MICHAEL BUBLE
8	6	LADY GAGA
9	4	BESTIVAL
10	NEW	HELP FOR HEROES CONCERT
11	11	JLS
12	NEW	PENDULUM
13	NEW	LINKIN PARK
14	NEW	TOM JONES
15	NEW	BIFFY CLYRO
16	NEW	ANDRE RIEU
17	15	PLAN B
18	17	THE SCRIPT
19	5	FAITHLESS
20	NEW	JASON DERULO

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	NEW	KINGS OF LEON	8
2	10	BRANDON FLOWERS	6
3	NEW	KYLIE MINOGUE	7
4	NEW	WESTLIFE	10
5	2	PARAMORE	7
6	6	MGMT	8
7	19	AVENGED SEVENFOLD	7
8	3	ARCADE FIRE	4
9	1	THE SCRIPT	4
10	8	LINKIN PARK	5
11	15	MARY J BLIGE	3
12	4	GUNS N' ROSES	4
13	5	FAITHLESS	3
14	11	MICHAEL BUBLE	5
15	14	PLAN B	13
16	13	PLACEBO	1
17	7	MEAT LOAF	5
18	NEW	JLS	6
19	9	SIMPLY RED	6
20	NEW	STING	3

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Palais des Festivals, Cannes, France

News digital

Digital news in brief

● **Gorillaz** are partnering with Microsoft on the launch of Internet Explorer 9. The Gorillaz's design team Zombie Flesh Eaters have developed an "online experience", showcasing the potential of the web when viewed through Internet Explorer 9 Beta (<http://gorillaz.com/club-room>). Microsoft says the new browser offers "a visually richer web experience and marks a new era for how we experience the World Wide Web"



● **Google's** planned music service will reportedly include an à-la-carte download store, as well as a subscription-based locker service. It could charge \$25 (£16) a year for the latter service.

● **YouTube** is adding a universal live-streaming service to its platform. Although this will not be the first time the site has offered live streaming, it has previously been restricted to live events. However, the company is now increasing the amount of live streaming content it provides through partnerships with professional media outlets - last week in the US with Howcast, Next New Networks, Rocketboom and Young Hollywood.

● **eMusic** is reportedly in talks with Universal and EMI - the last two majors not signed up to its service - to offer their catalogues.

● **Calvin Klein** has entered into a digital sponsorship deal for the 2010 MTV European Music Awards, to be held this year in Madrid. In addition to prominent placement across all the Awards' digital destinations, the sponsorship will include the roll-out of the first ever MTV EMA iPhone and iPad App.

● **Nokia** has appointed Stephen Elop, former head of Microsoft's business division, as its new CEO, replacing Olli-Pekka Kallalassuo.

● **Former Warner Bros.** Epic Records and Island Records A&R executive Rose Noone has been appointed head of US A&R for international direct-to-fan platform PledgeMusic.

● **Spotify** is holding a party at London's Koko on September 30 "to celebrate reaching 10m users across Europe".



Style, convenience and intelligent technology enhance consumer experience

Nokia nurtures 'beautiful' devices

Services

By Ben Cardew

"BEAUTIFUL DEVICES", integrated services and smartphones that know where you are and what you are listening to are the future for mobile music, according to a senior Nokia executive.

Nokia VP of music services and connected entertainment Liz Schimel made the predictions at Nokia World 2010 in east London last week, outlining her company's plans for music and how it will combine entertainment with the new generation of smartphones.

Schimel said mobile is driving worldwide internet growth, citing research that shows 0.5bn people are now accessing the internet whilst on the move.

With KPMG forecasting a 28% increase in mobile content revenue in 2010 alone, she added, "Over time, one in six people will access the internet with their mobile devices. Entertainment is such a big driver of consumers' mobile usage."

Schimel also underlined the greater importance of connectivity in the mobile entertainment space. "Nokia has its roots in connecting people. That is as relevant today as when we started speaking about it," she explained. "This principle is the most important one."

And she believes smartphones - that offer greater connectivity and computing ability than a typical handset - are perfectly placed to allow interaction.

The Nokia executive cited

NOKIA
Connecting People

her company's Gig Finder app as a way in which smartphones can enhance a user's mobile experience. This app is integrated with Nokia's Ovi software and recommends gigs for the user based on his or her current location and musical tastes.

"This is an exciting immersion of the Ovi services into the burgeoning world of live music," Schimel said. "That kind of connected, fluid experience based around the consumer's real life is what we are about at Nokia."

At her company's annual showcase of new technology, Schimel also gave an update on the Ovi Music Store, relaunched earlier this month offering DRM-free files, greater ease of use and increased focus on editorial content around tracks.

"We are really excited by the enormous growth in Ovi Music over the last couple of years," said Schimel, claiming IFPI data shows it is the number one revenue driver for the music industry in many of the territories Nokia has rolled out into, including Brazil, India, Finland, Mexico and South Africa.

She also claims the Ovi Music store is now the number two provider of over-the-air downloads in Western Europe. "That is an enormous momentum for us in a very short time," she added,



"That kind of connected, fluid experience based around the consumer's real life is what we are about at Nokia..." **LIZ SCHIMEL, NOKIA**

before giving her thoughts on the future of mobile entertainment. "Beautiful devices, integrated services and intelligence integrated into smartphones" were her vision of the future. "We want our friends and families to understand

more about who we are. There is no better way to do that than by a mobile device."

Nokia unveiled three new smartphones at the event - the C6, C7 and E7.

ben@musicweek.com

Digital services need time to grow, says music exec

UNIVERSAL MUSIC's VP of digital, Francis Keeling, has called on the music industry to give new digital services time to establish themselves and attract funds.

As part of a round table event at Nokia World, Keeling lined up alongside a raft of other industry heavyweights to take part in The Rise of the New Music Industry discussion at the annual technology showcase.

Also on the panel were FRUKT founder Jack Horner, Songkick CEO Ian Hogarth, Nokia director of global services sales Tom Erskine, and Indian Music Industry president Vijay Lazarus.

Asked what the future could be for digital music, particularly in terms of monetis-

ing new services, Keeling said people must be patient.

"You have got to recognise this is going to take time," said the Universal executive. "It is too early to say this service is a failure. We are changing the way we are asking millions of consumers to engage with [music] services. You can't expect them to jump in. It is going to take time."

When pressed on how much time people should give new services, Keeling told the gathering: "once you start seeing success you get other parties investing. The services then improve because of natural competition. I've been working at Universal for seven to eight years and we have seen enormous differences,

from selling ringtones to subscription services."

Lazarus took up the thread. "The way forward for the music industry is to monetise every service available on the marketplace," he said. "Services will grow but we don't know which services. If consumers are accessing music then it has to be monetised."

For Horner, the future of digital music lies in giving consumers context. "If you are building a music service, it is about finding ways of contextualising music for consumers," he said. "That is where the value is. How do you give them the context or the environment and make it interesting for them?"

This, Horner believes, ties into the idea of music as

gifting - something that fits perfectly with the physical music marketplace but that digital has yet to crack. "There is a lot of mileage in trying to work out what the context of music is," he concluded.

"We are changing the way we are asking millions of consumers to engage with [music] services. You can't just expect them to jump in. It's going to take time..."

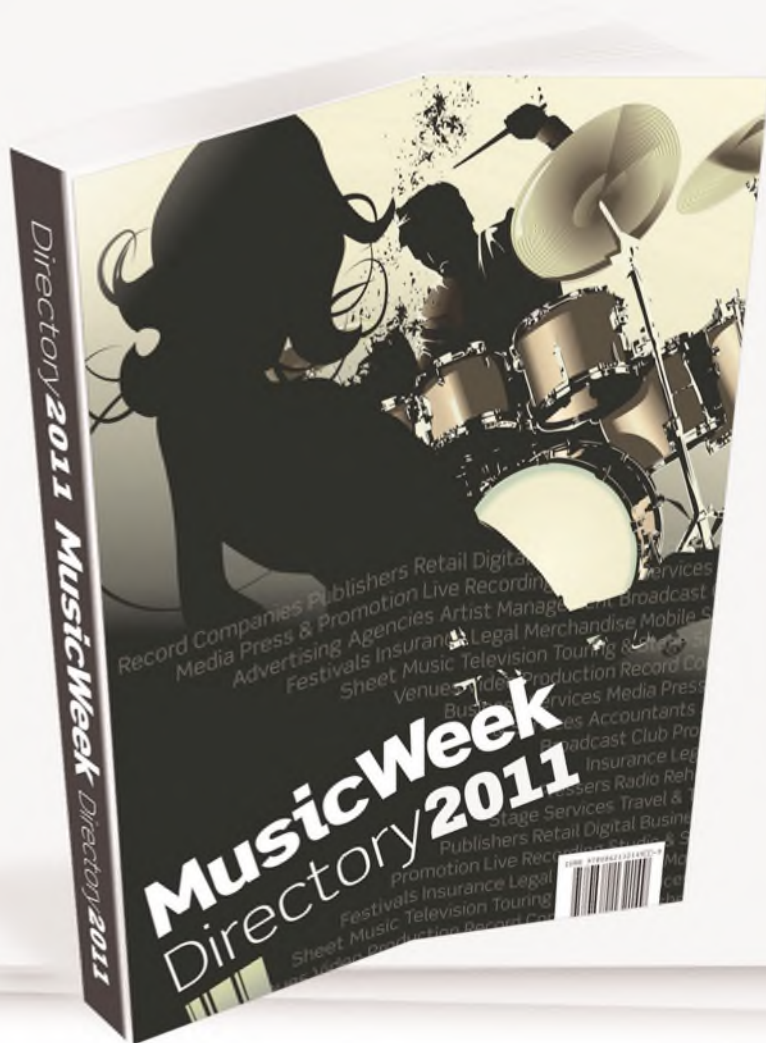
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- New Music Award winner announced
- Music Sales acquires Rhinegold Education
- Rudolf signs to EMI



PRS for Music Top 10: Drivetime UK radio plays 2007–2010

Pos	SONG / Artist / Writer / Publisher
1	CHASING CARS Snow Patrol Lightbody, Simpson, Quinn, Connolly, Wilson Universal
2	AMERICA Razorlight Borrell, Burrows Sony/ATV
3	DON'T UPSET THE RHYTHM Noisettes Shoniwa, Smith, Morrison, Pebworth, Astasio Universal, Warner/Chappell
4	DON'T STOP ME NOW Queen Mercury EMI
5	ALL RIGHT NOW Free Rodgers, Fraser Blue Mountain
6	DRIVE The Cars Ocasek Universal/MCA Music
7	SOMEBODY TOLD ME The Killers Flowers, Vannucci, Keuning, Stoermer Universal
8	I LIKE THE WAY (YOU MOVE) Bodyrockers Burns, Karyotakis BMG
9	DAKOTA (YOU MAKE ME FEEL LIKE THE ONE) Stereophonics Jones Universal
10	CLOCKS Coldplay Buckland, Berryman, Champion, Martin Universal

Universal is playing its part in keeping the nation entertained on their journeys home from work after notching up credits on six of the 10 most played songs at drive time over the last three years. The major tops and tails the chart with Gary Lightbody, Jonathan Quinn, Tom Simpson, Nathan Connolly and Paul Wilson's hit Chasing Cars and Chris Martin, Jonathan Buckland, Guy Berryman and Will Champion's number one Clocks, as well as racking up appearances thanks to The Noisettes' Don't Upset The Rhythm, The Cars Drive, The Killers with Somebody Told Me, The Bodyrockers' I Like The Way You Move and Stereophonics' Dakota.

Only Blue Mountain Music has managed to squeeze into the PRS For Music compiled chart from the indie fraternity with an appearance from Paul Rodgers and Andy Fraser's 1970's smash All Right Now at number five while the distinctly indie rock chart also finds majors Warner/Chappell and EMI Music Publishing notching up one show apiece thanks to Shingai Shoniwa, Daniel Smith, James Morrison, Jason Pebworth and George Astasio's Don't Upset The Rhythm, and Freddie Mercury's Don't Stop Me Now in third and fourth places respectively. Sony/ATV meanwhile, lays claim to credits on two of the top 10 for Johnny Borrell and Andy Burrow's America as well as Dylan Burns and Chris Karotakis's dance favourite I Like The Way You Move at number eight.

Source: PRS for Music - www.prsformusic.com

UK publisher opens landmark office in Australia

Kobalt goes down under

International

By Charlotte Otter

KOBALT MUSIC GROUP'S expansion plans are turning to new opportunities in South East Asia and Latin America after the publisher successfully opened its first office in Australia.

The launch of the Australian base marks the realisation of a long-held ambition by the publisher to get a firm foothold in the market. The move sees Kobalt directly collecting and licensing music from both Australia and New Zealand, and its contract with current Australian sub-publisher, Mushroom Music Publishing, is expected to be terminated at the end of December.

Based in Sydney, Kobalt Music Publishing Australia will be headed by former Sony/ATV Music Publishing Australia head of A&R and creative executive Simon Moor, who will report directly to Kobalt CEO Willard Ahdriz.

In a bid to push the Kobalt roster in Australia and bring in new Australian clients and artists, Moor also plans to hire up to four new licensing and creative staff over the next six months to work with him.

Ahdriz says the move marks a natural progression for the UK publisher, especially with the

strong Anglo-US repertoire the company represents. He adds: "Australia was very high on our list of territories to expand into. With many of the world's top artists and songwriters on our global roster, it makes sense for us to invest in Australia to expand our local representation and to develop new creative opportunities and revenue streams."

He notes the company has had its eye on the country for some time but needed to wait until they could find the right person to run the office for them. "It is very important for me that we find the right people with a passion for what Kobalt does and who will be a good fit within the company," he says, adding that Moor's track record in creative A&R combined with his knowledge of publishing and songwriting would be a "strong bonus" to the organisation.

Ahdriz says Kobalt has enjoyed an "excellent" relationship with Mushroom over the years, but that "having our own technology, our own people and our own model will give us a better focus locally". He adds: "We are excited about opportunities to take Australian music into other Kobalt territories in the world."

The move marks the latest step in Kobalt's ambition to expand its base into 40 territories; currently it directly collects from 33 territories worldwide. Ahdriz



"With many of the world's top artists and songwriters on our global roster, it makes sense for us to invest in Australia..."

WILLARD AHDRIZ, KOBALT

says his organisation is always on the lookout to move into new markets although no timetable has been set for enlargement. "You never know when we will have clear signals and we will be able to announce something"

charlotte@musicweek.com

Songwriter's move from UK to LA is nothing short of Genie-US

GENIE IN A BOTTLE WRITER Pam Sheyne is planning to establish her own production team in the US, three years after relocating to California.

The UK composer, who now lives in LA with her manager/husband Nigel Rush, says the move is a bid to set herself apart from the strong competition on the west coast.

She says having a production team, to be located at her studio, will make it easier for her to get a cut with a particular artist. She is also hoping to develop a number of artists and Sheyne says a production outfit will give her more muscle to do that.

"The team would be a 'go-to' team who would work with artists across the board for the commercial market," she explains. "I've been working

with lots of different people over the years and I have now got to the stage where I want to settle down and have my own team. It's taken a couple of years to find my people, those that I connect with. I am enjoying writing with a smaller bunch of people now."

Sheyne, who has recently spent time in the studio with Seal, Pixie Lott, rapper Fugate and RCA act Tanya Lacey, says she is still in demand from UK and European artists despite being based in the US. "I think the people in Europe tend to gravitate towards me because I used to live there," she explains, adding that the last year has also seen an influx of writers moving to LA from the east coast. "The whole industry is migrating to LA at the moment. The

entire writing fraternity seems to be moving here."

Sheyne decided to move to the US after travelling back and forth from Britain on writing trips for 12 years. She says the move is working out well because it has opened up opportunities she claims would not have become available in the UK, like composing the theme tune for period drama The Young Victoria last year. "I was asked to do it by a friend I met after I moved out here. Things like that wouldn't have happened if I was still based in the UK," explains Sheyne, adding that her new base also makes it easier for her to visit New York and Nashville and tap into the markets there.

"The US market is much more eclectic than most, so it does allow you to work in

"The whole industry is migrating to LA at the moment. The entire writing fraternity seems to be moving here..."

PAM SHEYNE

a number of different genres of music, which I like," she says. "I think coming up with something unique is ultimately what I am aiming for; simply doing re-treads of what's current doesn't excite me much. I like the concept of working with people you wouldn't normally expect to work together, and with a mix of styles. I'm not leaving LA any time soon."



Wish come true: Pam Sheyne

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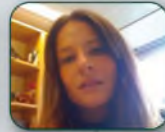
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News diary

ON THE WEB THIS WEEK

GLOBAL TO ROLL OUT CAPITAL NATIONALLY

Jon Mais: "Capital Radio on average plays less than 180 individual songs a week on very high rotation. Its programming offers the narrowest music choice of all stations in the UK. How can Mr Tabor claim that this format can compete nationally with BBC Radio 1 which, in an average week, plays in excess of 1,000 individual songs..."

BIS MAKES RIGHTS HOLDERS PAY MORE

GB: "Wonderfully welcomed by industry. Yeah right... who? Now watch consumers stuff all rights holders with masses of claims and online piracy via shoddy ISP accounts, equals nothing except potentially crippled rights holders and their claims."

Abdul: "This Digital Economy crap will burn out before it's had a chance to be forced upon us. Amen to that."

Adam: "Piracy has been entrenched with our society (especially the younger generation). In fact it is so deeply bedded that I can't remember when some of the younger members of my family purchased a CD or MP3."

Getting to the heart of Glasser

UNEARTHED

EARLY REVIEWS HAVE DRAWN COMPARISONS to Joni Mitchell and Joanna Newsom and she has enjoyed upfront plays from specialist radio champions such as Radio 1's Zane Lowe. Now, following some early taster releases, Matador is poised to put its full weight behind the debut album campaign for the latest addition to its roster, Glasser.

Glasser, aka Cameron Mesriow, is a global signing to New York's True Panther Sounds, joining a roster that includes Girls, Magic Kids and Delorean.

Her debut album Ring is out in the UK next Monday (September 27) and will benefit from a recent deal that sees music from all True Panther artists being released via Matador Records.

Under the terms of the deal, True Panther enjoys the full support of Matador and parent company Beggars Group, while maintaining its creative freedom.

Glasser started garnering attention in 2009 with the release of her debut EP Apply and the UK-only 12-inch Tremel, which came

Cast list

Label
Dean Bein, True Panther Sounds/ Natalie Judge, Matador
Management
Molly Hawkins, Machine Management
Marketing
Jo Morris and Stewart Green, Beggars Group
Press
Stuart Davie, Beggars Group
Radio
Chris Bellam and Joe Dodson, Beggars Group
TV
Craig McNeil, Beggars Group
International
Sarah Wilson, Beggars Group.
Agent
Paul Buck, CODA



out on the Young Turks label.

These two releases won attention from the *New York Times* and the *Los Angeles Times* and put her on the radar of musical contemporaries such as The xx, Jonsi and Delorean, who have all invited her to support them at gigs. It also caught the ear of producer Ariel Rechtshaid, who has collaborated with Mesriow on her debut.

Ahead of the album's release, True Panther and Matador have focused their efforts online.

The world got its first taste of her debut album via the free download release Home, which was made available via the True Panther Sounds blog last month to coincide with Glasser's cover spot on *Fader* magazine in the US.

She is currently on tour with Bon Iver's new project Gayngs in the US, before coming to the UK and Europe for her first tour in October.

Stuart Clarke

GLASSER

Dooley's Diary



Thou shalt not lie... well, unless the Pope's involved



IN A RELATIVELY QUIET Q4 for big tours, the Pope's UK sojourn last week really stood out. One band who have got very excited about it indeed are dance act Oberfuse, who have recorded a single featuring **His Holiness** to mark the occasion. Described as a "unique, feelgood track which features the voice of Pope Benedict" – and also boasting a John Barnes-esque rap - Heart's Cry is a must for anyone who **loves strict Catholicism** and dancing. That's everyone, right? And talking of the Pope, those **wily dogs** at HMV took a picture (below) of His Holiness' Popemobile going past the HMV Picture House in Edinburgh, during his visit to the Scottish capital last week. The caption reads "the Pope visits HMV Picture House", which may be **stretching the truth** a touch, but we hope someone up there will forgive them... Now, if that wasn't enough **oddball duet action** for you, how about Ice Cold, a duet between

Leeds rockers GU Medicine and Ricky, a rockhopper penguin, from London Zoo, courtesy of Jagermeister? The band's Ryan Senior explains, "Ricky certainly wasn't microphone shy, in fact **he actually tried to eat it**. He squawked his

vocal part like one of the true greats." We've heard it and we'd have to say Ricky truly is the real star of the affair. But that might just have been the **sickly medicinal booze** we've been bingeing on... Let's say you were Aled Jones and best known for your rendition of Walking In the Air back in the Eighties. Now imagine you manage a jobbing choirgirl, who has just agreed a deal with Decca. Where do you sign the contract? That's right – the London Eye, of course, where you can be, quite literally, walking in the air. And this is why we love Decca, who orchestrated exactly this stunt last week for **Isabel Suckling**, the choirgirl in ques-



tion, who has apparently become the youngest solo classical artist in history to be offered a record deal by a major label. Pictured above we see a very grown-up Jones, Suckling (who will go, simply, by the name The Choirgirl) and Decca president Dickon Stainer... In a press release in no way

piggybacking on the success of Sky 1's **Must Be The Music**, the group formally known as Dollie Mix have announced the release of a video based on their experiences

on the show. The girls were apparently left traumatised by the experience of appearing without their live band but decided to fight back by recording their first single Misfit, hastily written after the show, under their new name Kiss Off. With songs including inspirational lyrics such as (and I quote): "I'm a misfit ain't no stick chick that won't stop me sip-

pirg wine, gettir high / I got curves in all the right places and my boobs and bum is amazing" Dooley can only assume the group are sending a **firm and positive feminist message** out to their budding fanbase...

Island Records celebrated **Tom Jones'** recent album Praise & Blame going gold at the legendary Welshman's Union Chapel gig last week. Pictured above we see Charity Baker (regional radio), Mark Woodward (management), Guillermo (Anorak Radio), Tom March (marketing), Sir Tom Jones, Louis Bloom (A&R), Ted Cockle (co-president) and Donna Woodward (management) thoroughly enjoying



the company of a relaxed Sir Tom. Island executive David Sharpe – who famously called the album a "joke" – was appar-

ently seen hiding outside the dressing room, eating a large slice of **humble pie**... Word on the shopping aisles is that another big retailer is to follow Tesco in offering exclusive albums to their customers, with an album from one veteran male solo star being lined up already. Shhhh, you heard it here first... Finally, we're amazed how hardy that lot at Sony Music UK are: following Epic MD Nick Raphael's efforts in **climbing Mount Kilimanjaro** another employee, one Nick Jackson, has embarked on a mission to run **the entire 180-mile length** of the Thames Path in just one week to raise money for the Teenage Cancer Trust. He kicked off his effort last Saturday and will finish at the Thames this Sunday. And there's more! Jackson's challenge has inspired his colleague Steve Smith to join him on his quest – in a kayak. We swear there's a **Carry On film** in there somewhere. Anyway, if reading all that has made you dizzy, why not donate some cash to his cause? Visit www.scenickrun.com for more details.



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Features

EMI'S THIRD MAN

In a tumultuous year even for its standards, EMI has found itself replacing leaders and grabbing negative press with alarming regularity. But with EMI Publishing veteran Roger Faxon in the hot-seat, the company can rely on a wealth of experience. Just don't mention the word 'vision'

Executives

By Paul Williams

LIKE MANCHESTER CITY, EMI has been going through its managers at a terrifying pace.

A trio of different heads have ruled the UK major in quick succession already this year. And we are only three-quarters of the way through. Former Reckitt Benckiser executive Elio Leoni-Sctei disappeared faster than a kitchen stain under attack from a Cillit Bang gun, one-time ITV chief executive Charles Allen briefly followed and then Roger Faxon landed the group CEO job in June.

Leoni-Sctei had his admirers, thanks to the job he did in lifting EMI's day-to-day financial numbers. Allen was not in the role long enough to make any such impact. But Faxon is a different prospect altogether. Unlike his two immediate predecessors, he brings to the table real music industry experience. He has been with EMI since 1994, a good chunk of that time on the publishing side. Prior to that he spent a number of years in the film and TV industries where, long before Guy Hands decided to become a latter-day Luke Skywalker fighting the "evil empire" of CitiGroup, he was executive vice president/COO for Lucasfilm.

Not yet three months into the job and Faxon has already made a big impact. He has just unveiled his vision for the music company and, while he is clearly satisfied with it, he could desperately do with another word other than "vision"

to describe what he has set out.

"I so hate the word 'vision', but we have to use it. It sounds so pretentious," says Faxon, who prefers the less-dynamic-sounding "state of understanding" to sum up what, in about 3,000 words, covers his views on everything from company philosophy to structural changes and how to take EMI forward.

Faxon clearly knows this business well, having most recently been chairman and CEO of the publishing division. But in writing the memo he did not just rely on his own thoughts gathered from his decade-and-a-half at EMI: he made a point of spending weeks on a global tour of the company to find out directly from the staff what they thought.

"When you start to think about how you are going to describe the business you've been asked to run, you dig into yourself and so a lot of that philosophy reflects the way I have felt for a long time, but I think the tour, if you will, showed these thoughts were not unique to me and they were pretty widely shared," says Faxon, who found his memo was unhelpfully overshadowed in the financial press by CitiGroup which, the same day it was issued, filed a motion in New York to try to get a case brought against it by Terra Firma dismissed. This concerned claims the EMI owner had been tricked into buying the music company at an inflated price by the US bank.

In his findings Faxon concluded EMI was effective in many areas of operation. But as he began to write his memo he realised, "It has been a long time since EMI Music has been able to fully live up to its potential."

What the CEO has inherited is a company that, in terms of its day-to-day operation, is heading in the right direction, if its last financial results are anything to go by. Pre-tax profits were up from £7m to £121m in the 12 months ending March this year and EBITDA rose 14% to £334m, but this progress is, of course, coupled with the bigger, more complex financial picture, with the company likely to have to find more cash in the coming months to meet its debt covenants.

However, it is the day-to-day business Faxon must concern himself with and here he is proposing a radical shift in the way EMI behaves, with market share and the quarterly financial numbers no longer its immediate focus.

"Being effective is delivering on the promise to our artists to help them succeed as much as possible. When you do that, all the other stuff, the quarterlies fill up and the profits come because you are focused on that; you carry yourself back to basics," he says.

The artists are, naturally, a big theme in the memo and, just in case you were in any doubt, Faxon carefully makes a point of stating that the reason he went into the business in the first place was "because I love music and I wanted to be a part of an enterprise that helped the creators of that music achieve their goals and dreams".

Where he suggests EMI comes into this is making the connection between the artist and fan. But to do this more successfully in the future he says the company must change the way it behaves and how it views itself. No longer should it see itself as a product company, focused around releases and "worked up" about units shipped and market share. He wants to see EMI described as a service company that works with and for its artists in partnership.

Ever since the Terra Firma takeover three years ago EMI has been trying to come to terms with how best it should be working with artists and their management, but Faxon acknowledges the major, along with the rest of the record business, has been grappling with how best to do this in an ever-changing market.

"I think all record businesses, and EMI has been no exception, have been struggling to operate within the environment of this new century, which is very unsettled, very uncertain, looking for more rights in a 360-degree relationship," he says. "Every record com-

pany is going through that, including EMI. Our job is very clear. It is to make that connection [between artists and fans] and to extract the value. What we need in a relationship with our artists is to be able to manage the rights in relation to doing that.

"We can earn our ability to do other things if we see that we are creating value for artists, but first and foremost it is to take their recordings and bring as much opportunity as possible to those rights. But we may need other types of rights to make that work in this modern era."

As you would expect, a good deal of Faxon's thinking about the music business has been shaped by his time at EMI Music Publishing, whose continuing success as an industry powerhouse comes in stark contrast to the sister record business, especially in the US. Naturally, he believes the recorded division can learn many lessons from how the publishing operation behaves.

"When we talk about EMI Music Publishing what makes it a great business is the same as what makes a great record company: hugely talented songwriters that you represent, both those that came before, the catalogue, and those that are active today," he says.

"What distinguishes us is having great judgement about who has the talent that can break through. The next step is how do you work inside that business to help ensure the success of talented people? There are lots of hugely talented people in the world who don't achieve any success. They need a team behind them to help them find success. We learned at EMI Music Publishing that when we act as a team we are able to help our songwriters achieve greater success than they otherwise would have achieved."

But, while Faxon emphasises the success of teamwork at publishing, he believes the structure he inherited for records makes it much harder for different parts of the business to pull together. In particular, he concluded the global business units, a key part of the new Terra Firma-owned EMI, were "barriers" to achieve such co-operation: they had to go.

While he concludes the units were "very good conceptions" and initially brought benefits, they had served their purpose.

"There are various streams of businesses in a company like this," he says. "New music has its disciplines and way of operating. Catalogue needed to have far greater attention paid to it, developing a set of skills

"We have some great artists and great A&R... there are lots of fantastic things in this business, it just needs to be knitted together better"

Roger Faxon curriculum vitae

1980 Appointed vice president/COO for Lucasfilm, overseeing the company's financial and operational affairs during a period that included blockbusters such as Raiders of the Lost Ark, Return of the Jedi and Indiana Jones and the Temple of Doom

1984 Becomes founding partner of motion picture and TV production company the Mount Company, whose productions included Frantic and Tequila Sunrise

1986 Joins Tri-Star and Columbia Pictures, ultimately becoming senior executive vice president of Columbia Pictures where he oversaw marketing, distribution, business affairs, physical production and finance

1990 Joins Sotheby's as its North and South

American operations' COO, later becoming CEO of Sotheby's Europe in London

1994 Begins EMI career as worldwide business development and strategy senior vice president, during which time he played a leading role in the merger of Thorn EMI

1999 Takes on role of EMI Music Publishing executive vice president and chief financial officer

2002 Made EMI Group CFO

2005 Becomes EMI Music Publishing president and COO

2006 Initially made EMI Music Publishing president and co-CEO. Appointed sole chairman and CEO the following year after the departure of Marty Bandier

2010 Promoted to EMI Group CEO



and understanding it desperately needed to have, and the services side of the business we tried to reconsider how we operate with the tools we have in support and what other elements we needed to add in to be more effective. All these things were hugely valuable and lots of innovation and achievement was made.

“The difficulty is that when you have business structures that are stiff, the co-operation across the borders is hard to achieve so they became rigid and isolating. New music is not that different from catalogue. Catalogue is just new music that is a little older. Music services are necessary to allow what you are trying to achieve in catalogue and new music. They all interact. They all have to work together.”

So out go the units and with them their respective and respected heads Nick Gatfield, Billy Mann, Ernesto Schmitt and Ronn Werre. In have come what have been christened “hubs”. The word has been chosen carefully, so avoiding calling them “regions” in case it could be construed EMI was reverting to a pre-Terra Firma structure. However, while there are plans for other hubs to be rolled out in the future, the first batch do follow regional lines, covering Europe Plus (UK, mainland Europe, Australia, Japan, Africa, Middle East, parts of Asia), Latin America and North America, the latter of which Faxon has decided to take direct charge of himself.

Faxon says the North American business, so long EMI’s bogeyman, has already been showing signs of improvements, with market share rising and some big breakthroughs such as Katy Perry and Lady Antebellum. But these two acts are still rare examples of US success for EMI, which continues to be a distant fourth in the market behind Universal, Sony and Warner.

Every incoming boss of EMI in recent times has had to address the age-old US performance problem and, despite achieving pockets of success, none has succeeded in turning things round.

Faxon himself believes there are “lots of reasons” to explain EMI’s long-time Stateside troubles. “In the current period there’s the difficulty obviously that the US market more than the UK market is moving very rapidly, with the physical world collapsing,” he says. “The digital world is not replacing that lost volume so it’s on the edge of change much more so than the UK, which is much more of a stable music environment. It has its own disruptions, don’t get me wrong, so one has to move at our own pace to understand that change and as we do that we become more successful. So there is a different reason today [about EMI’s US performance] than when I came here 16 years ago.”

If sorting out EMI’s US position were not challenging enough, he has also tasked the company with trying to simplify, speed up and make less expensive the deals it signs. This comes after a period when Terra Firma’s management had been keeping a very close eye on what was being spent, for what purpose and by whom.

“I think when a financially-focused owner comes in they are always concerned about, and rightly so, the financial risks that are being taken. A great deal of money, hundreds and hundreds of millions of pounds a year, is invested in artist development, releases, marketing, the creation of the recording, the music and so on and it’s a creative business and therefore there is risk in it,” he says.

“The business needed a greater sense of analysis,



“It has been a long time since EMI Music has been able to fully live up to its potential”

LEFT
Long-standing Roger Faxon’s career at EMI started in 1994

clarity about the deals being undertaken, but in the process of that the decision-making part of it slowed down. We’re a transactional business. To really get momentum you have to be able to act quickly with knowledge, with strong analytics, with support.”

He has also tasked his long-time publishing associate Leo Corbett, newly promoted to a group-wide COO role, to take a further look at working practices, including getting costs further under control.

All in all, then, it is quite some programme Faxon has set himself and his staff, but one he believes will ultimately result in a very different type of music company being developed.

“This business will have a more diversified revenue base. It will be leaner and more agile that it has been. It will be a business that will absolutely put the artist first and itself second. It will be a place where people will love to work, people who don’t fear for the future because they know they are making the future. It will be a business that loves music and yet sees it as something that is a mission,” he says.

“I don’t know what [the other majors] are going to do. If they do the same thing as we do that will be great in my view for music and for the people who create music. We are just going to do our thing and are pretty convinced it will be successful.”

Faxon knows it is not going to be easy. But since his tour round the company he says he has become even more optimistic about EMI’s potential.



“The thing that impressed me was the ability of the staff and their dedication to EMI and the artists we represent,” he says. “It’s a pretty impressive group of people so we have a tremendous marketing, sales and promotional teams around the world, particularly in the UK and US. We have some great artists and great A&R. There are lots of fantastic things in this business. It just needs to be knitted together better.”

ABOVE
Faxon with JLS, who are signed to EMI Music Publishing (group president Guy Moot is far right)

paul@musicweek.com



JUST ONE MORE INTERVIEW ALICE
...ITS REALLY IMPORTANT!!!!

ALICE...ITS

Features

MODERN PUBLICITY

Modern Publicity

Clare W. Journé-Smith
of Debbie & Chris.
7th December 1979

...to re-iterate points discussed on the phone yesterday. We are expecting you to arrive in the U.K. on or about the 17th December, we will be holding a party for you on the 18th December - see enclosed invitation list. The party will run from 7.30 p.m. - at the Notre Dame Hall, Leicester Square - and will include full buffet, drinks and live music from Rooster, The Beat and The Soul boys.

...to marginalising of interest. I feel that it is necessary for the group to undertake a fairly extensive set of interviews, the crux of these being one good picture session - I feel that Brian Aris would be the best photographer to do this for two reasons: firstly because he has the ability to place pictures on Fleet Street, i.e. he can guarantee us spreads in Sun, Mirror, Express etc. automatically, and secondly because he's an extremely good photographer. I am taking into account Debbie's worries about ownership, usage etc. and I will get a legally binding letter from Aris to this effect. I think it would be necessary to do this at his studio and I suggest the afternoon of 19th December.

Of the proposed interviews I feel that some of the more important ones should be done before the tour starts to ensure a) exclusivity to the publication concerned, b) maximum interest in the tour and c) to guarantee that they do get done. I think that the group should do something immediately with Sounds, we have not talked to them for a long time and they are feeling slightly left out. How about doing Sounds interview on the afternoon of 20th December, also could we do some chats with Whats On in London/Time Out on the same afternoon (maybe at rehearsals) - so they can get some coverage prior to London shows. Also would like an interview with the Sunday Mirror, News and Bravo - maybe afternoon of the 21st December.

To it still D.K. for The Star correspondent to join you two days prior to your departure, so we can cover filming preparations etc.

Regarding support for tour we have advised a number of acts including The Roots, Southboys (venue similarity to a young band), US (Irish pop similar to Date), Roots '82, Cure (same venue as Southboys) 1840 (reggae). The idea of the Sincere emerged from your side of the Atlantic without prior consulting anybody here.

Look forward to hearing from you.

Kia Richards



20th December 1979
Winchester Walk
London SE1

403 6332

SUCCESSFULLY CURED CLIENTS INCLUDE THE RICH FAMOUS AND ARE (CAST IN ALPHABETICAL ORDER)

BLONDIE
HAZEL O'CONNOR
DINDISC
(REVILLOS, ORCHESTRAL MANOUVRES IN THE DARK, ETC.)
IGGY POP
JON ROSEMAN
THE CURE



Modern Publicity

STPANGERS TRAVEL SERVICE INC

The STRANGLERS, a well known group of travel agents and public bene factors, will be organising a fun packed trip to Portugal on September 28th. Those foolhardy enough to risk sunburn, drunkenness, sightseeing and other unmentionable tortures currently being devised in Lisbon at 17.05. Party will on Friday 28th Sept arriving in Lisbon at 17.05. Party will be met at the airport by Paulo Gil of United Artists who will arrange transport to the show which is at Cascais (an old fishing village 15 miles outside of the capital. Those not wishing to attend will spend the rest of the weekend in seclusion with Jean Jacques. Saturday September 29th will be spent sightseeing in Lisbon, eating, tanning on beaches, visiting the scenic scenery. Return to London will be departing Lisbon at 12.50 arriving back at 16.30.



Rolling Stones  Press Release

CONTACT: Alan Edwards ----- (01) 26;
Alvenia Bridges --- (01) 35
FOR RELEASE AFTER: 9:00 am, FRIDAY,

LONDON, FRIDAY, MAY 21, 1982

ROLLING STONES SUMMER '82 CONCERT TO

Two Wembley Stadium dates, totaling quickly as the mail applications for Wembley tickets are being accepted by mail by June 5th.

Now that other facility contracts have been announced:

NEWCASTLE - WEDNESDAY, UNITED FOOTBALL CLUB STADIUM

BRISTOL - SUNDAY, 27th FOOTBALL CLUB ASHTON GATE

J. Geils Band will be the support also be an opening act (to be announced). Tickets are ON SALE NOW by NEWCASTLE on sale at HMV RECORDS, ST. JAMES PARK, and CITY HALL BOX OFFICE. BRISTOL on sale at HMV RECORDS and BRISTOL CITY HALL BOX OFFICE.

ST RANGLED



PUBLIC IMAGE LTD



Master of the PR arts Alan Edwards has described his job at the helm of the Outside Organisation as everything from a 'vocation' to an 'obsession'. Music Week reveals the man and the motivation behind some of the most momentous PR campaigns in - and beyond - the music business

Executive profile: Alan Edwards

By Adam Woods

DON'T TELL THE CONSPIRACY THEORISTS. But one PR company was at the centre of the Michael Jackson funeral, Climategate and Naomi Campbell's appearance at Charles Taylor's trial in The Hague.

But there is no sinister hand at work or international plot afoot; it is simply the result of good contacts, excellent planning and clinical execution from a master of the PR arts.

In nearly four decades of press, management and PR - including 15 years at the helm of the 45-strong Outside Organisation - Alan Edwards has played a major role in countless breaking news stories in the music and entertainment industries and beyond.

Looking a good deal younger than his experience would suggest he should, Edwards calls his job "a vocation", "a calling", even "an obsession". He apologises for his melodramatic language even as he does so, but when you look at his record, words like those are the only ones that could really account for the breadth of achievement.

"You could call it a creative instinct or something that is within me, but at the end of every week, I hope I have improved at what I do," he says, early in a lengthy conversation that takes in everything from Johnny Thunders' chemical breakfast and Iggy Pop's politics to the deleterious effect of the corporate music business on its own PR skills base.

It is a fascinating, peculiar world as Edwards describes it, inhabited by musicians, supermodels, brands and sportsmen on one side and the world's relentless media on the other. Many might like to think they could survive

so long in the choppy waters between them, but in reality few could; it is no accident that Edwards and Outside have.

"I'm always trying to learn from different places," says the man who has also helped shape the careers of Amy Winehouse, Blondie, The Rolling Stones, Jimmy Cliff, David Bowie, Spice Girls, David Beckham, P Diddy, Kevin Pietersen and Shayne Ward "It keeps it exciting, keeps it interesting, and I believe you stay fresh that way. But I believe ultimately, it is in your DNA - I can't help myself"

Needless to say, he is not stopping. From Outside's offices halfway up London's Tottenham Court Road, Edwards has a new plan in mind: to combine global reach with 24-hour response and create a genuine worldwide media relations practice

Outside has successfully diversified before - into online PR and marketing, and photography - and its core

ABOVE
Get the message: early press releases, fan-club publications, itineraries and letters written by Alan Edwards under the moniker Modern Publicity. As a 20-year-old PR executive, he used to hand-draw press releases "just so they didn't look like all the rest"



CONGRATULATIONS TO
ALAN EDWARDS
ON HIS REMARKABLE CAREER!

THANK YOU FOR ALWAYS BEING
MY CHAMPION!

SEAN "DIDDY" COMBS

Features



business encompasses artist management, crisis management and a very broad definition of proactive media consultancy on behalf of artists, celebrities, sportsmen, brands and organisations alike.

"Simon Fuller said a funny thing to me quite recently," says Edwards, one-time PR handler for Fuller charges the Spice Girls and David Beckham. "He said, actually, the word PR doesn't really cover what PR is anymore. And it's true. The media has expanded to an extraordinary degree; it is a labyrinth and more than ever you need someone to point the way through it."

Once, he notes, the media stopped at Dover. But that was a very long time ago – before he formed Modern Publicity in the early 1980s as the first of his own three PR agencies, the second being Poole Edwards PR, the early-Nineties venture with Chris Poole. And long before he won The Rolling Stones' business.

"Mick Jagger said to me in 1981, 'If you can't handle Europe, you can't do the job.' Now you could plonk me in pretty well any major city, I would think, and without having to look it up, I would know roughly who the major media were, who did what.

"I can't think of a country we haven't worked, actually," he muses. "I was going to say Zimbabwe, but then I remembered we went there on tour with Norman Cook and Beats International, so we've been to Harare, too."

This worldwide perspective, gradually accumulated and now abetted by technology and a huge network of PR and media contacts, is the inspiration for Edwards' abiding international ambition.

"I have worked a lot in the States and internationally," he says. "We have got lots of clients we work internationally – P Diddy, Bon Jovi, Alice Cooper, Naomi Campbell, David Bowie, Prince at times. Just to do it in England doesn't work anymore.

"If you are not dealing with stories as they happen, within 10 or 15 minutes, they are in the public domain – you have got no influence over them. That's why my real vision is a global, 24-hour operation. That's what I really want and that's what I'm aiming towards."

In practice, that means joining the dots between a worldwide network of PRs and journalists but managing no small part of the workload from London, where Outside people can often be found still working even as the US shuts down its laptops.

"That virtual reality is with us, and that's really, really exciting, but there's an awful lot of British companies and record companies that don't see it in that bigger way, and it's a liberating experience if they can," says Edwards.

"For labels and bands, we are an incredible opportunity. I think consolidating international PR with one company gives you more control, because you are not dealing with hundreds of different people. It's simple, much more cost-effective. You get a creativity and synergy and it is so much better for the artist."

It is a big pitch, but why wouldn't he be able to pull it off? Friends and colleagues talk about a phenomenally hard-working, permanently switched-on character. The *Evening Standard* regularly considers him one of London's most influential people; Sony Music UK chairman and CEO Ged Doherty calls him "the most sensible, clear-thinking and strategic PR executive in the world"; The Who's Roger Daltrey simply describes him as "second to none. The Guv'nor". Friend and one-time business partner Dave Woolfe calls him "a legend of the music PR world. He's worked with them all and was an invaluable mentor to me – and many others I'm sure – in my early career."

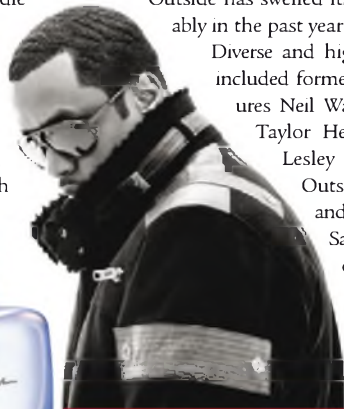
"He is very driven, and he enjoys his work – you can't do business at that level without enjoying what you do," says booking agent John Giddings of Solo, a friend since the 1970s, when he and Edwards worked together on The Stranglers. "He has got natural flair for PR and for creating and generating interest in artists. He works very hard for them and he makes things happen."

These are favourable times for people who do so, Edwards contends. Citing US statistics that demonstrate the rise of PR against the advertising slowdown, he reveals he has seldom been so excited by the possibilities of his profession.

"Times of upheaval and change favour people with ideas; they favour people who take risks," he says. "It's good for the entrepreneur. What it's not good for is people who just work in systems, tick boxes because they always did it this way. That inflexibility is a disaster at times like this. The opportunities are really, really manifold and if you can spot them, it is a really, really exciting time to be in PR."

Edwards casts a long shadow, but it should not be allowed to obscure the operation he controls, and Outside has swelled its senior ranks considerably in the past year.

Diverse and high-profile signings have included former *News Cf The World* figures Neil Wallis and Rav Singh, ex-Taylor Herring account director Lesley Land – who heads Outside's consumer division – and roaming brand PR man Sam Bowen, now director of strategy. Music director Chris Goodman, who joined from the *Daily Express* in 2007, also sits on the board.



Outside interests How Alan Edwards weathered a media storm

Outside is still much in evidence in the music business, where clients range from UK grime entrepreneur Scorcher and psychedelic alchemists Graffiti 6 to Bon Jovi and Amy Winehouse.

Less apparent is its work in the corporate field, where its activities tend to be rather more covert.

"We don't advertise a lot of the things we do," says Edwards, who was called in by the University of East Anglia when Climategate blew up. "That was really interesting. It's very high level, and you're very much in the background on that sort of thing."

The university's Climatic Research Unit wanted Outside to fire back some shots



"That's why I think we are uniquely equipped to do this sort of thing," says Edwards. "It's an orchestra, and I'm the conductor, and all day long that's what I do – put this bit with that bit to create what I hope are original rhythms and special patterns you can't get as a solo performer. As a solo artist, you have limitations. I'd just be the clarinet player or something."

By "this sort of thing", he means bringing the widest possible vision to a remit that now stretches from the *New York Post* to Twitter, quite apart from the British red-tops and broadsheets, the music monthlies and weeklies, websites and blogs.

"Music PR in the traditional sense is in some ways becoming extinct," says Edwards. "Not long ago, you could put an agency together and have 20 or 30 acts all paying a retainer and it was a very straightforward business. Financially, now, it's a nightmare because everyone's cutting back, but if you've got the nerve, this is the best time to be in PR probably in 20 years."

Where a roster that sprawls across fashion, pure celebrity, music and brands might once have seemed an unfocused one, now it seems like a sensible approach for a time when hardly any public figure represents just one thing.

"With Alice Cooper, we are dealing with everything from theme parks to an Eau de Fear fragrance he is going to launch," says Edwards. "Same with Spandau Ballet – we were involved in Gary Kemp's book deal, the DVD, the live shows. P Diddy is another example of a brand that encompasses fashion, fragrances – many.



on the scientists' behalf after leaked emails from the unit gave climate change skeptics ammunition and led to an avalanche of negative press (left) about whether global warming was a real possibility.

"They came to us and said, 'We have a huge problem – we are being completely knocked apart in the press,'" says Sam Bowen. "They needed someone with heavyweight contacts who could come in and sort things out, and next week there was a front-page story telling it from their side."

Outside also handled PR for Northern & Shell's acquisition of TV channel Five this summer. "It is fascinating work," says Edwards. "But it's not necessarily that

visible. It stretches you."

Edwards' relationship with Northern & Shell founder and owner Richard Desmond dates back to 2002, when he introduced amateur drummer Desmond to The Who's Roger Daltrey and the two ended up forming their charitably-focused band RD Crusaders (above).

"Alan has always been, throughout this period, the driving force and a very good friend," says Desmond.

Unusually, he chose Outside in preference to a financial PR company for his purchase of the terrestrial broadcaster from RTL.

"When we bought Five, I asked Alan to handle the PR, which was the first time we had a commercial relationship," Desmond adds. "I have to say, I was delighted in the way that the team at the Outside Organisation handled it."

LEFT
Cover star: the man behind many a covershoot gets his own – Alan Edwards on the front of the Sunday Times Magazine.

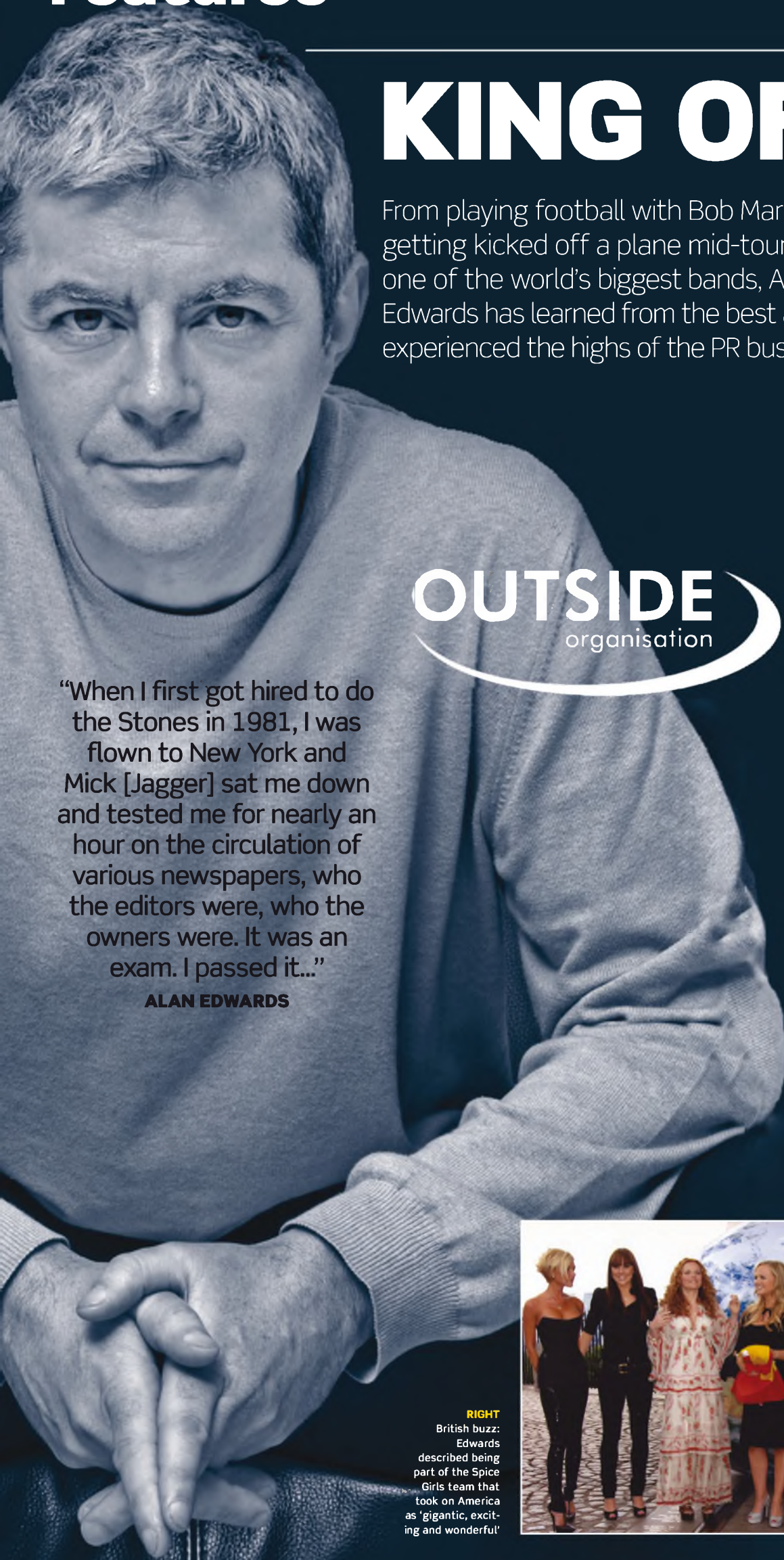
Although the feature was written in 2002, the photo was taken in his office in Covent Garden in the late 1970s

BELOW
Edwards (second left) with TV executive Michael Grace and charity-focused band RD Crusaders (Roger Daltrey and Richard Desmond)

BELOW LEFT
Modern PR: Outside's expertise takes in a raft of disciplines because music stars no longer constrain themselves to music – as P Diddy's Sean John range of fragrances and fashionwear shows

continued on page 25 >

Features



KING OF THE SPICE

From playing football with Bob Marley to getting kicked off a plane mid-tour by one of the world's biggest bands, Alan Edwards has learned from the best and experienced the highs of the PR business

OUTSIDE
organisation

“When I first got hired to do the Stones in 1981, I was flown to New York and Mick [Jagger] sat me down and tested me for nearly an hour on the circulation of various newspapers, who the editors were, who the owners were. It was an exam. I passed it...”

ALAN EDWARDS

RIGHT
British buzz: Edwards described being part of the Spice Girls team that took on America as 'gigantic, exciting and wonderful'



Interview

By Adam Woods

Music Week: So you met your first future client while you were still at school?

Alan Edwards: Well, there was a boy in my class called William Broad. He grew up to be Billy Idol and later he hired me as his PR. Even at school, I seemed to be destined for this. I left at 15 and travelled all around Asia. By about 17, I was a runner at an advertising agency and then I ended up at Spotlight, which was the publisher of *Music Week* at the time. I sold a bit of advertising space but really I wanted to get into the music side and I started reviewing bands. It was a golden era, when you could go to pretty much any decent pub in London and see a great act: The Stranglers, The Clash, Ian Dury, Dr Feelgood, Dire Straits. Every night of the week for 50p there were bands at The Hope & Anchor, The Nashville, and that's when I really started to learn the business in a practical way.

The cuttings say legendary PR and journalist Keith Altham offered you a job while you were reviewing a Who gig in Bingley, Staffs...

He gave me an apprenticeship. He trained me very formally, dragging me up and down Fleet Street, and I have thanked him every day since. When I joined, he was looking after the greatest acts: The Who, T Rex, Ten Years After, Eric Burdon - amazing artists. Daytimes I would be meeting people arriving in helicopters wearing fur coats and in the evening I would be in rough pubs where there were punch-ups and bottles being thrown.

So you became a punk PR with high connections. Who were your early clients?

In the first place, I did The Damned, Blondie, Heartbreakers, Buzzcocks. I remember taking Tony Parsons down to interview Johnny Thunders when he was at the *NME* and Johnny was so off his head - very nice guy, very talented, but a real junkie. So we started the interview over breakfast and within seconds, Johnny had thrown up over the breakfast, the tape recorder, everything. To say it was challenging was an understatement.

I probably learned the first of my tabloid skills from The Stranglers because they were in jail every week, and every other week there was a riot. It was exciting. They were banned from playing in London for two years. Can you imagine being banned from London? It was a pretty different time.

You were there at the intersection of punk and reggae too...

Those were all intertwined. Richard Griffiths, who was then at Island, hired me to do a band called Inner Circle in 1976 and I went out to Jamaica quite a lot. It had only been independent 14 years and the atmosphere in this place... it was an explosion of creativity. There were hundreds of great artists there and I was privileged to work with a lot of them: Bunny Wailer, Gregory Isaacs, Jimmy Cliff.

You worked for Island in reggae's boom years - any contact with the "big one"?

On a Chris Blackwell trip, someone said, "Do you want to come and meet Bob?" This was before he had become a megastar - probably Catch A Fire sort of time. He was big, but not yet huge. Anyway, I went with a couple of writers round

INNERS

to Bob's house, 56 Hope Road, wandered in the garden gate and he was playing football in the garden with a bunch of mates. We just joined in. No-one introduced us, but we had a game, and then we sat down, he had an acoustic guitar and he started doing Bobspeak, telling us his philosophy. Then that was that and we went back to the hotel, had a beer and didn't really think anything of it. Now I realise it was like a spiritual experience, something you have to remind yourself actually happened.

How was Bob on the ball?

He was very good. He had a team. They used to play in Harlesden when he was here. At that point, the Stones had a reggae label. Peter Tosh was signed, and John Lydon and The Clash were very into reggae. It was very obvious that, culturally, it was a crossover. I used to live in Maida Vale, on the edge of Notting Hill. In 1976, I was at Carnival when it really went off. I remember a guy came up to me I knew from school with a tray of Molotov cocktails, asking if I wanted one. But the coming together of young black kids and white kids – it shaped modern Britain. Unwittingly, I was absolutely in the middle of a social thing that went beyond just music.

Blondie were presumably your biggest act of those days – how did you come into contact with them?

I first saw them at Dingwalls when they didn't have a proper record deal and there were, I don't know, 30 people in there? Half empty on a wet Monday night. And I was a fan, so I went and knocked on the door of the dressing room after the gig. Chris Stein answered and I said, "I'd like to be your PR." And he shouted back in, "Hey Debbie, this kid wants to be our PR, whaddya think?" and she poked her head round and said, "Yeah, okay," and that's how I got the job.

And they went on to become the biggest-selling singles act in America since The Beatles, and Debbie one of the most iconic female artists.

I gather you give a lot of credit to Mick Jagger and David Bowie for lessons they taught you in the 1980s?

Well, I have to thank certain key people for all that we have done here. Certain people like Harvey Goldsmith really helped me, [Alice Cooper manager] Shep Gordon, Keith Altham, of course, who was like a dad to me, but I am so privileged to have learned from some of the greatest PRs of all time – and the two that I think of particularly are Jagger and Bowie.

When I first got hired to do the Stones in 1981, I was flown to New York and Mick sat me down and tested me for nearly an hour on the circulation of various newspapers, who the editors were, who the owners were. It was an exam. I passed it, but I was so impressed by the way he approached business.

What in particular?

He certainly taught me about the band as a brand. He was always concerned about keeping the Stones' credibility intact, and correctly so, but as with Bowie, they were playing football stadiums, they were selling 100,000 tickets a night. You needed sponsors, you needed Volkswagen, you needed other people involved, and they intrinsically, both of them, knew how to knit it into one.

And what about Bowie?

An incredible amount comes from him. He is a true genius. If you think about it, he's made nearly 30 movies, he's been a hit on Broadway with *The Elephant Man*, he's designed wallpaper, had a bank, trained in mime. His reach and knowledge are so broad and I learned so much. In a way, we are pretty tech here, but it was Bowie who really indoctrinated me. In the early 1990s, he used to say, "You're a Luddite, you don't get the future. All this structure is going to break..."

What's he up to these days?

He's very, very quiet, but you never know with David. Because he's an artist, in the proper sense of the word, he works in his own rhythms. I'm sure we'll see him again and it will be an adventure. But what he won't do is deliver an album every nine months because it says so in a contract. I think he finds that way of working very dispiriting. As any proper artist should, of course.

Didn't you work with Iggy too? Tell us an Iggy story.

I did a few good tours with Iggy. I remember one night, at the time he was doing the *Soldier* album for Arista [in 1980], he took me back to his hotel on Rathbone Place and talked to me all night about politics. He was full-on Republican, when everyone in music was liberal. We stayed up until dawn talking about Ronald Reagan and golf.

Speaking of which, how important is stamina in all of this?

It is very important. I've seen some good PRs go out on the road and after a couple of weeks they're ill, they've got the flu, they're struggling. I run every day, I've played a lot of football. In fact, for many years, I was in the same team as Rob Stringer. He was centre-forward, I was left-back. He was a bit burly, he could get stuck in. You learn a lot about people at nine o'clock on a Sunday morning in the rain, when you are getting kicked by a load of blokes, and Rob's a really stand-up guy.

You worked with David Beckham and Lennox Lewis. You work now with Kevin Pietersen and Freddie Ljungberg. When did you first get involved with sport?

I first repped footballers in the late 1970s. I signed Steve Foster – who was England captain – and also Steve Perryman and Gerry Armstrong. It was great for a year or two, then it turned out Foster already had a manager he had forgotten to admit, who was a pretty heavy character. The same week, Steve Perryman got jaundice and Gerry Armstrong broke his leg. The agency was finished within a week and I went back to music. I used to think, "Oh God, why did I waste time doing all those side-turns?" But, of course, years later, we represented Beckham. What I was always finding was I learned from the fashion business, learned from the sports business and brought it all together.

Operating in various areas, has there ever been a time when PR has been the lesser part of your operation?

Early to mid-Eighties, I was doing the Stones' PR, but between tours I was out on the road with artists I was managing – The Cult, Big Country, Maxi Priest. I would be out there wondering whether The Cult had sold enough tickets to fill out the Long Beach Arena, rather than what was in the *Daily Mirror* that day. But I always pulled back to PR, with David particularly.

Actually, the thing that really kicked me back into PR was a call in 1997 from Paul Conroy, who said, "Alan, could you nip over to the office? Now?" Very unusual. I got to Virgin, there were helicopters, limos, and I realised, "Oh, it's the Spice Girls." I phoned my daughter, got her out of lessons, and asked her, "Which one's Scary, which one's Posh?"

I walked in, I've never seen so many lawyers and business people around a table, and Paul did this introduction: "This is Alan, we think he should be your PR. Over to you girls." And a voice piped up: "What kind of shoes are you wearing?" I looked under the table. "Hush Puppies." And there was this deafening silence and all these high-powered business people looked nervous, and another voice piped up: "Oh, that's alright, we can hire him then."

What kind of job did that prove to be?

It exploded into a gigantic thing and a really, really exciting, wonderful thing. I was really in my element with



Spice and I loved it because it wasn't just music – it was music, film. It was fashion, it was very broad. And it was exciting. They weren't manufactured and you never knew what was coming next.

And also, you get a pride in it. It was a British act actually conquering America – how amazing is that? To go out to places like Miami, where they played in the open air, to 70,000 people each night for two nights. And the same in Chicago. To be on the road with a British group, the hottest group in the world, you would have to be really miserable not to get a buzz out of that. And actually, they made great pop songs.

Now that the big structures are smaller and advertising budgets have been cut back so much, does it feel like a return to the old days in PR terms?

It's funny how this era does remind me of an era gone by, and it is great fun. I sat between Alice Cooper and Dizzee Rascal at the GQ Awards the other night, and Dizzee, not one of our clients, is great, a really smart guy, really impressive. He and Alice ended up swapping phone numbers and I love that about PR. I love and respect and admire the creative process, and I have an absolute in-built love of talking about music and creators. I always thought it was a privilege to get into it and I have maintained that sort of feeling.

You work for Naomi Campbell, which obviously recently took you to Charles Taylor's war crimes trial. That must seem a long way from music PR?

Funnily enough, I was asked what my experience was before I took that on. I thought, well, I've been involved in most courts in London in one way or another, from So Solid Crew on one level to George Michael – we worked on that when he had his big dispute. But I thought, no, I've never done a war-crimes trial, that's a new one. Technically, it's amazingly interesting. I mean, really remarkable. It's not a laugh and it's extremely serious thing, but if you can't relish it, then you shouldn't be doing this work.

Your own press bio mentions a band who sacked you and gave away your seat on the plane in mid-tour for allegedly favouring the singer over the guitarist. Who was that?

That was the Stones. But I didn't go home. I partly didn't go home because I was determined not to, but then I probably didn't have a home to go to. Without sounding tragic about it, in a way, rock'n'roll was my home. And it still is...

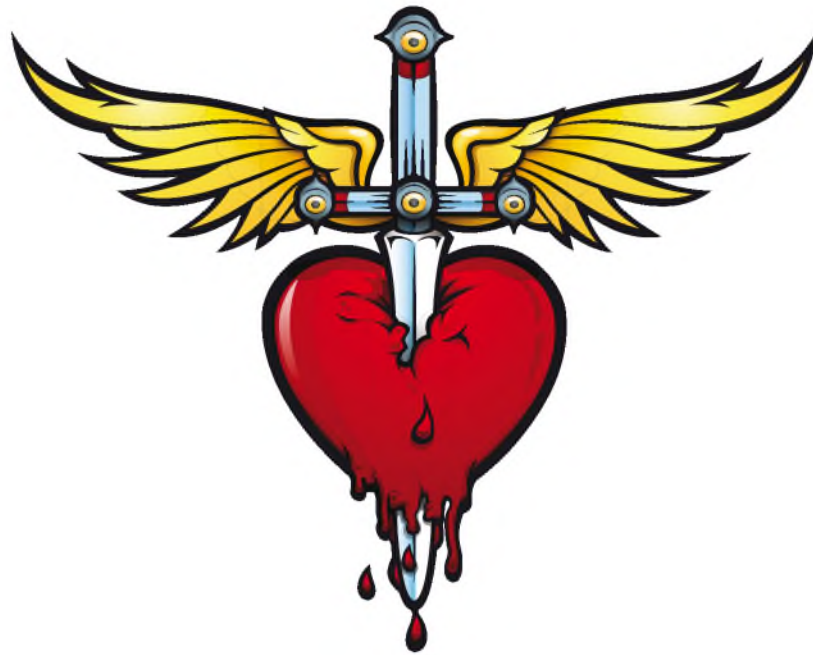
ABOVE

Starman: David Bowie, a 'true genius' according to Edwards, woke him up to the technology revolution as early as the 1990s

LEFT

Learning curve: Edwards' early ventures into sports PR may have seemed at the time like a waste of energy... but they later brought him business in the form of David Beckham





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SIMON FULLER

19
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Features

< continued from page 21

many things, as well as music, which, of course, is a core part of it."

Bowen sums up the approach in a different way. "It's about not looking at PR in a silo, but as a means of looking at all other opportunities," he says. "What we are trying to grow is a bunch of entrepreneurs, if you like, or certainly people who have a wider aspect of ways to communicate."

"If the person who is communicating your messages is only thinking from a linear point of view, you are missing a huge trick. What you need now is a multi-faceted team that can look at things from a brand perspective and tell you what else you can do to make any given thing relevant to consumers."

The role of Neil Wallis, formerly editor of *The People*, deputy editor of *The Sun* and, most recently, executive editor of the *News Cf The World*, is to lend heavy-hitting tabloid expertise, leading some jobs, following Edwards on others.

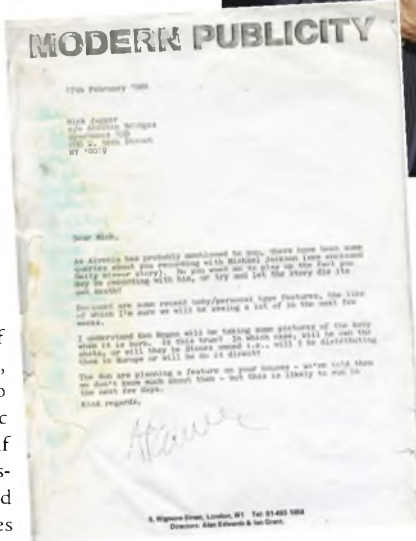
"Most of my career has been spent working at the top end of tabloid newspapers, so I know how they work and how they think," says Wallis. "This is not that different, actually. You have very creative people, you have fast-moving situations, you have to think on your feet."

Wallis led on the University of East Anglia "climategate" job, when *Outside* was drafted in to help the university's Climatic Research Unit defend itself against charges of scientific misconduct. He was heavily involved in the recent Hope For Heroes concert at Twickenham, at which



Robbie Williams and Gary Barlow reunited for wounded servicemen.

The arrival of Wallis nine months ago, in addition to Singh and Goodman, highlights *Outside's* recent taste for journalists who can cross the line into PR. Former employees of Edwards include Julian Henry, Murray Chalmers, Charlie Lycett, Matt Voss and Jonathan Morrish, music specialists all, but Edwards is not convinced



"if you want to do PR in a really meaningful way, it's your life, it's your lifestyle, it's what you do. You can't do it nine to five"

NEIL WALLIS, OUTSIDE ORGANISATION

the music business makes them like it used to.

It gives him no particular pleasure to look around and see few PRs emerging from the music industry who he feels are capable of delivering the goods across such a spread of media or clients.

"Everyone thinks they want to do it, but you have to live it to really do it," he says. "If you want to do PR in a really meaningful way, it's your life, it's your lifestyle, it's what you do. You can't do it as a nine to five. Most of my best stuff will be done in a bar or at the end of a gig. That's when you can think and get things done. A lot of PRs would probably learn from chucking the BlackBerry away now and again, certainly for a day or so a week."

Warming to his theme, Edwards finds himself shaping a complete definition of the art of PR. "The real skill of this job is to tell a story, create the interest, control the interest, sometimes to kill a story off. But the techniques are very, very simple: imagination, telling a story, telling it with fun, humour if you can work it out, and keep telling it. Also, don't think you can send out 500 emails with the same thing on each of them."

One problem, he suggests, with a nod to the apprenticeship he served under veteran PR and journalist Keith Altham, is what he perceives as today's lack of training.

"It comes from the business being so compartmentalised," he says. "In the Eighties and Nineties, some of the independents got swallowed up, the money flowed in through CDs and so forth, and the whole thing became so big and business-oriented that all the differ-

LEFT

Written in stone: a letter from Edwards to Mick Jagger in 1984 offering some PR advice and (centre) with Rolling Stones guitarist Ronnie Wood

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AEG LIVE CONGRATULATE ALAN EDWARDS ON 30 YEARS OF BEING THE BEST



'I used to believe what I read in the newspapers, until I met you Alan. From Big Country to Spice to David, we had some of the best times, some of which are not repeatable, and thank god YouTube didn't exist at the time....

You have helped me in my career, advised me when I didn't know what to do (which has been quite often) and gone beyond the call of duty for me when asked.

That said, you are a shit golfer, and far too good looking to hang out with on a regular basis, but I still love you!

John, and all at Solo



Features

ent functions were broken up and started to work in isolation. I think that was a disaster and a bad turning for PR to take because it should all be connected."

As the longest-serving PR in the music business, Edwards is more than entitled to his opinion. Outside has also earned the right to capitalise in an online world as the first of its kind to spot the direction in which the future was heading. Outside Line, now independent, was an Outside offshoot when it launched in 2000, mapped out by Edwards and co-founder Ant Cauchi while the latter was creating a website for Beverley Knight, whom Edwards has long managed.

David Bowie, he says, was the first to hammer home to him the importance of digital media, back in the early Nineties and Edwards views the possibilities with genuine excitement, right down to the adult-estranging world of Twitter. Speaking in the days after cricketer Kevin Pietersen got a slap on the wrist for tweeting out of turn, Edwards does not waver in his enthusiasm for micro-blogging.

"It is a really tricky one because so many clients do it and it makes it hard, but it can be a fantastic opportunity," he says. "There's many examples where what seems like a disaster at the time has actually enhanced and made them more interesting, made them more 3D."

Surely, one suggests, there must be times when even a patient PR of more than 35 years' service gets a call about an errant client and has to suppress an urge to simply bury his head in his hands.

"I suppose sometimes I'll groan," says Edwards, not



very obviously meaning it. "But really I feel a bit like Sherlock Holmes sitting in 221B Baker Street - 'the game's afoot, Watson'. I'd be a liar if I said there wasn't a thrill of the chase. It can be pretty intense."

Never more so than when the relatively straightforward job of PR-ing Michael Jackson's O2 comeback on behalf of AEG Live suddenly became a case of managing the publicity surrounding the singer's untimely demise.

"When I got that call, it was my only early night of the year," says Edwards. "I was just about to get into bed, the phone rang and it was [*The Sun's* showbiz editor] Gordon [Smart] and he said, 'Michael Jackson has been in this accident, looks like he's dead.'"

"I actually thought at first he was kidding, so I switched on the news, and within seconds, that's it, there's nothing else in your life. I thought, you know what, I'm just going to go and reopen the office. It was 10 or 11 o'clock at night, quite a lot of our team were out around the West End, and that's what we did. The office lights burned through the night on Tottenham Court Road."

Such stories do not wait until the morning, but they do play to Outside's strengths: stamina, level-headedness, the love of a challenge.

Edwards, incidentally, credits long-serving PA Sarah Bedford and her support team as his rock in times of media madness.

"It's all-enveloping, let's face it," he says. "It's fascinating, it challenges you, but you have to accept that nothing's going to be normal. And it might be a day, three days, a week - it depends what crisis it is and how long it



lasts, but while it does, there is actually nothing else in your life. You wake up with it in your mind, you go to sleep with it in your mind."

What is quite clear is that Edwards has surrendered himself entirely to the endless media cut-and-thrust, in all its ever-changing glory. The same man who, as a 20-year-old PR executive, used to hand-draw press-releases "just so they didn't look like all the rest" and has filled dozens of scrapbooks with a career's worth of memorabilia, still relaxes by writing an artist bio. Alan Edwards is in this for life, and he freely admits it.

"I was having dinner with Dylan Jones earlier this year," he says. "It was one of those 11 o'clock-at-night moments when you are on the second bottle of wine, chewing on the meaning of life. And he said to me, 'You know, I love my job, it's just so interesting. People like us, we'll probably do this until we drop off our perch.' And I thought, you know what? Yeah. Why not?"



ABOVE
Lord of the dance: Edwards handled publicity for Spandau Ballet and the band's prime mover Gary Kemp's book

Alan,

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Harvey Goldsmith CBE and all at APM

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Features

DRAGON'S DEN



Its population may be smaller than London's, but music is such a big part of the Welsh lifeblood it is no surprise the country delivers a steady stream of big hitters. Music Week shines a light on the Land of Song to discover the industry's health, from the grassroots to the mainstream

Country profile: Wales

By Charlotte Otter

EVER SINCE SONGWRITER AND PERFORMER Ivor Novello swapped Cardiff for Hollywood, Wales has punched well above its weight when it comes to musical exports – proving to be a hotbed of musical talent capable of domestic and international success.

With big valley voices from Tom Jones, Charlotte Church, Duffy, Kathryn Jenkins and Shirley Bassey through to acts such as the Stereophonics, Super Furry Animals and Manic Street Preachers, it is not surprising Wales lays claim to be the Land of Song.

The fact that such a small country – it has half the population of London – can produce such a wide array of musical talent is in part thanks to its history: the Welsh Christian religious revival just after the turn of the last century ensured that for many years the main and sometimes only family entertainment allowed to many families was hymn singing.

Welsh mine-owners also encouraged their workforce to join choirs and brass bands because they believed the two activities helped clear the lungs. While the country's arts festivals, or Fisteddfod, which showcase cultural performances through music, poetry and dancing, also reinforce musicality in the Welsh nation.

Radio 1's Huw Stephens says one of the most remarkable things about his country's musical output is its variety: there is a strong Welsh-language presence as well as thriving classical, choral, pop, punk, rock and emo scenes.

"There is not just one genre of music that you can name from Wales – that's one of the reasons why it's so special," Stephens notes. "Also, thanks to the country's geography – with its proximity to London – and the fact that by being quite rural, talent can be incubated and nurtured for longer periods of time, it means Wales really stands out from the rest of the country."

Stephens adds bands such as Funeral For A Friend, Lostprophets and Catatonia have all helped highlight the Welsh music scene and points out that over the last decade it has become normal for Welsh artists to achieve mainstream success.

This, he suggests, is thanks in part to the hard work of the Welsh Assembly Government and the Welsh Music Foundation. They have helped to support and invest in new music, building the foundations for the country's music industry as it appears today.

Earlier this year saw the publication of *Heart of Digital Wales: a Review of Creative Industries*, for the Welsh Assembly Government. The report's author Ian Hargreaves outlined just how important music is to the country, not only in terms of its cultural make-up, but as a source of revenue.

It resulted in the Welsh Assembly Government prioritising the creative industry, as part of its Economic Renewal Programme. This new-found Parliamentary support has been welcomed within the industry, although some believe it should have happened sooner.

SWN festival co-founder John Rostron says when he founded the Cardiff-based festival three years ago – with the help of Stephens – there was little central funding or advice to call upon.



"There are a lot of untapped opportunities in the Welsh [music] industry... the country is full of ideas and creative people"

JOHN ROSTRON, SWN FESTIVAL

"Even with the Welsh Music Foundation on our side it was a big struggle. Only PRS for Music gave us backing and that was in our second year. We had little or no support from the higher echelons of the Welsh Government or from Cardiff City Council," he says. "I think people just think festivals happen. They find the music industry sexy, but they don't register its value or appreciate how much work and effort goes into everything." Rostron adds it is only since the publication of the Hargreaves report that Cardiff City Council has started a dialogue with him.

But now the support is there and Rostron points to independent festivals such as Wakestock, NosStock, Watsui and Bang Bangor as examples of the creativity



and drive within the industry. He adds. "There are a lot of untapped opportunities within the industry in Wales. The country is full of ideas and creative people and if we can get more funding, advice and help then very soon we will see lots of new events like SWN and Green Man appearing."

Green Man founder Fiona Stewart adds music festivals help to promote the country's music and geography: the event's location in the Brecon Beacons sees people attending the festival and then going off to explore the local area. She explains, "We get a lot of support from the local tourist board for that reason and a large majority of the festivalgoers actually come from outside the UK. For many it's a great introduction to Wales, its culture and its music – although it is not something we try and push on our audiences."

Stewart stresses that local bands who have played at the festival, including Gorkys Zygotic Myncci, Alan Tanlan, Islet, Gentle Good and El Goodo, are booked on talent alone rather than out of a sense of tokenism. "Any Welsh band that plays here is extremely good and deserves to be there as much as anyone else," she says. "We are not trying to push audiences towards Welsh music, but if we can help introduce them to local talent that they may otherwise not have heard of, then why not?"

Sain, Wales's largest independent record label and publisher, has no problem attracting an international audience. The company specialises in Welsh-language music and finds itself supplying traditional Welsh choral, classical and folk music to markets in Australia, America and the Far East, including Japan and Korea.

Sain chief executive Dafydd Roberts says the profile of Welsh-language music has been boosted globally with the advent of the internet, but he believes the country now needs to establish its own collection society to ensure there is a clear and precise allocation of all royalty and revenue payments to artists.

Roberts, who is also the chair of the Welsh Music Composers and Publishers Society,

PICTURES

Top to bottom: homegrown talent such as Katherine Jenkins, Manic Street Preachers, Funeral For A Friend and Dame Shirley Bassey are among the biggest of Welsh exports



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Features



"It makes sense, post-devolution, to represent ourselves on an international level and will help to raise the Welsh music industry's profile on a national and worldwide level as well..."

DAFYDD ROBERTS, SAIN

claims PRS for Music does not have enough time or resources to look at the Welsh-language market. "For them it is too small a sector and this results in a lot of mistakes," he claims. "It makes sense, post-devolution, to represent ourselves on an international level and will help to raise the profile of the Welsh music industry on a national and worldwide level as well."

A PRS for Music spokesman says his organisation has worked with the Welsh Music Publishers and Composers Alliance (Y Gynghair) and the authors of a feasibility study about establishing an independent collection society. He adds they are currently considering its findings and recommendations.

Despite its international popularity, Roberts insists Welsh-language music is still very much overlooked in the UK. "Even bands who are based in Wales tend to sing in English," he adds. "Sometimes you will get a band like the Super Furry Animals, who made their name in English, releasing an album in Welsh, but for the most part, there are thousands of songs which will never be heard by the majority of people simply because they aren't in English."

Roberts also wants to increase the profile of the world music festival Sesiwn Fawr (Big Session) and Brecon Jazz Festival, which help promote and showcase the variety and breadth of Welsh-language talent.

There are plenty of Welsh venues (Clwb Ifor Bach, Buffalo Bar and Globe in Cardiff, Central Station in Wrexham, Sin City in Swansea and Le Pub in Newport) helping to spread the word – or song. But with the



recent closure of Cardiff's Barfly the live sector still finds itself saddled with the same problems – including licensing bureaucracy – that are affecting the rest of the UK's sector.

However, Push 4 Events manager and events director Pablo Janczur says there are other localised issues facing the live market such as attracting artists to play in the country. He adds, "There is also only one stadium in Wales and not many mid-sized venues."

Central Station general manager and in-house promoter Aled Owens adds, "Our main competition is not the rest of Wales, but Liverpool and Manchester. I think people on the west of Wales probably struggle a lot more for tours."

The studio market, which includes Rockfield, Longwavern, Twin Peaks and Nottin'pill, has also been struggling in the last few years. Monnow Valley studio co-owner Jo Hunt says those pitching themselves at a mid-level are finding things toughest. "Since the recession that market has just disappeared," she says. "Bands either decided to do things on the cheap or thought it would probably be worth spending a couple of hundred quid more to do the best production they could."

However, Hunt adds the establishment of the Welsh Music Foundation has helped to unite the industry and make the local music scene far more professional. "There is still a way to go. The country is still very London-centric, but the quality of music coming out of the country speaks for itself."



PICTURES

Clockwise from top: Duffy is one of Wales's biggest crossover success stories; Green Man festival; the ever-green Tom Jones; Monnow Valley Studio

PRS for Music earnings Members based in Wales

Public performance e.g. business use	£899,388
Live	£134,081
BBC Radio Cymru	£91,983
Radio Wales	£4,868
Ceredigion	£1,054
Champion	£507
ITV Wales	£5,132
BBC Wales	£1,535
S4C	£39,630
Other e.g. international, UK broadcast TV and radio (outside Wales, commercial radio, film and cinemas, online, etc)	£2,413,034

Source: PRS for Music

Supporting Welsh talent The Welsh Music Foundation comes of age



The Welsh Music Foundation (WMF) is to work alongside Welsh universities to provide two unique music business courses.

The move sees it working with The University of Glamorgan and Creative & Cultural Skills to establish a foundation degree in music business and a work-based learning profession development course for those in the music sector.

The courses, which should be in place by September 2011, are the latest development in WMF's decade-long reign at the heart of the Welsh music industry.

Established by Huw Williams

(pictured) and Natasha Hale in 2000, the organisation provides advice, support and development opportunities to anyone working in or looking to move into the music sector.

Funded by the Welsh Assembly Government – and working hand in hand with the Arts Council of Wales and other Government departments – WMF seeks to reinforce the Welsh national identity and musical roots.

Williams and Hale have been instrumental in bringing Radio 1 Live and the Barfly to Cardiff and made moves to increase the country's representation within organisations such as the BPI and Aim.

Williams adds, "I'm really proud that it has lasted 10 years and we still have sector support and are seen as a credible organisation. We have always tried hard to be as inclusive as possible, looking at all parts of the sector and ensuring we have an open dialogue with everyone."

Welsh Music Foundation manager Lisa Matthews also believes that what sets the organisation apart from the rest of the industry is how it focuses on the infrastructure and skills needed to develop the sector in Wales. "We work with companies and practitioners across the board, helping them to make a living from their work rather than funding artists directly based on a creative decision – we let the market make that choice," she notes.

As part of its 10th anniversary, which it will celebrate over the next couple of months, WMF has already hosted a three-day event at Wales Millennium Centre in Cardiff. This featured seminars ranging from getting music heard on the radio to the survival of recording studios alongside live music from Welsh bands, including El Goodo, Spencer McGarry, Season, Jonathan Powell, Future Of The Left, We Are Animal and Exit International.



A further series of seminars and live music is planned for October 7-8 at Galeri Caernarfon in Gwynedd. UK Music CEO Fergal Sharkey, who opened the WMF events earlier this month, says the organisation does a crucial job for the region.

"There is always a tendency within the industry to focus on the south east of England and forget about the other regions of the UK," Sharkey explains. "But I know they have been instrumental in highlighting what is going on and doing their best to ensure that Wales is not overlooked."



Sharkey also believes the organisation has set a benchmark which the rest of the country can follow. He notes, "Scotland, Northern Ireland and regions within the UK should look to the WMF for inspiration as to what can be achieved within the music industry."

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1 THE LAST REPUBLIC CCTV Monnowtone

Contact Jo Hunt | jo@monnowtone.com



Armed with anthems for a generation, The Last Republic won the prestigious Road To V competition last year, polling an unprecedented amount of votes in the final. Their debut album *Parade*, scheduled for release on November 1, was recorded at Monnow Valley Studio with Chris Sheldon, Andrew Scheps, Dan Austin and Tom Manning. It is preceded by the single *CCTV* on October 25. With substantial national press secured, the band have also received national airplay from Radio 1, XFM, NME Radio and Kerrang! Radio, which hand-picked them to perform a sold-out support slot at London's O2 arena. Having spent the summer performing at festivals across Britain and Scandinavia, they are set to embark on a further UK tour in October.

www.thelastrepublic.co.uk

2 9BACH Bwrthyn Fy Nain Gwymon

Contact Guto Brychan | gutobrychan@me.com



Stunning vocal melodies and angelic harp, crossed with rhythm driven grooves, 9bach's contemporary re-working of traditional Welsh folk songs has seen them grace the stage of several festivals over the past few years; including WOMEX, Celtic Connections, Latitude, Green Man, Swm Festival and EOTR. Their eponymous debut album, released to coincide with their main-stage debut at Green Man in 2009, generated enthusiastic support. Comparisons were drawn with a diverse range of artists, including Portishead, Cocteau Twins and Tim Buckley, with the album itself receiving four-star reviews in *The Guardian*, *Uncut*, *Artrocker*, *Froots* and several other publications.

www.gwymon.net

3 YR ODS City's Heart Keeps Burning Copa

Contact Guto Brychan | gutobrychan@me.com



From north Wales, this psychedelic synth-pop five-piece have been busy since the release of their debut single last year.

Invited by Emily Eavis to open the BBC Introducing stage at Glastonbury Festival, they have also performed at this year's Radio 1 Big Weekend, as well as Camden Crawl and Wakestock Festival. Radio 1 DJ Huw

Stephens also chose them to feature on an NME.com download to promote Cardiff-based Swm Festival. They are currently putting the finishing touches to their next album release, due in October.

www.labelcopa.net

4 DANIEL LLOYD In A Box (Thinking Of You)

Rasal

Contact Guto Brychan | gutobrychan@me.com



Lloyd, originally from Rhosllanerchrugog, near Wrexham, is an accomplished singer-songwriter with a gift for composing radio-friendly pop tunes that find their way to the hearts of listeners. His latest album, which was produced by

Greg Palmer, who also co-wrote many of the tracks, features myriad different styles that represent the broad pallet of Lloyd's influences. The track featured here is a classic country composition that could easily find a home on the streets of Nashville.

www.rasal.net

5 PETE LAWRIE In The End Island

Contact Chris Scott | chris.scott@umusic.com



Born on Penny Lane, but raised in Penarth from the age of six months, Pete Lawrie is a peculiarly modern singer-songwriter. While the acoustic guitar and piano are all present and correct, Lawrie's musical influences and background vary much further.

Having honed his skills producing hip hop and DJing, he is as much at home behind a sampler as he is

strumming out chords. His debut album *A Little Brighter*, due out in spring 2011, showcases his unique songcraft and, of course, his husky soulful voice.

www.petelawrie.com

6 CALAN Rhif 8 Sain

Contact Dafydd Roberts | dmr@sainwales.com



Calan bring together the remarkable talents of five young musicians giving a fresh and cool sound to traditional Welsh music. With a contemporary and lively approach they breathe new life into the old traditions through their sparkling melodies, foot-tapping tunes and spirited and energetic performances of Welsh step dancing. They blast their way through some of the old favourite reels, jigs and hornpipes with fast-paced and uplifting arrangements before melting into some of the most beautiful and haunting songs.

www.sainwales.com

7 MASTERS IN FRANCE Little Girl Too Pure/Beggars

Contact Mathew/Eddie | mastersinfrance@live.co.uk



Little Girl – the second single from north Wales band Masters In France – is a contrasting follow-up to their BBC Radio 1 Record Of The Week single *Greyhounds*. They have received rave reviews for their live shows from fans and DJs alike and count Greg James, Huw Stephens and Bethan Elfyn among their admirers.

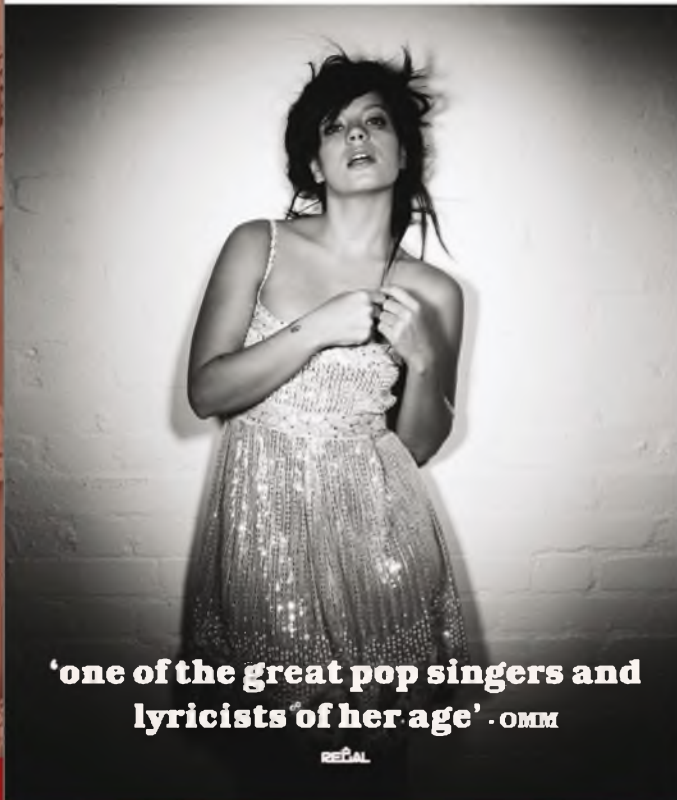
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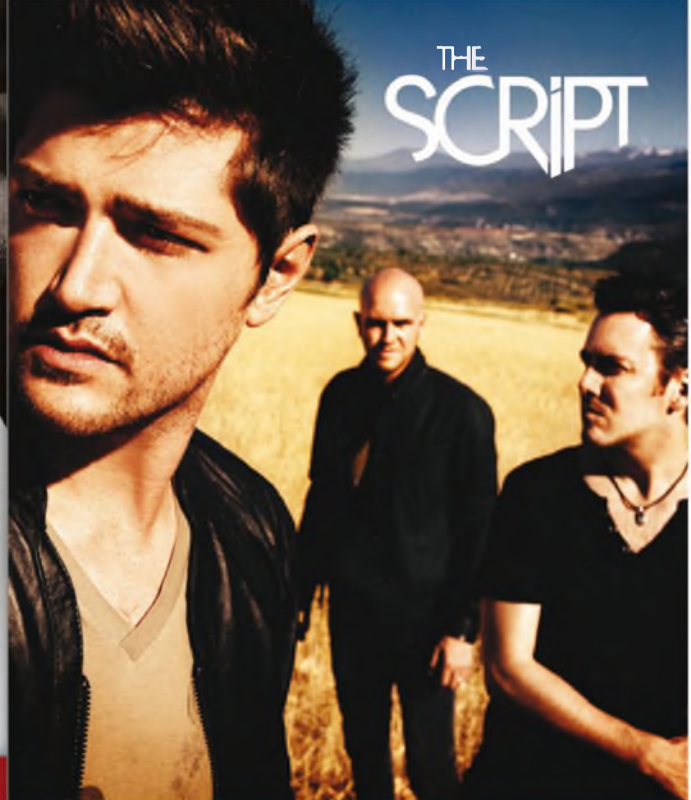
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Key releases

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

Out this week

Singles

- **Justin Bieber** U Smile (Def Jam)
- Previous single (chart peak): Somebody To Love (33)
- **Bombay Bicycle Club** Rinse Me Down (Island)
- Previous single: Ivy & Gold/Flaws (56)
- **Bon Jovi** What Do You Got (Mercury)
- Previous single: Lonely At The Top (did not chart)
- **The Boy Who Trapped The Sun** Dreaming Like A Fool (Geffen)
- Previous single: Katy (did not chart)
- **Charice** Pyramid (143/Reprise)
- Previous single: Note To God (did not chart)
- **Cocknbulld Kid** Misery (Island)
- Previous single: I'm Not Sorry (did not chart)
- **DJ Shadow** Def Surrounds Us//I've Been Trying (Island)
- Previous single: The Time (I'm Gonna Try It My Way) (54)
- **Nicki Minaj** Your Love (Island)
- Previous single: Massive Attack (did not chart)
- **Ne-Yo** Libra Scale (Def Jam)
- Previous single: Beautiful Monster (1)
- **Pendulum** The Island (Warner Brothers)
- Previous single: Witchcraft (29)
- **Alan Pownall** Chasing Time (Mercury)
- Previous single: Up And Away (did not chart)
- **Joshua Radin** Vegetable Car (14th Floor)
- Previous single: I'd Rather Be With You (11)
- **RPA & United Nations Of Sound** This Thing Called Life (Parlophone)
- Debut single
- **Scissor Sisters** Any Which Way (Polydor)
- Previous single: Fire With Fire (11)
- **Warpaint** Undertow (Rough Trade)
- Debut single

Albums

- **Black Country Communion** Black Country Communion (Mascot)
- Debut album
- **Joe Brooks** Constellation Me (Island)
- Debut album
- **Chief** Modern Rituals (Domino)
- Debut album
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Polydor)
- Previous album (first-week sales/total sales): Press Play (16,362/172,873)
- **Manic Street Preachers** Postcards From A Young Man (Columbia)
- Previous album: Journal For Plague Lovers (34,711/69,868)
- **Maroon 5** Hands All Over (A&M/Octone)
- Previous album: It Won't Be Soon Before Long (73,526/383,521)
- **Seal** Seal VI: Commitment (Warner Brothers)
- Previous album: Soul (22,607/407,338)
- **Serj Tankian** Imperfect Harmonies (Warner Brothers)
- Previous album: Elect The Dead (7,709/44,580)
- **Timber Timbre** Timber Timbre (Full Time Hobby)
- Debut album

Out next week

Singles

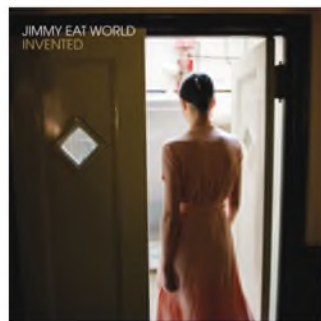
- **30h13** Double Vision (Asylum/Photo Finish/Atlantic)
- **Athlete** Back Track (Parlophone)
- **Sarah Blasko** No Turning Back (Dramatic)
- **Ice Cube** I Rep That West (Lynch Mob)
- **Alex Gardner** Feeling Fine (A&M)
- **Get Cape. Wear Cape. Fly**

The Uprising (Cooking Vinyl)

- **Selena Gomez And The Scene** Round And Round (Hollywood)
- **Graffiti6** Stare Into The Sun (Nwfree)
- **I Blame Coco** Quicker (Island)
- **Jimmy Eat World** My Best Theory (Interscope)
- **Labrinth** Let The Sun Shine In (Syco)
- **Locnville** Sun In My Pocket (Epic)
- **Mark Ronson & Business Intl** The Bike Song (Columbia)
- **Bruno Mars** Just The Way You Are (Elektra/Atlantic)
- **Meat Loaf** If I Can't Have You (Mercury)
- **Kylie Minogue** Get Outta My Way (Parlophone)
- **Janelle Monae** Cold War (Wondaland Arts Society/Bad Boy/Atlantic)
- **Morrissey** Everyday Is Like A Sunday (Parlophone)
- **Nas & Damian 'Jr Gong'** Marley My Generation (Universal Republic/Island)
- **Pacific!** Narcissus (Vulture)
- **Tiffany Page** You Won't (Mercury)
- **Riz Mc** Get On It (Confirm/Ignore)
- **Tim Robbins And The Rogues Gallery Band** Tim Robbins And The Rogues Gallery Band (PIAS)
- **Sad Day For Puppets** Touch (Sonic Cathedral)
- **School Of Seven Bells** Heart Is Strange (Full Time Hobby)
- **The Sound Of Arrows** Nova (Polydor)
- **Riva Starr** I Was Drunk (Made To Play)
- **Summer Camp** Round The Moon (Moshi Moshi)
- **Tinie Tempah feat. Eric Turner** Written In The Stars (Parlophone)
- **Tired Pony** Get On The Road (Fiction/Polydor)
- **Kt Tunstall** Glamour Puss (Relentless/Virgin)
- **The Twilight Sad** The Wrong Car (Fatcat)
- **The Wombats** Tokyo (Vampires & Wolves) (14th Floor)
- **The Xcerts** Young (Belane) (Xtra Mile)

Albums

- **Aeroplane** We Can't Fly (Wall Of Sound)
- **Athlete** Singles 01-10 (Parlophone)
- **David Bowie** Station To Station (EMI catalogue)
- **Eric Clapton** Clapton (Reprise)
- **Colour Of Sound** When (Red Grape)
- **Deerhunter** Halcyon Digest (4AD)
- **Fenech-Soler** Fenech-Soler (B Unique)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- **Fops** Yeth Yeth Yeth (Monotreme)



- **Jimmy Eat World** Invented (Interscope)
- Recorded in Tempe, Arizona, Invented reunites Jimmy Eat World with Mark Trombino, the producer on the band's breakthrough album Bleed American and their seminal earlier albums, Static Prevails and Clarity. Preceded by lead single My Best Theory, Invented marks the band's first studio album since 2007's Chase This Light

reached the top five in the US. They are on tour through November.

- **Mark Ronson & Business International** Record Collection (Columbia)
- **Mayday Parade** Anywhere But Here (Atlantic)
- **Salem King Knight** (Columbia)



- **Saw Doctors** The Further Adventures Of... (Shamtown)
- **Sia** We Are Born (Monkey Puzzle/Rca)
- **Tricky** Mixed Race (Comino)
- **Kt Tunstall** Tiger Suit (Relentless/Virgin)
- **Neil Young** Le Noise (143/Reprise)

October 4

Singles

- **Arcade Fire** Ready To Start (Sonovox)
- **The Bees** I Really Need Love (Fiction)
- **British Sea Power** Zeus Ep (Rough Trade)
- **Cee-Lo Green** F*ck You (Warner Brothers)
- **Enrique Iglesias** feat. Nicole Scherzinger Heartbeat (Interscope)
- **Tom Jones** Run On/Didn't It Rain (Decca)
- **Amy Macdonald** Love Love (Vertigo)
- **Magnetic Man** feat. Katy B Perfect Stranger (Columbia)
- **Plan B** The Recluse (679/Atlantic)
- **Robbie Williams & Gary Barlow** Shame (Virgin)
- **Kelly Rowland** Forever And A Day (Motown/Island)
- **Sunday Girl** Stop Hey (Geffen)

Albums

- **a-ha** 25 The Very Best Of (Rhino)
- A quarter of a century on from the release of first single Take On Me, comes a-ha's last ever track Butterfly, Butterfly (The Last Hurrah), taken from this retrospective collection. The Norwegian trio end their career with nine studio albums and sales of more than 36m worldwide under their collective belt and the new single boasts a video shot by acclaimed director Steve Barron, who also directed the clip for Take On Me. A-ha will embark on their final tour this November when they will be playing to arena dates throughout the UK as part of their Ending On A High Note Tour. The band will also perform a special one-off performance in front of a sold-out audience at the Royal Albert Hall next month.
- **Clinic** Bubblegum (Comino)
- **Joe Cocker** Hard Knocks (Arista)
- **Matt Costa** Mobile Chateau (Brushfire/Island)
- **Fran Healy** Wreckorder (Wreckorder/Label)
- **John Lennon** Gimme Some Truth (EMI)
- **Tiffany Page** Walk Away Slow (Mercury)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Tinie Tempah** Disc-Overy (Parlophone)
- **Yuck** Rubber (Mercury)

October 11

Singles

- **Chapel Club** All The Eastern Girls (A&M)
- **Chiddy Bang** The Good Life (Regal)



- **Foals** Spanish Sahara (Transgressive/Warner)
- **Kings Of Leon** Radioactive (Hand Me

- **Marina And The Diamonds** Shampoo (679/Atlantic)
- **N-Dubz** Love Is All I Need (AATWUMTV)
- **Debi Nova** Drummer Boy (Island)
- **Scouting For Girls** Don't Want To Leave You (Epic)
- **The Ting Tings** Hand's (Columbia)
- **Jamie Woon** Night Air (Candent Songs/Polydor)

Albums

- **The Bees** Every Step's A Yes (Fiction)
- **Belle & Sebastian** Write About Love (Rough Trade)
- **Ali Campbell** Great British Songs (Zecarende)
- **Chiddy Bang** The Preview (Regal)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Magnetic Man** Magnetic Man (Columbia)
- **The Orb** feat. David Gilmour Metallic Spheres (Columbia)
- **Pink Floyd & Syd Barrett** An Introduction To Syd Barrett (EMI/Parlophone)
- **Squeeze** Spot The Difference (Love)
- **Sufjan Stevens** The Age Of Adz (Asthmatic Kitty)
- **Robbie Williams** In And Out Of Consciousness: The Greatest Hits 1990-2010 (Virgin)

October 18

Singles

- **Christina Aguilera** You Lost Me (Rca)
- **James Blunt** tbc (Atlantic)
- **Darwin Deez** Constellations (Lucky Number)
- **Eliza Doolittle** Rollerblades (Parlophone)
- **Jay Sean** feat. Nicki Minaj 2012 (It Ain't The End) (Cash Money/Island)
- **Kid Cudi** feat. Kanye West Erase Me (Cash Money/Island)
- **Mt. Desolation** Departure/State Of Our Affairs (Island)
- **Plain White T's** Rhythm Is Love (Island)
- **Lauren Pritchard** Not The Drinking (Island)

THE PANEL

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



JAMES CONLON (STEREOBOARD.COM)
Francis Neve: I Won't Make You Better (FFR Records)
 Neve has created a record full of lo-fi murmurs and sparse guitar strokes with an intensity slumbering just beneath the surface. His ethereal vocals pave the way for something original: a sound which fuses the emotiveness of Bon Iver with fervent harmonics reminiscent of early Foals.



FAYE LEWIS (ROCK SOUND)
James Owen Fender: The Cloud (Plumptre Presents)
 Drawing on the hook-heavy angular guitar sounds of Dinosaur Pile-Up but with leanings towards power pop, the Leeds-based Fender showcases his wry lyricism amid some rock strides. While there's a hefty, heartfelt debt to Weezer in places, he is anything but a revivalist, here charting his own course.



PETE LEWIS (BLUES & SOUL)
Izzi Dunn: Cries And Smiles (Idunnit Music)
 Fresh from her collaborations with Gorillaz and Mark Ronson, London singer/multi-instrumentalist Izzi Dunn proudly displays her authentic Brit-soul credentials on this sensually shuffling album with its effective blend of prodding bass, sweeping strings and clever, tongue-in-cheek lyrics.



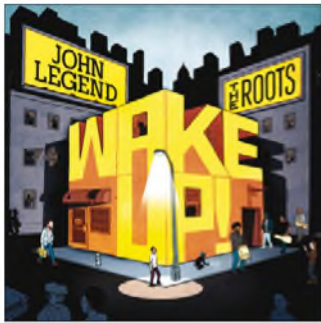
JUDE ROGERS (WORD/THE GUARDIAN)
Fenech Soler: Lies (B-Unique)
 This single from the gold lamé-loving Fenech Soler – who should really come from Daft Punk's Paris rather than rural Northamptonshire – is three minutes of thrillingly immediate pop. With its body in the rave and its mind in the heavens, it should be mainstream radio gold-dust.

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

- **Rumer** Aretha (Atlantic)
- **Starsmith** Give Me A Break/ Knuckleduster (Neon Gold/Island)
- **Swedish House Mafia Vs Tinie Tempah** Miami 2 Ibiza (Virgin)
- **The Wanted** Heart Vacancy (Geffen)

Albums

- **The Beatles** Blue: Remastered (Apple/EMI)
- **The Beatles** Red: Remastered (Apple/EMI)
- **Camilla Kerslake** Moments (Future)
- **Kings Of Leon** Come Around Sundown (Hand Me Down)



- **John Legend & The Roots** Wake Up! (Sony)
- **Mt. Desolation** Mt. Desolation (Island)
- **Ne-Yo** Libra Scale (Def Jam)
- **The Overtones** Good Ol' Fashioned Love (Vme/Rhino)
- **Pearl Jam** Live (Island)
- **PJ Harvey** tbc (Island)
- **Plain White T's** Wonders Of The Younger (Island)
- **Lauren Pritchard** Wasted In Jackson (Island)
- **Roll Deep** Winner Stays On (Relentless/Virgin)

October 25

Singles

- **B.O.B** **Feat. Rivers Cuomo** Magic (Rebel Rock Ent/Atlantic/Grand Hustle)
- **James Blunt** Stay The Night (Atlantic/Custard)
- **Cockbull Kid** One Eye Closed (Island)

- **Devlin** Runaway (Island)
 - **Ed Drewett** Champagne Lemonade (Virgin)
 - **Paloma Faith** Smoke & Mirrors (Epic)
- Faith rounds off a big year with the release of this single lifted from her debut album Do You Want The Truth Or Something Beautiful? which has now been certified platinum in the UK. Its commercial release comes backed with remixes by Widower, Pete Phantom and True Tiger. She embarks on a headline tour of the UK next month.
- **The Hoosiers** Unlikely Hero (RCA/24-7)
 - **I Blame Coco** In Spirit Golden (Island)
 - **Lady Antebellum** Single 3 (Parlophone)
 - **Travis McCoy** We'll Be Alright (Decaydance/Fueled By Ramen)
 - **Mohombi Feat. Nelly** Miss Me (2101/Island)
 - **The Pierces** Love You More EP (Polydor)

Albums

- **The Damned Things** tbc (Mercury)
- **Elton John & Leon Russell** The Union (Mercury)
- **Bryan Ferry** Olympia (Virgin)
- **The Harmonies** Voices Of The W.I. (Island)
- **Joe McElderry** Joe McElderry (Syco)
- **Skepta** Doin' It Again (3 Beat/Aatw/Bbk)
- **The Soldiers** Letters Home (Rhino)
- **Swedish House Mafia** Until One (Virgin)
- **Taylor Swift** Speak Now (Mercury)
- **The Wanted** The Wanted (Geffen)

November 1

Singles

- **Best Coast** Crazy For You (Wichita)
- **Nadine Coyle** Insatiable (Black Pen)
- **Ellie Goulding** Lights (Polydor)
- **Jamiroquai** Blue Skies (Mercury)
- **Kassidy** I Don't Know (Mercury)
- **Pete Lawrie** In The End (Island)
- **Little Fish** Sweat & Shiver (Island)
- **McFly** Shine A Light (Island)
- **The Saturdays** Higher (Fascination/Geffen)
- **Tinchy Stryder** We Go Together (4th & Broadway)
- **White Rabbits** Percussion Gun (Mute)

Albums

- **Cee-Lo Green** The Lady Killer (Warner Brothers)
- **Devlin** Bud, Sweat & Beers (Island)
- **Good Charlotte** Cardiology (Epic)
- **I Blame Coco** The Constant (Island)
- **Jamiroquai** Rock Dust Light Star (Mercury)
- **Jay-Z** The Hits Collection Vol. 1 (Rock Nation)



- **Rumer** Seasons Of My Soul (Atlantic)
- **Jay Sean** Freeze Time (Cash Money/Island)
- **Rod Stewart** Fly Me To The Moon - Vol V (RCA)

November 8

Singles

- **Jodie Connor** Now Or Never (Polydor)
- **The Drums** Me And The Moon (Island/Moshi Mosh)
- **Sky Ferreira** Obsession (Parlophone)
- **Kid Adrift** Innervation (Island)
- **Nelly** Just A Dream (Island)
- **One Night Only** Chemistry (Vertigo)
- **Mike Posner** Cooler Than Me (RCA)
- **Primary 1** You Never Know (Grow Up/Atlantic)
- **Rihanna** Only Girl (Def Jam)
- **Tinchy Stryder Feat. Taio Cruz** 2Nd Chance (4th & Broadway)
- **Diana Vickers** My Wicked Heart (RCA)

Albums

- **James Blunt** Some Kind Of Trouble (Atlantic/Custard)

- **Chase & Status** tbc (Mercury)
- **Nadine Coyle** Insatiable (Black Pen)
- **David Guetta** One More Love (Positiva/Virgin)
- **Harry Hill** Sergeant Pepper Vol. II (Island)
- **Kid Cudi** Man On The Moon 2: The Legend Of Mr. Rager (Island)
- **Imelda May** Mayhem (Decca)
- **Pearl Jam** Death On Two Legs (Island)

November 14

Singles

- **Shontelle** Licky (Under The Covers) (Island)

November 15 & beyond

Singles

- **Florence + The Machine** Heavy In Your Arms (Island) (15/11)
- **Hurts** Stay (Major Label/RCA) (15/11)

Albums

- **Admiral Fallow** Boots Met My Face (Lo Live) (20/11)
- **Anberlin** Dark Is The Way. Light Is A Place (Island) (15/11)
- **Brian Eno, Jon Hopkins & Leo Abrahams** Small Craft On A Milk Sea (Warp) (15/11)

“In the bumpf surrounding this album, Eno's first since 2005 and first ever for Warp, the cerebral producer claims the songs herein are “sound-only movies” based on improvisation which deliberately lack “personality”. You might expect, then, ambient washes of the kind that Eno made his own back in the Seventies. And for the first few tracks you'd be right: the likes of Complex Heaven and the title track pass by in a series of (superior quality) piano noodles, pulses and waves of sound – so far, so ambient. But Eno didn't get to be Eno by sticking to the rule book, as becomes apparent in Flint Marc, when a heavy 4/4 beat rudely interrupts proceedings, backed by a throbbing acid line and ominous synths. And from here on in things only get stranger: Horse adds guitar squeak to a skittering, Aphex Twin beat. This is a

very powerful album, filled with emotion and texture. Much of the credit for this should go to Hopkins and Abrahams, who have been improvising music together since their teens. And while it is hard to tell who does what exactly, you get a sense on this album of real musical understanding between the participants, which is to their collective credit.”

www.musicweek.com/reviews

- **Florence + The Machine** Between The Lungs (Island) (15/11)
- **The Flowers Of Hell** C (Optical Sounds) (15/11)
- **Glee Cast** Best Of Season 1 (Epic) (15/11)
- **JLS** Cutta This World (Epic) (22/11)
- **Josh Groban** tbc (403/Reprise) (15/11)



- **Jools Holland And His Rhythm & Blues Orchestra** Rocking Horse (Rhino) (15/11)
- **Michael Jackson** tbc (Epic/CMG) (November tbc)
- **Katherine Jenkins** The Platinum Edition (Warner Music Ent) (15/11)
- **Norah Jones** Featuring (Blue Note) (15/11)
- **Kid Rock** Born Free (Atlantic) (15/11)
- **McFly** Above The Noise (Island/Super) (15/11)
- **Oily Murs** Feel Free (Epic/Syco) (29/11)
- **Andre Rieu** Moonlight Serenade (Decca) (15/11)
- **Rihanna** Loud (Def Jam) (15/11)
- **Bruce Springsteen** The Promise: The Darkness On The Edge Of Town Story (Columbia) (15/11)
- **Shayne Ward** Obsession (Syco) (15/11)
- **Tron: Legacy** Original Soundtrack (Walt Disney Records) (22/11)
- **Russell Watson** La Voce (Epic) (25/11)

SINGLE OF THE WEEK

Bombay Bicycle Club Rinse Me Down (Island)



It has been a slow-build campaign for these talented Crouch Enders but the hard work has been paying off, and this latest single is kicking towards the commercial goals they have long deserved. Playlisted at Radio 1, Rinse Me Down is a dazzling example of the emotive, majestically-crafted songs these chaps do so well: melancholy melodies which somehow evolve into an uplifting, reflective song which stays with you long after the last bar. This is a slow burner of a single and one that is champing at the bit to break into a bigger chorus but in the natural surroundings of its home on the Flaws album, it is a perfect example of where this band are heading.

ALBUM OF THE WEEK

Manic Street Preachers Postcards From A Young Man (Columbia)



The 10th album by Manic Street Preachers and the band are sounding altogether inspired, presenting a collection of songs that suggest they are looking for another bite of the mainstream. Frontman James Dean Bradfield has himself summed up the album as a collection of “big radio hits” and we're hard pressed to argue with him. Where their ninth album saw them drawing on lyrics written by Richey Edwards, underpinned by a darker sound, this is quite the opposite. Opener and lead single It's Not War (Just the End of Love) sets the benchmark: musically ambitious while lyrically they are still delivering the social commentary that has always marked their work. The sound of a band enjoying themselves.

Key releases

New dawn imminent for Sundown



AS BEFITS A GROUP whose last album has sold nearly 2.5m copies in the UK in less than two years, Kings Of Leons' upcoming album *Come Around Sundown* is generating plenty of pre-release heat, and the closer we get to its release date (October 18), the hotter it gets. In fact, it is the hottest pre-release this week, if our snapshot of the major e-tailers is to be believed: it jumps

2-1 at HMV, 3-1 at Play and 9-3 at Amazon.

Irish singer Imelda May's delicious retro-styled debut album *Love Tattoo* has been something of a sleeper hit since its 2008 debut, never climbing above number 58 on the OCC sales rankings but selling nearly 50,000 copies. Follow-up *Mayhem* drops in a fortnight (October 4), and with the title track getting massive support from Radio

2, it is clearly going to eclipse the peak position of its predecessor. It debuts on the pre-release charts this week at number 10 at Amazon, 11 at HMV and 20 at Play.

After two weeks atop Shazam's list of pre-releases most-tagged for identification by users, Tinie Tempah's *Written In The Stars* is relegated to runners-up position. Charles Barkley man Cee-Lo Green assumes the mantle with his new

single *F**k You!*, also known by its tamer alternate title *Forget You*.

The xx's Barclaycard Mercury Prize win has focused attention on their self-titled debut album as never before, and there is evidence of this fact in Last.fm's overall Top 20, which is invaded by all 11 tracks from the set. *Islands* - which rose to number 39 on the singles chart last week - is the star attraction, jumping to number one. **Alan Jones**

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1338	-190
2	LADY GAGA	966	438
3	DEMI LOVATO	828	-597
4	JUSTIN BIEBER	574	70
5	MIRANDA COSGROVE	535	183
6	POSSESSED	507	490
7	A-HA	475	10
8	MICHAEL JACKSON	428	56
9	JASMINE V	419	-44
10	KE\$HA	418	-98
11	BENEATH THE MASSACRE	417	393
12	DRAKE	404	-185
13	TOKIO HOTEL	377	-1005
14	GREYSON CHANCE	361	39
15	METALLICA	351	133
16	MUSE	229	29
17	TREY SONGZ	189	88
18	LATEXXX TEENS	152	146
19	THE WANTED	151	40
20	GREEN DAY	150	-46

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Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	KINGS OF LEON	Sundown	Hand Me Down
2	ROBBIE WILLIAMS	Greatest Hits	Virgin
3	TAKE THAT	tbc	Polydor
4	TINIE TEMPAAH	Disc-Overy	Parlophone
5	ALTER BRIDGE	AB III	Roadrunner
6	JOE MCELDERRY	tbc	Syco
7	DAVID BOWIE	Station To Station	EMI
8	RUMER	Seasons Of The Soul	Atlantic
9	JLS	Outta This World	Epic
10	CLIFF RICHARD	Bold As Brass	EMI
11	NE-YO	Libra Scale	Def Jam
12	JIMMY EAT WORLD	Invented	Polydor
13	DIMMU BORGIR	Abrahamadabra	Nuclear Blast
14	KT TUNSTALL	Tiger Suit	Relentless/Virgin
15	A-HA	25 - Very Best Of	Rhino
16	JAMIROQUAI	Rock Dust Light Star	Mercury
17	ERIC CLAPTON	Clapton	Reprise
18	VARIOUS	Annie Mac Presets	Island
19	BRING ME THE HORIZON	There... Visible Noise	
20	IMELDA MAY	Mayhem	Decca

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	Greatest Hits	Virgin
2	DAVID BOWIE	Station To Station	EMI
3	KINGS OF LEON	Sundown	Hand Me Down
4	RAF CENTRAL BAND	Reach...	Decca
5	CLIFF RICHARD	Bold As Brass	EMI
6	SAW DOCTORS	Adventures Of	Shamtown
7	RUMER	Seasons Of My Soul	Atlantic
8	MURRAY GOLD	Doctor Who 4	Silva Screen
9	ERIC CLAPTON	Clapton	Reprise
10	IMELDA MAY	Mayhem	Decca
11	KT TUNSTALL	Tiger Suit	Relentless/Virgin
12	SUSAN BOYLE	The Gift	Syco
13	HARMONIES	Voices Of The W.I.	Island
14	NEIL YOUNG	Le Noise	143/Reprise
15	MARK RONSON	Record Collection	Columbia
16	MURRAY GOLD	Doctor Who 5	Silva Screen
17	BOB DYLAN	Witmark Demos	Columbia
18	ROBBIE & GARY	Shame	Virgin
19	A-HA	25 - Very Best Of	Rhino
20	STATUS QUO	Army Now 2010	Mercury

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	KINGS OF LEON	Sundown	Hand Me Down
2	TAKE THAT	tbc	Polydor
3	A-HA	25 - Very Best Of	Rhino
4	TINIE TEMPAAH	Disc-Overy	Parlophone
5	ROBBIE WILLIAMS	Greatest Hits	Virgin
6	MANICS	Postcards From...	Columbia
7	BLACK COUNTRY COMM.	s/t	Provogue
8	MAROON 5	Hands All Over	A&M/Octone
9	STEREOPHONICS	Word Gets Around	V2
10	KT TUNSTALL	Tiger Suit	Relentless/Virgin
11	IMELDA MAY	Mayhem	Decca
12	JLS	Outta This World	Epic
13	STEREOPHONICS	Performance...	V2
14	MANICS	Postcards Deluxe	Columbia
15	MAROON 5	Hands... Deluxe	A&M/Octone
16	STEREOPHONICS	Word... Booklet	V2
17	BRING ME THE HORIZON	There... Visible Noise	
18	KINGS OF LEON	Sundown Delx.	Hand Me Down
19	NE-YO	Libra Scale	Def Jam
20	JOE MCELDERRY	tbc	Syco

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	TITLE	Label
1	THE XX	Islands	Young Turks
2	THE XX	Crystalised	Young Turks
3	THE XX	VCR	Young Turks
4	THE XX	Intro	Young Turks
5	KATY PERRY	Teenage Dream	Virgin
6	THE XX	Heart Skipped A Beat	Young Turks
7	THE XX	Basic Space	Young Turks
8	THE XX	Fantasy	Young Turks
9	THE XX	Shelter	Young Turks
10	MUMFORD & SONS	The Cave	Island
11	ARCADE FIRE	Ready To Start	Sonovox
12	THE XX	Infinity	Young Turks
13	MUMFORD & SONS	Little Lion Man	Island
14	ARCADE FIRE	The Suburbs	Sonovox
15	THE XX	Night Time	Young Turks
16	KATY PERRY	California Gurls	Virgin
17	ARCADE FIRE	Modern Man	Sonovox
18	THE XX	Stars	Young Turks
19	ARCADE FIRE	Rococo	Sonovox
20	ARCADE FIRE	We Used To Wait	Sonovox

last.fm

CATALOGUE REVIEWS

VARIOUS

A Cellarful Of Motown!
Volume 4: The Rarest Detroit



Grooves (Motown 8824009) Three years after the last release in this acclaimed "Lost & Found" series, Volume 4 throws up more undiscovered gems than could ever have been expected. It is staggering that anything of any consequence in the company's vaults has yet to be released but this double-disc set liberates 50 tracks of an improbably high standard into the public domain for the first time, among them a scorching version of *A Bird In The Hand (Is Worth Two In The Bush)* by Gladys Knight & The Pips; an 18-year-old Stevie Wonder displaying all his innate vocal excellence on *Why Don't You Come Home*; and a fun Marvin Gaye/Oma Heard duet, *Your Kiss Kiss*.

SONIA

Everybody Knows (Cherry Pop CRPOP 57)



Cheap, cheery and cheerful, Stock Aitken & Waterman had the world at their feet in 1990, and 20 years on, there is a lot of nostalgic affection for their sound. It is a good time, therefore, for Cherry Pop to drop this special edition of the one and only album they cut with Scouse songstress Sonia. Their bright, breezy and undemanding style was a perfect fit for her, and they hit paydirt immediately when debut single *You'll Never Stop Me Loving You* raced to number one. The rapidly-assembled album *Everybody Knows* spawned four further Top 20 hits - SAW originals *Can't Forget You*, *Listen To Your Heart* and *Counting Every Minute*, and Skeeter Davis cover *End Of The World*.

TONIGHT

Drummer Man (Angel Air SJPCD 339)



Essex boys Tonight flourished briefly in 1978 when they had a Top 20 hit with the infectious *Drummer Man* and a lesser hit with *Money (That's Your Problem)*. They had a distinctive and quirky power-pop/punk style and, on reflection, probably deserved more success but fell apart early the next year after experiencing problems with record-company politics, before their debut album could be released. Thankfully, it finally appears now and, although *Drummer Man* and *Money* are the cream of the crop, the rest is pretty good, too, with *Jumpdown Turnaround*, the garage-styled *Hold On Me (TV)* and the more sensitive *Spotlight Lookalike* all proving their worth.

VARIOUS

Philly Freedom (Backbeats/Harmless BACKB 015)



One of a second batch of 10 low-price primers to mark Harmless' 15th birthday, *Philly Freedom* squeezes 19 full-length 1970s dance anthems from the city of brotherly love on to a single CD with a playing time of 80 minutes. One of the shortest and earliest tracks on the set, First Choice's *Armed & Extremely Dangerous*, is also one of the best, a 1973 smash with a corny "calling all cars" intro. It superbly fused pop and R&B with an orchestra, giving an early taste of a sound that would become commonplace in the disco era. Also worthy of attention, Frantique's *Strut Your Funky Stuff*, The Jones Girls' funky *You're Gonna Make Me Love Somebody Else* and Billy Paul's much underrated *I Trust You*. **Alan Jones**

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	ADELE	Make You Feel My Love / XL (PIAS)
2	2	JOURNEY	Don't Stop Believin' / Columbia (ARV)
3	NEW	THE SCRIPT	The Man Who Can't Be Moved / Phonogenic (ARV)
4	3	KINGS OF LEON	Sex On Fire / Hand Me Down (ARV)
5	NEW	U2	I Still Haven't Found What I'm Looking For / Island (ARV)
6	8	JAY-Z	99 Problems / Mercury (ARV)
7	5	JASON MRAZ	I'm Yours / Atlantic (CIN)
8	12	GOO GOO DOLLS	Iris / Warner Brothers (CIN)
9	RE	U2	With Or Without You / Island (ARV)
10	NEW	THE SCRIPT	Break Even / Phonogenic (ARV)
11	4	KATY PERRY	Hot N Cold / Virgin (E)
12	RE	ANDREA BOCELLI	Con Te Partiro / Decca (ARV)
13	RE	ISRAEL KAMAKAWIWO'OLE	Somewhere Over The Rainbow / Big Boy (HOT)
14	13	SNOW PATROL	Chasing Cars / Fiction (ARV)
15	17	THE KILLERS	Mr Brightside / Lizard King/Mercury (ARV)
16	RE	LINKIN PARK	What I've Done / Warner Brothers (CIN)
17	RE	CHERYL IVINN	Got To Be Real / Sony (ARV)
18	19	BON JOVI	Livin' On A Prayer / Mercury (ARV)
19	7	GUNS N' ROSES	Sweet Child O' Mine / Geffen (ARV)
20	11	KATY PERRY	I Kissed A Girl / Virgin (E)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/label
1	5	3	TV ROCK FEAT. ZOE BADWI	Release Me / 3 Beat
2	8	3	TIM BERG	Bromance / Data/MoS
3	13	3	MR. SAM & ANDY DUGUID VS. PAT BENATAR	Invincible / Megik Musik
4	2	3	ALEXIS JORDAN	Happiness / Roc-A-Fella/Columbia
5	12	3	ALEX GARDNER	Feeling Fine / A&M
6	14	2	JAMIROQUAI	White Knuckle Ride / Mercury
7	1	6	OAKENFOLD FEAT. MATT GOSS	Firefly / Perfecto
8	25	2	DUCK SAUCE	Barbra Streisand / 3 Beat
9	15	3	LABRINTH	Let The Sun Shine In / Syco
10	28	3	JOYCE SIMS	Wishing You Were Here / August Rose
11	3	5	KYLIE MINOGUE	Get Outta My Way / Parlophone
12	16	4	CHARICE	Pyramid / 143/Reprise
13	38	2	DONATI & AMATO VS. ATFC	Thrill Me / E!c b
14	27	2	UNDERWORLD	Always Loved A Film / Cooking Vinyl
15	6	4	ALESHA DIXON	Drummer Boy / Asylum/Atlantic
16	17	5	RIO	Hot Girl / AATW
17	19	4	DEBI NOVA	Drummer Boy / Island
18	26	3	JAY KAY	Princess / AATW
19	36	3	REGI & KAYA JONES	Take It Off / Mostiko
20	21	4	THE ONES FEAT. NOMI RUIZ	Let's Celebrate! / Beat Congress
21	7	5	TONY DE VIT/HYPER LOGIC/UNTIDY DJs	Refresh EP / Tidy
22	34	2	LUCA	I Feel Good / Hero
23	NEW		WIZARD SLEEVE	Get Down Tonight / Southern Fried
24	NEW		THE SHRINK RELOADED	Nervous Breakdown 2010 / Loverush Digital
25	NEW		ED DREWETT	Champagne Lemonade / Virgin
26	22	5	AXWELL FEAT. ERROL REID	Nothing But Love / Deconstruction/Columbia
27	4	5	ROBYN	Hang With Me / Konichiwa
28	NEW		SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
29	10	4	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
30	24	3	MEDALLION FEAT. KASH	Addiction Game / Big Life
31	11	3	COLOURPHONIC FEAT. KATIA	Who Needs Love / White Label
32	32	6	ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love / AATW
33	23	7	EXAMPLE	Last Ones Standing / De La MoS
34	NEW		AVICII & SEBASTIEN DRUMS	My Feelings For You / Vicious
35	NEW		GURRUMUL	Wukun / Dirty Little
36	NEW		THE WANTED	Heart Vacancy / Geffen
37	33	10	ALEX GAUDINO	I'm In Love (I Wanna Do It) / MoS
38	31	6	SEAMUS HAJI & ROMAIN CURTIS	Just A Friend / Big Love
39	9	6	NELSON	She's Gone / Mostiko
40	NEW		HAGENAAR & ALBRECHT	I Won't Let You Down / OMT

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/label
1	4	3	KATY PERRY	Teenage Dream / Virgin
2	7	3	SCISSOR SISTERS	Any Which Way / Polydor
3	15	2	TV ROCK FEAT. ZOE BADWI	Release Me / 3 Beat
4	11	2	TIM BERG	Bromance / De La MoS
5	10	4	JAY KAY	Princess / AATW
6	23	2	JAMIROQUAI	White Knuckle Ride / Mercury
7	12	3	SHONTELLE	Impossible / Island
8	16	3	ARMIN VAN BUUREN FEAT. SHARON DEN ADEL	In And Out Of Love / AATW
9	14	2	AXWELL FEAT. ERROL REID	Nothing But Love / Deconstruction/Columbia
10	30	2	LABRINTH	Let The Sun Shine In / Syco
11	21	3	YOUNG DON	Let's Party / Hitmakers Entertainment
12	19	2	DEBI NOVA	Drummer Boy / Island
13	1	3	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
14	NEW		ALEXIS JORDAN	Happiness / Roc-A-Fella/Columbia
15	18	2	WIZARD SLEEVE	Get Down Tonight / Southern Fried
16	NEW		KOF FEAT. WILEY & CHELCEE GRIMES	Fire It Up / Padded Room
17	24	2	RIO	Hot Girl / AATW
18	13	7	TAIO CRUZ	Dynamite / 4th & Broadway
19	26	3	LESLIE LOH	Prey / Nymphette Entertainment
20	9	4	KYLIE MINOGUE	Get Outta My Way / Parlophone
21	25	2	DAKOTA RAY	Feels So Good / AATW
22	5	4	ALESHA DIXON	Drummer Boy / Asylum/Atlantic
23	3	5	ROBYN	Hang With Me / Konichiwa
24	NEW		ED DREWETT	Champagne Lemonade / Virgin
25	NEW		KELIS	Scream / Interscope
26	NEW		BASHY	Fantasy / Be-shy Holdings
27	2	5	HONOREBEL FEAT. SEAN KINGSTON	My Girl / Relentless/Virgin
28	NEW		DAVINCHE FEAT. WRETCH 22 & CLEO SOL	Dancefloor / Dirty Convers
29	28	7	NE-YO	Beautiful Monster / Def Jam
30	NEW		MUNGO JERRY/BLUESTONE FEAT. SKIBADEE	In The Summertime / Pure Silk

TV Rock provides solid foundation for buzz tune



Zoe Badwi who features with TV Rock on Release Me

The last time an Australian record was number one on the Upfront club chart was in July, when We No Speak Americano raced to the summit for Yolanda Be Cool Vs. D Cup. The track later became an enormous hit at retail too and has thus far sold more than half a million copies in the UK. Another Australian dance record around which there is a big buzz – Release Me by TV Rock feat. Zoe Badwi – jumps 5-1 Upfront this week, coasting to the summit with a 13.97% margin over nearest challenger Bromance (The Love You Seek) by Tim Berg. Familiar to Radio 1 listeners as a Scott Mills Floor Filler, Release Me has also attracted the support of Pete Tong, David Guetta, Axwell and Erick

Morillo with an array of bankable mixes by the likes of Pitron & Sanna, Cahill, Neils Van Cogh and TV Rock themselves.

Meanwhile, Katy Perry storms to the top of the Commercial Pop club chart with Teenage Dream. In mixes by Manhattan Clique and Vandalism, it edges a battle for honours with Scissor Sisters' Any Which Way. It is Perry's second straight number one on the chart from her current album, also called Teenage Dream, arriving a mere 10 weeks after the first, California Gurls.

No change on the Urban chart, where DJ Got Us Fallin' In Love spends its fifth week at the summit for Usher feat. Pitbull, while Taio Cruz's Dynamite loiters for a fourth week at number two. **Alan Jones**



Dream performance: Katy Perry achieves her second straight number one on the Commercial Pop chart



Hat off to Ed: Ed Drewett lands new entries in both the Upfront and Commercial Pop charts

Urban Top 30

Pos	Last	Wks	ARTIST	Title/label
1	1	5	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
2	2	7	TAIO CRUZ	Dynamite / 4th & Broadway
3	5	3	IYAZ	So Big / Reprise
4	3	6	HONOREBEL FEAT. SEAN KINGSTON	My Girl / Relentless/Virgin
5	4	9	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic
6	5	10	BEYONCE	Why Don't You Love Me? / Columbia
7	11	4	EMINEM FEAT. RIHANNA	Love The Way You Lie / Interscope
8	8	9	NE-YO	Beautiful Monster / Def Jam
9	6	7	AGGRO SANTOS	Saint Or Sinner / Future
10	10	8	JASON DERULO	What If / Beluga Heights/Warner Bros
11	7	11	ROLL DEEP	Green Light / Relentless/Virgin
12	13	4	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Entertainment/Atlantic/Grand Hustle
13	NEW		TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
14	12	11	TINCHY STRYDER	In My System / 4th & Broadway
15	14	4	LAFAYETTE JOSEPHS	Bruised / Rockizm
16	23	2	RICHARD EARNSHAW	In Time / Groovefinder
17	15	14	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Motown/Island
18	16	30	NATHAN FEAT. FLO-RIDA	Caught Me Slippin' / Vives Corner
19	NEW		PROFESSOR GREEN	Monster / Virgin
20	NEW		MR M	Dash Down / Undisputed
21	25	4	MOJO MORGAN	Million \$ Check / Gediun Soldiers Use
22	20	8	N**E**R*D FEAT. NELLY FURTADO	Hot-N-Fun / Interscope
23	15	16	CIARA FEAT. LUDACRIS	Ride / LaFace
24	22	15	PROFESSOR GREEN FEAT. LIY ALLEN	Just Be Good To Green / Virgin
25	17	3	JP TRONIK	Jungle Skank / Suga Kane
26	21	20	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
27	27	4	KYLA	Don't Play With My Heart - EP / Northern Line
28	18	26	USHER FEAT. WILL.I.AM	OMG / LaFace
29	26	13	T.I FEAT. KERI HILSON	Got Your Back / Atlantic/Grand Hustle
30	24	8	PARTY DARK	Let's Go / Champion

Cool Cuts Top 20

Pos	ARTIST	Title
1	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza
2	TIM BERG	Bromance
3	PROFESSOR GREEN	Monster
4	THE TING TINGS	Hands
5	AVICII & SEBASTIEN DRUMS	My Feelings For You
6	B.Y.O.B.	Peaches
7	TENNAKE	Coma Cat
8	LABRINTH	Let The Sun Shine In
9	THE JAPANESE POPSTARS	Let Go
10	LOUIE VEGA & JAY SINISTER FEAT. JULIE MCKNIGHT	Diamond Life
11	FAST TRAK	Ready To Go
12	JAMIROQUAI	White Knuckle Ride
13	CLARE MAGUIRE	Ain't Nobody
14	WAWA & MMB	Orion
15	WIZARD SLEEVE	Get Down Tonight
16	MEPHISTO	In The Name Of Love
17	CLOUDS	Liquid / Mauful Sir
18	MILK & SUGAR FEAT. AYAK	Crazy
19	FULL INTENTION	Earth Turns Around EP
20	HJM	Milano



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



The Script lead in week for debuts

VERY DIFFERENT DYNAMICS affect the apex of the main charts this week, with Alexandra Burke staying put atop the singles chart to end a sequence of 11 straight weeks in which the leadership has changed, while Irish band The Script provide the seventh change atop the artist albums chart in as many weeks, and Now That's What I Call Music! 76 extends its compilations chart superiority to nine weeks.

Alexandra Burke's *Start Without You*, which also features US rapper Laza Morgan, sold a further 53,123 copies last week – the lowest for a number one for 15 weeks – to stay at number one, and is the first song to spend more than one week as the nation's top single since California Gurls spent a fortnight in pole position for Katy Perry feat. Snoop Dogg in July.

Katy Perry's follow-up to that, *Teenage Dream*, has spent two weeks at number two but dips to number three this week (46,162 sales), swapping positions with Taio Cruz's former number one, *Dynamite* (48,869 sales). Also trading places, *The Script's* *For The First Time* improves 5-4 (43,080 sales), at the expense of *Olly Murs' Please Don't Let Me Go* (34,411 sales).

Getting to number one is obviously desirable but not getting

to number one can be cool too – Love The Way You Lie by **Eminem feat. Rihanna** spent four weeks at number two without making it to the top, but is rewarded for sustained high sales by jumping 3-1 on the year-to-date rankings. The track rallies 7-6 on its 13th straight week in the Top 10, with sales of 31,877 lifting its overall tally to 651,197, enough to eclipse both *Fireflies* by **Owl City** (639,587 sales), and *Everybody Hurts* by **Helping Haiti** (620,596 sales). Stan (791,278 sales) is the only one of 33 previous Eminem chart entries – as main or featured artist, or with band D12 – to still have higher sales than *Love The Way You Lie*.

Shontelle provides the week's highest new entry, arriving at number 10 (22,292 sales) with *Impossible*, the introductory single from her upcoming second album, *No Gravity*. It is her second Top 10 single, following *T-Shirt*, which got to number six.

Usher topped the chart last time out, with *OMG*, but follow-up DJ Got Us Fallin' In *Love* looked like it was going to fall short of the Top 10, uniquely spending its first four weeks in the chart rooted at number 20 before a decline set in. However, the track has proved very tenacious and makes the Top 10 at the ninth attempt this week. With a career

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,446,032	1,410,548
prev week	2,618,085	1,343,416
% change	-6.6%	+5.0%

Vs last week	Compilations	Total albums
Sales	308,927	1,719,477
prev week	322,172	1,665,588
% change	-4.1%	+3.2%

Year to date	Singles	Artist albums
Sales	101,399,417	55,942,107
vs prev year	94,508,298	56,805,413
% change	+7.3%	-1.5%

Year to date	Compilations	Total albums
Sales	13,632,124	69,574,231
vs prev year	15,138,957	71,944,370
% change	-9.6%	-3.3%

Compiled from sales data by Music Week

chart log reading 20-20-20-20-21-24-17-14-7, the track – which also features Pitbull – has thus far sold 144,982 copies, including 27,077 last week. *OMG* holds at number 60 on its 26th chart appearance, has thus far sold 622,718 copies, and moves to third for the year ahead of *Helping Haiti*.

Sky 1's talent contest *Must Be The Music* has provided Top 10 debuts for new acts for each of the last two weeks but supplies lesser chart entries this week for *Missing Andy's* *Sing For The Deaf* (number 36, 6,623 sales) and *Hero's* *Swept Away* (number 131, 1,494 sales). The final was screened last night, and will doubtless give the six finalists' songs a further boost a week hence.

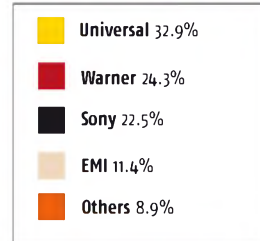
The **Manic Street Preachers** log their 35th chart entry – and their first for nearly three years – debuting at number 28 (9,749 sales) with (*It's Not War*) *Just The End Of Love*, the introductory single from their 10th studio album *Postcards From A Young Man*. It lengthens their lead over the *Stereophonics* (26 hits) as the Welsh band with most singles success, although they still trail Tom Jones in the overall Welsh rankings.

Singles sales are down 6.6% week-on-week to 2,446,032, 1.9% above same-week 2009 sales of 2,401,047.

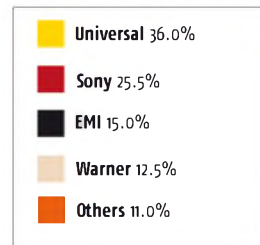
As mentioned above, **The Script** secure their second number one album, with *Science & Faith* opening in pole position on sales of 70,816. Their self-titled 2008 album also opened at number one, on sales of 54,520. It has enjoyed a revival in the run-up to the launch of the group's new album and leaps 39-21 this week to secure its highest chart position for more than a year, selling a further 6,249 copies to lift its total sales to 942,998 units.

With the final, vital quarter of the year under way in a fortnight, album release schedules are bulging, and no fewer than 17 new entries flood into the albums Top 75 this week – the highest tally for 102 weeks – five of

ARTIST ALBUMS



SINGLES



them in the Top 10.

Although they are the least experienced chart campaigners, *The Script* lead an all-new top four – the first this year – with the three acts following immediately in their wake having notched up a total of 20 number ones between them. Looking to register their third number one in a row, **Linkin Park** settle for second place with *A Thousand Suns* (46,711 sales), having opened at number one with *Meteora* (2003, 93,886 sales) and *Minutes To Midnight* (2007, 94,501 sales). **Robert Plant** had eight number ones with *Led Zeppelin*.

and reached number two last time out (2007) with his Alison Krauss collaboration *Raising Sand*. His *Band Of Joy* debuts at number three (35,354 sales). **Phil Collins** has fared even better, with 10 number ones under his belt – six as a member of *Genesis* and four solo. His new album, *Going Back*, is a collection of covers, primarily of Motown material, and opens at number four (35,072 sales). It is Collins' first new album since *Testify* opened at number 15 on sales of 26,952, in the more rarefied sales atmosphere of November.

Also new to the Top 75 this week are *Interpol's* self-titled second album (number 10, 11,114 sales), *Grinderman 2* by **Grinderman** (14,948 sales), *Anthems* by actress **Kerry Ellis** (15,916 sales), *Barking* by dance veterans **Underworld** (26,514 sales), *Senior* by **RoxySopp** (33,386 sales), *Dream Of You* by **Sharon Corr** (37,375 sales), *Body Talk Part 2* by **Robyn** (38,360 sales), *Great Expectation* by **The Jolly Boys feat. Albert Minott** (48,304 sales), *Hurley* by **Weezer** (49,303 sales), *Acid Country* by **Paul Heaton** (51,293 sales), *Songs From The Road* by **Leonard Cohen** (68,211 sales), *Wilderness Heart* by **Black Mountain** (66,215 sales) and *Wonderlustre* by **Skunk Anansie** (58,261 sales).

Naturally, a lot of albums take a severe buffeting from the mass influx – **Brandon Flowers' Flamingo** slips 1-5 (30,090 sales), **Katy Perry's** *Teenage Dream* falls 2-7 (19,264 sales), **Stone Sour's** *Audio Secrecy* slumps 6-29 (4,286 sales) and even **The XX's** self-titled debut suffers a 3-6 dip (22,956 sales) in its first full week after its Mercury Prize win.

But a sense of comparative calm pervades the compilations chart with only five new entries in the Top 50, and *Now! 76* selling 17,532 copies to top the chart for the ninth time – the longest reign since *Now! 73* topped for 12 weeks last year.

Album sales increased 3.2% week-on-week to 1,719,477, that is 12.6% below same-week 2009 sales of 1,967,303.

Alan Jones

International charts coverage Alan Jones

Hurts spread a little Happiness around the world

WITH AMERICANS BUYING just 4,832,000 albums last week – less than in any week since *SoundScan* started measuring sales nearly 20 years ago – it is just as well that American acts are selling well elsewhere, with *Eminem's Relapse*, *Katy Perry's Teenage Dream* and *Brandon Flowers' Crossfire* in the medal positions for global sales.

Meanwhile, after debuting at number two in Germany, Austria and

Switzerland last week, Mancunian duo *Hurts' (pictured) debut album Happiness* adds five more territories to its portfolio. Debuting in Finland (number three), Ireland (nine), the Netherlands (18), Flanders (28) and Spain (69), the album slips 2-4 in Switzerland, 2-5 in Germany and 2-6 in Austria.

Hurts' album was released in some overseas territories earlier than in the UK, and the same is true of the much-

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 THE SCRIPT <i>Science & Faith</i>	£8.93	£8.99	£8.95	£8.93
2 LINKIN PARK <i>A Thousand Suns</i>	£8.93	£8.99	£8.95	£8.93
3 ROBERT PLANT <i>Band Of Joy</i>	£8.95	£8.99	£8.95	£8.95
4 PHIL COLLINS <i>Going Back</i>	£8.93	£8.99	£8.95	£8.93
5 BRANDON FLOWERS <i>Flamingo</i>	£8.93	£8.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	KATY B Katy On A Mission / Rinse (SRA)
2	5	DJ FRESH Gold Dust / DataMOS (ARV)
3	9	EXAMPLE Last Ones Standing / DataMOS (ARV)
4	2	EMMA'S IMAGINATION This Day / Must Be The Music (EmuBands)
5	3	GREG STREET FEAT. SOULJA BOY & KERI HILSON Turn My Swag On (Remix) / Fanatic (Faratic)
6	7	EXAMPLE Kickstarts / DataMOS (ARV)
7	8	THE XX Islands / Young Turks (PIAS)
8	NEW	MISSING ANDY Sing For The Deaf / Must Be The Music (EmuBands)
9	4	PEPPER & PIANO You Took My Heart / Must Be The Music (EmuBands)
10	14	MISSING ANDY The Way We're Made (Made In England) / Must Be The Music (EmuBands)
11	NEW	MIDNIGHT BEAST Booty Call EP / The Midnight Beast (Awal)
12	6	PICTURES Tears / Must Be The Music (EmuBands)
13	10	ADELE Make You Feel My Love / XL (PIAS)
14	NEW	ASH Sky Burial / Atomic Heart (ADA/CIN)
15	NEW	KYAN Singing In The Rain / Must Be The Music (EmuBands)
16	11	TENNAKE Coma Cat / Defected (ADA/CIN)
17	NEW	BASHY Fantasy / Bashy Holdings (Bashy Holdings)
18	13	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
19	NEW	HERO Swept Away / Must Be The Music (EmuBands)
20	12	EXAMPLE Won't Go Quietly / DataMOS (ARV)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	UNDERWORLD Barking / Underworldive.com (ADA/CIN)
3	NEW	ROYKSOPP Senior / Wall Of Sound (PIAS)
4	3	EXAMPLE Won't Go Quietly / DataMOS (ARV)
5	NEW	JOLLY BOYS FEAT. ALBERT MINOTT Great Expectation / Wall Of Sound (PIAS)
6	NEW	WEEZER Hurley / Эпикаш (ADA/CIN)
7	NEW	PAUL HEATON Acid Country / Prozer (PROZ)
8	NEW	SKUNK ANANSIE Wonderlustre / In Zenelux (Absolute)
9	NEW	BLACK MOUNTAIN Wilderness Heart / Jagjaguwar (PIAS)
10	4	VAMPIRE WEEKEND Contra / XL (PIAS)
11	NEW	ORIGINAL CAST RECORDING Les Miserables - Live - Dream The Dream / First Night (ADA/CIN)
12	2	THE CHARLATANS Who We Touch / Looking Vinyl! (ADA/CIN)
13	5	DIZZEE RASCAL Tongue N' Cheek / Ditee Stank (PIAS)
14	NEW	GET CAPE.WEAR CAPE.FLY Get Cape. Wear Cape. Fly. / Looking Vinyl! (ADA/CIN)
15	10	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
16	NEW	ARMIN VAN BUUREN Mirage / Armada (ADA/CIN)
17	6	VILLAGERS Becoming A Jackal / Domino (PIAS)
18	14	FAITHLESS The Dance / Nate's Tunes (Nate's Tunes)
19	7	RICHARD THOMPSON Dream Attic / Prozer (PROZ)
20	13	JEDWARD Planet Jedward / Absolute (Absolute/ARV)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MIDNIGHT BEAST Booty Call EP / The Midnight Beast (Awal)
2	NEW	KYAN Singing In The Rain / Must Be The Music (EmuBands)
3	1	TENNAKE Coma Cat / Defected (ADA/CIN)
4	NEW	BASHY Fantasy / Bashy Holdings (Bashy Holdings)
5	NEW	HERO Swept Away / Must Be The Music (EmuBands)
6	NEW	DOTSTAR She's Killing Me / SkatalsR Ent (SR Ent)
7	NEW	TOXIC FUNK BERRY Day & Night / Must Be The Music (EmuBands)
8	NEW	LAIDBACK LUKE Till Tonight / Mix Mash (Amato)
9	9	HARPER SIMON Berkeley Girl / PIAS (PIAS)
10	4	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (Hot)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 76 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Monster Floorfillers / AATWEM/TV/UMTV (ARV)
3	2	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
4	NEW	VARIOUS The Mash Up Mix 2010 / Ministry (ARV)
5	3	VARIOUS 80s Groove / MoS/Sony Music (ARV)
6	4	VARIOUS Street Nation 2010 / AATWEM/TV/UMTV (ARV)
7	NEW	VARIOUS 101 Running Songs - Lap 2 / EMI TV/Sony Music (E)
8	5	VARIOUS Hardcore Til I Die 3 / AATWEM/TV (ARV)
9	8	VARIOUS Happy Songs / EMI TV (E)
10	NEW	VARIOUS Getdarker Pts This Is Dubstep - Vol 3 / Getdarker (PIAS)
11	3	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
12	RE	ORIGINAL TV SOUNDTRACK Camp Rock 2 - The Final Jam / Walt Disney (E)
13	9	VARIOUS Scott Mills Pts Big Ones / Rhino/Sony (CIN)
14	7	VARIOUS Drum & Bass Arena - Anthology / Ministry (ARV)
15	10	VARIOUS Hed Kandi - Ibiza Live 2010 / EMI TV/Hed Kandi (ARV)
16	NEW	VARIOUS Pacha Pure Dance / New State (E)
17	11	VARIOUS Epic / EMI TV/Sony Music (ARV)
18	12	VARIOUS Anthems R&B / MoS/UMTV (ARV)
19	15	VARIOUS The Annual - 15 Years / Ministry (ARV)
20	17	VARIOUS Essential - The Power Of Rock / Sony (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
2	1	STONE SOUR Audio Secrecy / Roadrunner (ADA/CIN)
3	2	THE PRETTY RECKLESS Light Me Up / Interscope (ARV)
4	4	MUSE The Resistance / Helium 3/Warner Bros (CIN)
5	3	DISTURBED Asylum / Reprise (CIN)
6	5	IRON MAIDEN The Final Frontier / EMI (E)
7	RE	FOO FIGHTERS Greatest Hits / RCA (ARV)
8	5	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
9	8	GUNS N' ROSES Greatest Hits / Geffen (ARV)
10	7	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	MICHAEL BUBLE It's Time / 143/Reprise (CIN)
3	RE	MELODY GARDOT My One And Only Thrill / Werve (ARV)
4	6	JAMIE CULLUM The Pursuit / Decca (ARV)
5	10	GLENN MILLER The Very Best Of / Sony RCA (ARV)
6	2	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)
7	5	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
8	3	MICHAEL BUBLE Michael Buble / 143/Reprise (CIN)
9	RE	SEASICK STEVE Man From Another Time / Atlantic (CIN)
10	7	MICHAEL BUBLE Call Me Irresponsible - Special Edition / 143/Reprise (EIN)

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Jones



anticipated Shame duet between Robbie Williams and Gary Barlow. UK buyers will finally be able to buy the song in a fortnight, but it moves 17-21

on its second week in the Dutch chart, while earning debuts in Denmark (number 15), Switzerland (23), Spain (28), Sweden (42), Flanders (44), Wallonia (45) and Australia (62). Anglo/American quartet Interpol - whose members include Essex-born lead singer Paul Banks and Daniel Kessler, originally from London - arrive simultaneously in 13 charts with their self-titled second album. Number seven in the US and the Netherlands, it also debuts in Canada (11), Germany (13), Austria (15), France (19), Switzerland (20), Flanders (23), Finland (25), Norway (27), Wallonia (28), Spain (78) and Mexico (90).

Iron Maiden's latest album, The Final Frontier, has dipped out of the Top 40 in the UK, but continues to impress overseas for the metal veterans. It spends its third week at number one in Italy and Sweden and its fourth week at number one in the Czech Republic while completing a 16-1 leap in Estonia (1-3), Hungary (5-4), Norway (1-5), Spain (2-5), Poland (4-5), Denmark (8-7) and Finland (3-8). British dance veterans Underworld make a big impression in Japan, where Barking provides their third consecutive Top 10 album, debuting at number five on the OriCon chart

and number seven on the rival Billboard list. It also debuts at number 90 in the Netherlands. There are new US chart peaks for Mumford & Sons' Sigh No More (26-16) and Florence + The Machine's Lungs (100-44), and a re-entry of The XX's self-titled debut, which returns at number 152 with sales doubling, thanks to publicity generated by its Mercury Prize win. The Mercury effect is most keenly felt in Ireland, where the album rockets to a new peak, climbing 90-14. It also makes a belated debut in Spain (80) and re-emerges in Finland (48), Germany (86) and Wallonia (96).

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The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))
1	New		THE SCRIPT <i>Science & Faith</i> Phonogenic 88697754492 (ARV) HIGHEST CLIMBER
2	New		LINKIN PARK <i>A Thousand Suns</i> Warner Brothers 9362496311 (CIN) ●
3	New		ROBERT PLANT <i>Band Of Joy</i> Decca 2748331 (ARV) (Plant/Miller)
4	New		PHIL COLLINS <i>Going Back</i> Atlantic 7567890588 (CIN) ●
5	1	2	BRANDON FLOWERS <i>Flamingo</i> Virgin 2746005 (ARV) (D'Brien/Price/Lanois/Flowers)
6	3	28	THE XX <i>XX</i> Young Turks YTO31CD (PIAS) ●
7	2	3	KATY PERRY <i>Teenage Dream</i> Virgin CDV3084 (E) ● (Dr. Luke/Blanco/Mavin/StarGate/Stewart/Hair/Alamo/Wells)
8	5	13	EMINEM <i>Recovery</i> Interscope 2739452 (ARV) (Lust/Blazer/DJ Khalil/Mr. Porter/Chin-Quee/Cibber/Eminem/Haynie/Boi-Ida/Evans/Burnell/Wilson/Shepherd/Dr. Dre/Drongers/Alex Da Kid/Havod/Magnedot)
9	10	88	LADY GAGA <i>The Fame</i> Interscope 1791397 (ARV) 4★ ★ (RedOne) SALES INCREASE
10	New		INTERPOL <i>Interpol</i> Cooperative V2/Universal WVR747029 (ROM ARV) (Interpol)
11	8	50	MUMFORD & SONS <i>Sigh No More</i> Gentlemen Of The Road/Island 2716932 (ARV) 2★ (Dreys)
12	4	2	HURTS <i>Happiness</i> Major Label/RCA 8869766682 (ARV) (Hurts/Quant/The Nexus/Cross)
13	7	45	BIFFY CLYRO <i>Only Revolutions</i> 14th Floor 5186561452 (CIN) ★ (GG Garth/Biffy Clyro)
14	New		GRINDERMAN <i>Grinderman 2</i> Mute CDSTUMM299 (E) (Launay/Grinderman)
15	New		KERRY ELLIS <i>Anthem</i> Decca 2740128 (ARV) (May/Shirley-Smith/Fredriksson)
16	12	23	PLAN B <i>The Defamation Of Strickland Banks</i> 679/Atlantic 5186584712 (CIN) ★ (Drew/Epworth/Appapoulay/McEwan)
17	23	8	TOM JONES <i>Praise & Blame</i> Island 2741297 (ARV) (Jones) SALES INCREASE
18	9	10	ELIZA DOOLITTLE <i>Eliza Doolittle</i> Parlophone 6099542 (E) ● (Prime/Dodds/Jonny S/Hauger/Thornalley/Chrisanthou/Napier)
19	15	63	FLORENCE + THE MACHINE <i>Lungs</i> Island 1797940 (ARV) 4★ (Epworth/Ford/Mackie/Hugall/White)
20	13	5	THE SATURDAYS <i>Headlines</i> Fascination/Geffen 2746350 (ARV) (Hilbert/Reynolds/Mac/Arnthor/Biancanelli/Watters/Holmes/In/Floris/Young/Bicler/Magnusscn/Kreuger/Sta/Smith/Wheatley/Taliaferre)
21	39	64	THE SCRIPT <i>The Script</i> Phonogenic 88697361942 (ARV) 2★ ★ (The Script) SALES INCREASE
22	11	48	MICHAEL BUBLE <i>Crazy Love</i> Reprise 9362497077 (CIN) 5★ (Foster/Rock/Galica/Chang)
23	20	104	KINGS OF LEON <i>Only By The Night</i> Hand Me Down 88697327122 (ARV) 5★ (Petraglia/King)
24	16	68	PAOLO NUTINI <i>Sunny Side Up</i> Atlantic 2564690137 (CIN) 4★ (Nutini/Jones)
25	14	7	ARCADE FIRE <i>The Suburbs</i> Sonovox 2742629 (ARV) ● (Arcade Fire/Dreys)
26	New		UNDERWORLD <i>Barking</i> Underworld/ive.Com UWR000321 (ADA/CIN) (Smith/Dubfire/Knight/Raminez/Barnett/Apple/Blum/Kmonaz/muk/Price/Dyk)
27	18	8	LISSIE <i>Catching A Tiger</i> Columbia 88697672602 (ARV) (King/Reynolds/Emery/Harcourt)
28	24	11	KYLIE MINOGUE <i>Aphrodite</i> Parlophone 6429032 (E) ● (Elliot/Price/Cutfather/Mallewi/Daviesen/Sharpe/Starsmith/Nerval/Nerval/FT Smith/Chatterley/Palott/Harris/Ingrosso/Licelle/HGabriel/Jordheim)
29	6	2	STONE SOUR <i>Audio Secrecy</i> Roadrunner RRR78702 (ADA/CIN) (Raskulinec)
30	28	45	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i> Epic 8869754552 (ARV) ★ (Byrne/Mack/Chan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Marr/Noriega/Wells/Ericsson/Westerlund/Saak/Dixon)
31	25	43	RIHANNA <i>Rated R</i> Def Jam 2725990 (ARV) ★ (Chase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.I.Am/Free Schoc/Erik/ksen/Timberlake/Knox/Harris/Can)
32	43	45	ALEXANDRA BURKE <i>Overcome</i> Syco 88697460232 (ARV) ★ (ThePhantomBoyz/StarGate/Ne-Yo/RedOne/Biancanelli/Watters/Jonsin/Love/Element/Wikins/Step/Booker/Kennedy/Quizz/Larossi) SALES INCREASE
33	New		ROYKSOPP <i>Senior</i> Wall Of Sound WDS080CD (PIAS) (Royksopp)
34	32	21	30 SECONDS TO MARS <i>This Is War</i> Virgin CDVU5299 (E) ● (Flood/Lillywhite/30 Seconds to Mars)
35	30	35	JUSTIN BIEBER <i>My World</i> Def Jam 2725523 (ARV) ★ (Bieber/Corron/Stewart/Harrell/D'Mile/Dirty Swiff/Wayne/Lewis/Muhammad/Hamilton/Shin/Pretti Bci Fresh/DJ Frank E/Malline)
36	27	40	ALICIA KEYS <i>The Element Of Freedom</i> J 88697465712 (ARV) (Baskeri/Keys/Biothers/Gad/Swizz Beatz/Shux)
37	New		SHARON CORR <i>Dream Of You</i> Rhino 2564678839 (CIN) (Farrell/Corr)
38	New		ROBYN <i>Body Talk Pt 2</i> Konichiwa IKOR027 (ARV) (Kleerup/Robyn/Ahlund/Savage Skulls/Diplo/Niggarccl)

This wk	Last wk	Wks in chart	Artist Title (Label / Catalogue number (Distributor))
39	58	53	PIXIE LOTT <i>Turn It Up</i> Mercury 2700146 (ARV) 2★ (FT Smith/Hauger/Thornalley/Kurstin/Gard/Jeberg/2122/RedOne/Lanois/Scherif/Welfather) HIGHEST CLIMBER
40	38	17	PENDULUM <i>Immersion</i> Warner Brothers 2564681057 (CIN) ● (Swire/McGrillen)
41	35	35	KATY PERRY <i>One Of The Boys</i> Virgin CDV3051 (E) ★ (Wells/Dr. Luke/Stewart/Balle/rc/Perry/Walker)
42	Re-entry		ENRIQUE IGLESIAS <i>Euphoria</i> Interscope 2745564 (ARV) (RedOne/Taylor/Paucari/DJ Nesty/Wictor)
43	33	48	MUSE <i>The Resistance</i> Helium 3/warner Bros 2564686547 (CIN) 2★ (Muse)
44	26	12	LADY ANTEBELLUM <i>Need You Now</i> Capitol 6336412 (E) (Worley/Shaw)
45	34	13	EXAMPLE <i>Won't Go Quietly</i> Cata/Mes DATA06 (ARV) (TheFearless/Karm/Cole/Willing/Smith/Clark/Jenkins/Ed/Doc/Chare & Status/More/Crab/DWalker/Stewart/Wire/Irvine/Bengali/TheWideboys/Faller/Faver/ham)
46	31	38	DAVID GUETTA <i>One Love</i> Festival/Virgin 6401220 (E) ★ (Guetta)
47	22	3	THE PRETTY RECKLESS <i>Light Me Up</i> Interscope 2746372 (ARV) (Khan/cwalle)
48	New		JOLLY BOYS FEAT. ALBERT MINOTT <i>Great Expectation</i> Wall Of Sound WCS079CD (FIAS) (Baker/Wigo)
49	New		WEEZER <i>Hurley</i> Epitaph 271312 (ADA/CIN) (Iverett/Luoma)
50	29	5	IRON MAIDEN <i>The Final Frontier</i> EMI 6477701 (E) (Shirley/Harris)
51	New		PAUL HEATON <i>Acid Country</i> Proper FRF0063 (FRCF) (Heaton/Mac/cen)
52	45	47	CHERYL COLE <i>3 Words</i> Fascination 2721459 (ARV) 3★ (Will.Lanois/Sy/ence/Wikins/Kipner/Watters/Sculshock & Karlin/FT Smith/Cruz)
53	44	41	GUNS N' ROSES <i>Greatest Hits</i> Geffen 9861369 (ARV) ● 3★ (Various)
54	49	25	AMY MACDONALD <i>A Curious Thing</i> Mercury 2731140 (ARV) ● (Wilkinson)
55	42	9	PROFESSOR GREEN <i>Alive Till I'm Dead</i> Virgin CDV3080 (E) (Neughty/Boy/Future/Cut/Jon/3/TheThunc & Catz/Mojam/Labrinth/DaDiggler/TrueTiger/Lunny/Tulsiar/Phillips/Fink/Hayes)
56	53	34	GLEE CAST <i>Glee - The Music - Season One - Vol 1</i> Epic 88697540902 (ARV) ★ (Anders/Astrom/Murphy) SALES INCREASE
57	41	29	JASON DERULO <i>Jason Derulo</i> Beluga Heights/Warner Bros 9362496702 (CIN) ● (Rotem)
58	New		SKUNK ANANSIE <i>Wonderlustre</i> V2 Benelux 0205758ERE (At/closure) (Anansie/Tal/terro/Wheatley)
59	17	2	RAY LAMONTAGNE AND THE PARIAH DOGS <i>God Willin' & The Creek Don't Rise</i> RCA 8869765062 (ARV) (LaMontagne)
60	Re-entry		ENRIQUE IGLESIAS <i>Greatest Hits</i> Interscope 1788453 (ARV) ★ (Various)
61	51	21	KE\$HA <i>Animal</i> RCA 88697640462 (ARV) (Dr. Luke/Blanco/Martin/Garnson/Shellback/Neville/Kurstin/Cruz/FT Smith)
62	40	29	ELLIE GOULDING <i>Lights</i> Folye/er 2732799 (ARV) (FT Smith/Starsmith/Frank/Music)
63	36	3	DISTURBED <i>Asylum</i> Reprise 9362496380 (CIN) (Donegan/Draiman/Wengren)
64	46	83	MICHAEL JACKSON <i>Number Ones</i> Epic 2022509 (ARV) 6★ (Janes/Jackson/Various)
65	47	4	BAY CITY ROLLERS <i>The Greatest Hits</i> Scny 8869770842 (ARV) (Walman/Coulter/Martin/Lenner/Winwccc/Meslin)
66	New		BLACK MOUNTAIN <i>Wilderness Heart</i> Jagjaguwar JAG175CD (FIAS) (Sardy/Dunn/Black Mountain)
67	52	30	VAMPIRE WEEKEND <i>Contra X</i> XLCD429 (FIAS) ● (Batmangli)
68	New		LEONARD COHEN <i>Songs From The Road</i> Columbia 8869768392 (ARV) (Ungari/Metger/Beck/Johnson/Lissauer/Goren/Robinson/De Mornay/Rc/bic/cux)
69	69	57	STEREOPHONICS <i>A Decade In The Sun - Best Of</i> V2 1780699 (ARV) 2★ (Jones/Lowe) SALES INCREASE
70	48	4	FOALS <i>Total Life Forever</i> Warner Brothers 5186591372 (CIN) (Smith)
71	56	5	MEAT LOAF <i>Piece Of The Action - The Best Of</i> Camden Deluxe 88697467082 (ARV) (Various)
72	Re-entry		PHIL COLLINS <i>Hits</i> Virgin CDV2870 (E) 4★ (Pac/ham/Duc/ly/Babyface/Collins/Dozier/Marcin/Blbi)
73	19	2	JAMES <i>The Morning After</i> Mercury 2750433 (ARV) (James)
74	54	50	ROD STEWART <i>Some Guys Have All The Luck</i> Rhino 8122798823 (CIN) ★ (Jorcan/Tyrell/Kentis)
75	72	25	GLEE CAST <i>Glee - The Music - Season One - Vol 2</i> Epic 8869761052 (ARV) ● (Anders/Astrom/Murphy) SALES INCREASE

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- XX, The 6
- Key
- ★ Flatium (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ in European sales

- BPI Awards
- Albums
- Stone Sour: Genre
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