

MusicWeek



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NEWS MUTE'S ROUTE

Daniel Miller talks about taking his company independent – again



MASTERCLASS QUINCY JONES

The finer points of music production by the genius behind landmark works



FEATURES COMPELLING CLASSICS

Can the major labels score a Q4 winner to reverse the sales decline of 2009?

November 22 is 'super Monday' – as key album releases set up a sales bonanza

Industry awaits its happy Monday

Releases

By Ben Cardew

THE MUSIC INDUSTRY IS GEARING UP for a "super Monday" in November with new albums from Take That, Michael Jackson, JLS and the Now! series all expected to go on sale the same day alongside the Toy Story 3 DVD.

JLS's *Outta This World, Now! 77* and *Toy Story 3* – which is expected to benefit music via increased footfall – are all confirmed for release on November 22.

Although Polydor is keeping tight-lipped about the exact release date of Take That's new album with Robbie Williams, the consensus among retailers is that it will be released on the 22nd.

A new album of unreleased material from Michael Jackson is also believed to be scheduled for release on that Monday.

Should the JLS and Take That albums both come out on November 22, it will once again pit *The X Factor* finalists against Robbie Williams: the band's self-titled debut album was released on the same day in November last year as Robbie Williams' *Reality Killed the Video Star*, selling 239,643 units in the first



Leaders of the pack: the new Take That album has been described as 'potentially one of the biggest records of the decade'

week to narrowly beat Williams to number one.

This time, however, even JLS' records boss, Epic UK managing director Nick Raphael, does not expect JLS to go to number one if pitted against an album he has described as "potentially one of the biggest records of the decade".

"People say they expect Take That to win – I say, 'I know that,'" he says. "We are releasing the JLS album on the best day for us."

Nevertheless, he believes the possible competition can only be

good for the industry. "If Take That comes on the same day that will be the biggest battle since Oasis and Blur," he says.

Even without the added spice of a Take That and Robbie album, Play.com category manager for music Ben Bewick believes November 22 will be a massive day for music. "It is really exciting from our point of view," he says. "We are hoping that *Toy Story* will impact really positively on the music titles."

Bewick explains that *Now!* is "your Christmas banker", with *Now!*

74, released last November, selling 289,231 units in its first week.

"That is really interesting, for music you have got product across the board that will appeal to everyone," he says.

A number of other albums are also currently scheduled for a November 22 release, including new sets from Justin Bieber, Alesha Dixon and Annie Lennox, as well as a re-package of Black Eyed Peas' *The E.N.D.*

But there is little surprise that it is the Take That album that has really got retailers interested. Not only is it

the first Take That album featuring Williams since he quit the band 15 years ago but it also follows massive sales of recent Take That releases.

The band's last studio album *The Circus*, released in December 2008, sold 432,490 units in its first week and has shifted more than 2m to date, while Williams' last studio album *Reality Killed the Video Star* has sold 896,000 in the UK.

The new album, which has been produced by Stuart Price, will be released by Polydor in November. While the release date is listed as, variously, November 22 and 29, on internet retailers, there is a consensus among the industry that the 22nd is the most likely date, with Universal label A&M set to release Duffy's highly-anticipated second album on November 29. "From our point of view, the earlier we know the better," adds Bewick.

Clearly, though, there is enthusiasm for the reunion. The Take That album has already climbed to number two in the HMV pre-order charts and number three at Play, while Shame, a new duet between Robbie Williams and Gary Barlow taken from Williams' forthcoming greatest hits, has topped the UK airplay charts.

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Music Week launches monthly event collaboration for new acts

MUSIC WEEK IS TEAMING UP with All Night Long Promotions for the launch of a monthly event at Proud Camden that will give a platform to new and breaking acts.

Breakout will debut on Wednesday, October 13 at the north London venue with a line-up that includes two of the most successful artists to feature in the first series of Sky1's popular talent show *Must Be The Music*. Subsequent nights will take place on the second Wednesday of every month.

The aim of the event is to throw the spotlight on newly-signed acts,

those who are creating interest in A&R circles and others likely to make a mark in the next 12 months. It will target an audience of both music fans and industry executives, who will be able to use the night as an opportunity to witness some of the hottest buzz acts.

Six artists will make up the first night, including *Must Be The Music* finalists Missing Andy; dance duo Toxic Funk Berry, who reached the semi-finals of the Sky1 show; and Northampton trio Informant who are managed by ex-Island and Chrysalis A&R Angus Blair.

Music Week editor Paul Williams says, "Music Week is thrilled to be teaming up

with All Night Long Promotions for this night, which will give those in the industry a chance to see some of the hottest new artists around, some of which could still be available for recording and publishing deals,

while also giving the acts early public exposure."

All Night Long Promotions comprises Gary Prosser and Ben James. For the past two years they have been promoting live music events and DJing across the UK and mainland Europe.

Prosser says, "The model of the night is great as it's angled equally to both industry and

general public. The level of talent we have lined up is top quality and with six acts billed for each show everyone gets their money's worth. We want Breakout to be the must-see industry showcase event in London and are extremely confident we can achieve that."

There will be free entry to the event for industry guests who email breakout@musicweek.com beforehand, while stable booths at the venue can be hired to host groups of people. For more event details visit www.musicweek.com/breakout.



News

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

The Playlist



CLARE MAGUIRE
Ain't Nobody

Polydor

The dramatic debut from this big-voiced British talent, *Ain't Nobody* is a confident start. Maguire is one of the brightest new artists in the UK. (single, October 18)



RUMER
Aretha

Atlantic

Follow-up to debut *Slow*, *Aretha* will precede Rumer's debut album in November – it is another smoky, Karen Carpenter-esque delight. (single, October 18)



MY CHEMICAL ROMANCE
Danger Days: True Lives...

Warner

After the commercial punch of their last studio set, MCR have returned to the punkier sound of their earlier work. (single, tbc)



DEVLIN FEAT. YASMIN
Runaway

Island

Yasmin delivers a huge hook and Future Cut production on Devlin's latest, which will lead into his debut album release. (single, tbc)



SKEPTA
Cross My Heart

Boy Better Know/3 Beat

The video for this latest single from Skepta nudged 80,000 views after just 36 hours online. Also playlisted at Radio 1, it has enjoyed a strong start. (single, October 17)



GYPTIAN
Hold You

Ministry Of Sound

This song already boasts 13m YouTube views and has been championed across Radio 1's specialist shows. (single, November 7)



JOHNNY FLYNN
The Water

Transgressive

Laura Marling collaborates with this London talent for a rootsy folk track which proves to be Flynn's most accessible work yet. (single, tbc)



STILL FLYIN'
Victory Walker (2AM)

Moshi Moshi

From the band's new EP *A Party In Motion*, this sees them shed their reggae leanings in favour of something a whole lot "NEU!". (single, November 1)



THE PIERCES
Love You More

Polydor

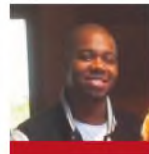
The lead single from this duo's new studio set, it has a crunchy guitar backdrop providing a strong contrast to the sisters' intertwined vocals. (single, October 25)



OK GO
White Knuckles

Paracade / ADA

Another video-led single campaign for Ok Go, with a tense one-take clip currently racking up the hits online. (single, October 11)



SIGN HERE

Roll Deep member JzK (Jason Black) has signed an exclusive world-wide publishing deal with Bucks Music Group.

The deal, which is a joint venture with Mi Amor Music's Shannon Francis and Aaron Hercules, finds the publisher representing Black's current and future works including his first solo album, which is currently being written, and Roll Deep's next album *Winner Stay's On*

Label to regain freedom but maintain EMI links and support

Mute goes indie once more

Labels

By Charlotte Otter

MUTE FOUNDER DANIEL MILLER says the label's move to strike out as an independent for the second time was the most "constructive" decision for the company as it looks towards the future.

Miller explains his company's independence – which comes after two years of amicable negotiations with EMI Music CEO, Europe and rest of world David Kassler and his team – gives the label the freedom to pursue whatever projects it sees fit, while continuing to keep the backing and support from the major when needed.

The label's repositioning means Mute will continue to operate under its current moniker – which it will license from EMI – and tap into the major's Label Services division for sales, distribution, sync and licensing and merchandising in the US, UK, Canada and Ireland.

And, although Miller says it is too soon to reveal what the company's plans are for the future, he notes that the timing was right for Mute to detach itself from the major label.

"It became clear as time moved on to all involved at Mute and EMI that it would be more constructive if Mute became independent – the company came from an indie background and we felt it was time to return to that," he adds.



'Halo effect': Mute's Daniel Miller

PHOTO: IAN JEWELL

"Although EMI has been through a lot of change in recent years there is still a desire from both parties to work together, which is why we have this new arrangement in place."

Founded by Miller in 1978, Mute was sold to EMI eight years ago and represents artists including Depeche Mode, Moby, Goldfrapp, Nick Cave And The Bad Seeds, Erasure and Richard Hawley.

Under the new agreement Miller will continue to head Mute, but he will also take on a consultancy role within EMI – helping to work with the Mute artists who continue their relationship with the major, includ-

ing Depeche Mode, Goldfrapp, Richard Hawley, Kraftwerk and White Rabbits.

Kassler says EMI was keen to continue its relationship with Miller, explaining he has a "halo effect" on the company, and describes the deal as "very much a bespoke arrangement". He adds the move is "a nice way" of keeping the indie spirit and freedom of Mute, while still having the power and weight of EMI behind the company.

"Being near him is a revelation for us and our artists and this is very much a one-off agreement. This new partnership will allow him to build a new independent label whilst enabling us to continue to work with him in a productive and creative way. I can't see it happening to any other labels under EMI in the foreseeable future," he says.

The remainder of the Mute roster, including Nick Cave And The Bad Seeds, Grinderman, Yeasayer, Erasure, Andy Bell, Liars, Polly Scattergood and A Place To Bury Strangers, will move over to Miller's new independent label – which will be housed with his existing music publishing and management business in Albion Place, west London.

It is also thought that Mute's 18-strong staff in the UK and US will move over from EMI to the new company, while a number of UK-based Mute marketing staff are expected to remain with EMI and continue to work with EMI-signed Mute artists.

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'Hub' comes closer as old MCPS system is replaced

PRS FOR MUSIC chief executive Robert Ashcroft says the replacement of MCPS' outdated recorded media royalty processing system is an important step in positioning the collection society as a hub for rights administration within Europe.

The move, which sees the UK collection society using the Nordic Copyright Bureau's (NBC) more modern and efficient system, is in response to calls by rights holders' for closer co-operation between societies to reduce costs.

As part of the joint venture, a board comprising representatives of the two societies has been established to oversee the delivery of the programme and Ashcroft says the new system – which is expected to be completed by the end of next year – will be a huge benefit to everyone involved.

"If you think of the advances a PC has gone through in the last 20 years – which was when the MCPS system was last changed – then you

can imagine what a huge benefit it will be to everyone involved," he notes.

The system, which will be implemented in the PRS London offices, will not result in any redundancies and Ashcroft says the move is a step towards placing PRS as "a hub for rights administration".

He points to the proposal put forward by PRS to the European Commission earlier on this year as examples of where he sees the company heading. "In our vision, we see a scenario similar to that of credit-card companies, whereby behind the scenes the companies work together but compete for custom up front," he says, adding the collection society will shortly be announcing ways of addressing the future of pan-European licensing over the coming months.

"There is a huge amount of data in digital process and we will be doing more to co-operate in that area in the next few months right across the board," he says.



GIG OF THE WEEK

Who: Mona
Who: Wednesday, September 29
Where: The Flowerpot, London
Why: Having drawn UK labels out in force to their recent US shows, this American buzz act are the band to catch this week with a handful of shows across the capital, starting with this free date at The Flowerpot

PRS/PPL licence launch

PRS for Music and PPL are joining forces to launch a licence, making it easier to pay for music use at weddings, funerals and amateur-dramatics productions.

MCPS (part of the PRS for Music group) and PPL are making available the Limited Manufacture Licence, which covers both the mechanical and sound recording copyrights.

It grants blanket permission for music use on CDs, DVDs and videos and is aimed largely at the market for filming weddings, christenings, funerals and holiday videos.

The licence also allows for automatic music clearance for signed or unsigned band CDs and DVDs at school plays, amateur-dramatics, voluntary or non-registered charities and community projects.

EC backs industry in its fight against piracy but questions its digital strategy

EC sends mixed messages on piracy

Piracy

By Robert Ashton

THE MUSIC INDUSTRY IS CONSIDERING a bag of mixed messages from Brussels, which is offering support for its fight against piracy while seemingly criticising the sector for its underperforming digital music services.

Industry organisations and executives have been tasked by the EC to consider a wide-ranging consultation on e-commerce in Europe. This is asking questions about everything from payment problems to cross-border trade, with the implicit criticism that e-commerce – including digital download services – is not working as well as the Commission would have hoped after drawing up the Directive on Electronic Commerce a decade ago.

In the Consultation on the Future of Electronic Commerce in the Internal Market, the EC Directorate-General for the Internal Market wants the music industry, ISPs and others to explain why electronic commerce, including downloading of music, remains less than 2% of total European retail trade.

The EC wants to investigate why there has been a “limited take-off” of electronic commerce and is asking for replies by October 15.

One senior executive says the industry is going to have to answer why the legal digital market is not growing as fast as everyone would like and why it is also so complicated “There is a real market failure because you can’t get a service in one country to work in another one and that’s what Europe is supposed



Tough measures: the European Parliament voted through Marielle Gallo's (inset) report

to be all about,” he says, adding the EC will want to know why you can’t use Sweden’s iTunes service in the UK and vice versa. “A lot of it is to do with licensing of rights and copyright law, which varies between different countries and is way too complex.”

MMF CEO Jon Webster also points up the issues of security when using music download sites. He says, “Piracy is a vital issue and the fact that cross-border digital purchasing is still very difficult does us no favours at all, especially when there are seven countries in the EC where a consumer is unable to legally purchase a major label download.”

“The EC could also help by finding ways for 12-18-year-olds to be able to purchase music without a credit card. We need solutions not barriers based on geographical constraints.”

But while industry executives draft answers to some 77 questions ranging from online purchasing problems to law enforcement, they will at least be cheered that the

industry has got a powerful supporter in the European Parliament.

Last week the Parliament voted through the MEP Marielle Gallo-penned report – Enforcement of IP Rights in the Internal Market – that recommends a tough package of measures to beef up the fight against piracy in Europe.

The report will now move to the European Commission, which it is hoped will draft legislation that will lay down a Europe-wide framework to tackle intellectual property infringement.

Impala executive chair Helen Smith says there is linkage between the e-commerce consultation and the Gallo report and she has already scheduled a meeting with EC Internal Market commissioner Michel Barnier at the beginning of October to discuss some of the issues thrown up by both documents.

Smith will warn that there cannot be a properly working digital music market unless the independent sector is fully involved and that

there also needs to be provision in the online market space for non UK and US music. “If Europe is to be truly diverse then there has to be a diverse range of artists from lots of countries included,” says Smith, whose organisation had several meetings with Gallo prior to her writing her report. Smith says Impala is also encouraged the report makes a strong case for supporting SMEs.

One of Gallo’s recommendations is that the Commission thinks about “methods of facilitating industry access to the digital market with geographical borders, taking account of the particular features of each sector”.

Another one of the 14 points to specifically tackle online infringement suggests the EC identifies the “particular problems and needs” of SMEs to protect themselves against piracy.

“These are far-reaching recommendations,” adds Smith. “And I think the main message is that there should be a coordinated anti-piracy approach, but that the French three-strikes approach is not forced on any country and different Governments are allowed to choose the legislative option that suits them best.”

IFPI CEO Frances Moore is also encouraged by the European Parliament’s move. “[It has] sent a clear signal to the European Commission, and beyond, that a stronger, more coordinated approach is needed to promote and protect the rights of creative industries in Europe,” she says. “The Parliament has recognised that governments cannot stand by in the face of this threat.”

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Empire-expanding Moshi Moshi launches labels

CUTTING-EDGE INDIE LABEL

MOSHI MOSHI is creating a number of spin-off record labels to encourage promising talent spotters to engage more closely with the music business.

Moshi founders Stephen Bass and Michael McClatchey are launching joint-venture imprints Not Even and Tender Age and hint that more could be in the pipeline as they look at cost-effective ways of expanding their empire.

“This is something we’ve been thinking about doing for the last year or so,” says Bass. “The basic idea is that we want to expand what we do, but we’re not in a position to employ new A&R staff, so that’s why we’ve come up with the new labels.”

NOT EVEN



Not Even will involve September Management’s Theo Lalic, who explains, “I’d been talking to Stephen Bass for a while about an artist called Becoming Real (inset) and when he asked Stephen if he had anyone who could put him in touch with Trim, who MCs on the new record, that’s where I stepped in and it seemed natural to set up

the label around that.” Becoming Real’s Spectre EP, featuring Trim, will be released by Not Even on November 15.

Bass continues, “Rather than having scouts that feed us tips about music, we can use the new labels to empower young people in the business to do something themselves and give them a mean-

ingful stake in what they do.”

Moshi’s second label Tender Age will rope in Brighton A&R contact Toby Bull and has signed Seattle band Beat Connection as its first act, with a debut release pencilled in for later this year.

A third label – for African and world music – is also in the Moshi pipeline.

“Moshi Moshi will fund everything, as well as provide advice as and when needed and sort out things like distribution,” says Bass. “The deals will be standard Moshi Moshi contracts, which work nicely for us by establishing a partnership with the artists, but will also involve a bit of ownership for the label people, such as Theo and Toby, who we collaborate with.”

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News

Editorial Paul Williams



SINCE THE ESTABLISHMENT OF THE CD as a mass-market format in the mid-Eighties, the record industry has continually found itself on the back foot, accused of overcharging its customers, or even ripping them off.

The result, especially in recent years, has been one price drop after another to the extent that it is now not unusual to pick up an album in the current Top 10 for as little as a fiver, something once unthinkable. And these days it takes only a few months for even the biggest-selling titles to be reduced to bargain-basement prices with, for example, Susan Boyle's *I Dreamed A Dream* – 2009's number-one album globally – on sale on UK high streets in recent weeks for just £3.

Album prices have fallen so low that record companies in the last few years have desperately been trying to figure out how to reverse the trend and start to get prices back up. Issuing deluxe versions of key releases has been one trick, with a higher price justified

Rock-bottom album prices are symptomatic of buyer trends

because they contain superior content and often come with better packaging. Some of these have sold very well, bringing in much-needed extra revenue for labels, but new figures released by the OCC show album prices are still dropping overall, with the average mark-up in the year to date down 2.3% to £7.89.

But while the holy grail of higher album prices appears to be beyond the industry, look at what is happening in the singles market. Not only are unit sales still increasing (up 7.4% on the year), but the sector is expanding even faster in value, up 11.3% on 2009 with the average price of a download lifting 4.0% to 83p.

Those trying to make their living out of selling albums will no doubt look enviously at what the singles business is managing to achieve with higher prices. But there are clearly a number of significant differences between how the two markets operate, which may explain why one has commanded higher prices and the other, so far, has not.

For a start, while the physical-dominated albums market is made up of a number of big players, the singles market remains a mainly iTunes affair. This means it only takes one retailer to decide to raise its prices and that pushes up the overall market price, as happened when the Apple retailer last year abandoned its long-held 79p single-price policy to introduce variable pricing of 59p, 79p and 99p, with most of the biggest-selling titles going out at the higher price.

Clearly, such a price hike could have had the effect of putting people off buying as many downloads or even not bothering at all, especially when there is always the illegal free option lurking in the background, but what we have in the singles market is something increasingly lacking in its albums equivalent: real consumer demand. There is such a desire for cherry-picking the best tracks at what still remains a very reasonable price that few are going to balk at having to shell out a few pence more to get the music they want.

Even though prices are now so low, the albums market is more than ever having to justify its existence, because it no longer appeals to consumers only interested in buying one or two tracks by an artist. A few years ago such cherry-picking was not possible, unless the track you wanted had been issued as a single. Even then you might have had to pay up to £3.99 for the CD single, so buying the whole album for the track or two you wanted made more economic sense.

These days, without the need to buy the album just for that odd track, many music fans have significantly reduced the number of albums they buy. Some have probably turned their back on the market altogether. That has meant the industry has had to work even harder to sell albums, so it is hardly surprising prices continue to fall. As such, it will take a supreme effort to convince those lapsed buyers once again about the merits of buying albums for that price trend to reverse in any meaningful way.

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:

Will George Michael's imprisonment harm his popularity?

THIS WEEK WE ASK:

Can the new judging line-up on American Idol keep the show at the top of US ratings?

YES 54% NO 46%

To vote, visit www.musicweek.com

The Script/Hurts label looks beyond its current Sony deal

Hit maker Phonogenic mulls new joint venture tie-ups

Labels

By Paul Williams

PHONOGENIC'S MANAGEMENT has revealed it is in discussions with both Sony and potential new partners as its current joint-venture tie-up with the major comes to a finish at the end of the year.

Deal negotiations are heading towards a decisive point at a crucial time for the label, with its second Script album having debuted at the top of the UK chart, the debut album from Hurts achieving chart success in a number of European territories and a third album from Natasha Bedingfield about to be rolled out in her key market of the US.

Phonogenic founders Paul Lisberg, who heads its A&R, general manager Tops Henderson and hit songwriters Andrew Frampton and Steve Kipner originally signed a 50-50 deal with BMG, before the Sony/BMG merger, when the label was launched in 2003. The deal was then extended last year for a further 12 months when the initial agreement was about to run out.

However, as that extension heads to a conclusion at the end of this year, Lisberg reveals he and his Phonogenic partners are "talking to various partners inside and outside of Sony".

Lisberg is full of praise for the job undertaken since 2003 by Sony UK chairman and CEO Ged Doherty, who signed the original Phonogenic deal when he was BMG UK music division president. "We've had a great relationship with Ged," he says. "We did the deal originally with him and he's been very good throughout and it has been a great relationship."



Phonogenic plans: The Script will target US success

But with the deal about to run out, Phonogenic's team is locking to take the label into its next phase of development, which includes plans to expand the artist roster and launch a US version of the label, so it can sign American talent directly.

Up to this point the label has had a very modestly-sized roster and has released just six albums. Five of these have been successes, comprising two albums apiece from Natasha Bedingfield and The Script and Hurts' first album *Happiness*, released through its Major Label imprint. Its only album release that was not a commercial success was Russ Copperman's 2007 album *Welcome to Reality*.

"We're really proud of that track record and I find myself thinking we could turn that into nine successes out of 11 releases in the next four years," Lisberg says.

As well as looking to conclude deal negotiations, Lisberg and his colleagues will be aiming to build on early international successes for Hurts and The Script's new albums, while beginning the launch of Natasha Bedingfield's third album *Strip Me* in the US, where her first two albums both went gold.

The new album's title track has

already gone to US radio, with the album itself to be released there and in Canada by Epic on November 9 before being issued in the UK and other markets next year.

The US also figures prominently in international plans for The Script and Hurts. The Script have already sold more than 300,000 albums in the market with their self-titled first album, while *Breakeven*

has been certified platinum by the RIAA for more than 1m downloads and the same album's *The Man Who Can't Be Moved* was recently a *Billboard* Hot 100 hit.

With more mileage still to come from that album, backed by a tour to support it in October, follow-up album *Science & Faith* will not be released there until around January 2011. The album has already debuted at one in Ireland, three in Australia and 15 in Switzerland.

The Hurts album will also be subject to a US release next year, with a deal still to be concluded as to which Sony label will handle it there, although Columbia co-president Rick Rubin is known to be a big fan of the duo. The album will come out in Japan in November, having already become a Top 20 hit in a dozen European territories, including peaking at two in Austria, Germany, Greece, Poland, Sweden and Switzerland. It sold around 225,000 copies globally during its first three weeks of release.

A Sony spokesman says, "Sony Music enjoys its excellent working relationship with Phonogenic and joins them in celebrating the fantastic success of The Script album."

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BPI tests European waters with Nordic mission



THE BPI IS LOOKING TO EXPAND its international activity with a number of new annual missions to European territories, in an effort to boost British music overseas. The first of these is the organisation's inaugural Nordic Trade Mission, which takes place this week.

Following the success of the well-established trade missions to Japan and LA, the Nordic Trade Mission marks the first time that the BPI has led a delegation of

British music companies to the territory.

BPI director of international events Julian Wall says that he chose the Nordic region to kick-start the annual programme of European trade missions, which is likely to include France, Benelux and GSA, because the region is particularly receptive to UK music.

"The track record of outcomes from our existing BPI missions to the US and Japan has encouraged us to look further at how we can help our independent label members in other markets," says Wall.

"As a first step we have taken the Nordic region with its easy access-

bility, familiarity with UK music and culture and relatively developed markets as a target for indie labels to attack."

Taking place this Tuesday and Wednesday, the Nordic mission will see approximately 20 independent British music companies visit Oslo with the intention of promoting their music and inking deals in the territory.

Along with representatives from the Swedish, Icelandic, Finnish and Norwegian music export organisations, the mission delegates will be connected with an array of music industry executives from the territory.

ON THE WEB

www.musicweek.com

- Viewpoint - Kevin Liles on Def Jam Rapstar
- New signing - Youthless
- Matador boxed set coming next month

OCC figures show singles/albums contrast

The ups and downs of format pricing revealed

Pricing

By Ben Cardew

THE CONTRASTING FORTUNES of the singles and albums market have been thrown into sharp relief by new figures from the Official Charts Company, which show the average price of a single increasing, while the cost of full-price albums continues to fall.

The organisation's chart director Omar Maskatiya told the recent Entertainment Retailers Association's AGM that sales of all singles were up 7.4% in unit terms for the year-to-date, with 93.8m sold.

The majority of this was digital: only 1.08m physical singles were sold, compared to 92.72m digital singles.

Interestingly, in a market in which the price of music is usually said to be falling, the cost of a digital single is up 4.0% at 83p, while the cost of a physical single is up 19.7% at £3.30.

Overall, the price of a single is up 3.6%, while the value of the singles market as a whole has increased 11.3% so far this year, a phenomenon Maskatiya says is largely due to download retailers increasingly charging more for popular tracks, as well as changes in the way the OCC calculates average digital prices.

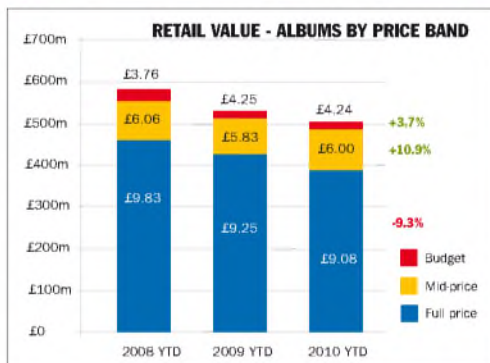
For example, iTunes introduced variable pricing in the US and the UK in April 2009, with tracks on iTunes.co.uk available at one of three price points: 59p, 79p and 99p, depending on their popularity. HMV Digital sells most tracks at 79p and 99p.

"Just a quick look at iTunes shows that the majority of the top 200 best sellers are at 99p - prior to the introduction of variable pricing models last year that would have been 79p," Maskatiya adds.

As for albums, Maskatiya unveiled figures which showed how the fall in price of full-price releases is dragging down the overall market.

As previously reported, year-to-date album sales are down 3.3% in unit terms to 64.4m, while the overall value of the albums market is down 5.5% at £508.4m and the average selling price of an album has fallen 2.3% this year to £7.89.

These figures should not be a surprise, as the general consensus across the industry is that album prices are falling. However, in contrast to singles, the price of digital albums is falling sharply: the average price of a digital album has fallen 4.7% of the year-to-date to £7.05 - although again, this is partly due to changes in the way the OCC calculates the aver-



age price of a digital album.

The price of the average CD is - according to the OCC figures - holding up a lot better, down just 1.4% to £8.05 for the year to date. This chimes with recent ERA research, which revealed that the average price of a CD album fell from £8.10 in 2008 to £7.99 in 2009, down 11p.

What is more, there is a marked contrast between full-price albums on the one hand and budget and mid-price on the other.

Sales of budget and mid-price albums have actually grown in 2010, which Maskatiya says is due to stronger mid-price campaigns. The former are up 4.0% in unit terms and 3.7% in value, with average price down just 1p to £4.24; the latter are up 7.8% in unit terms and 10.9% in value, with the average price up 17p to £6.00. For full-price albums it is an entirely different situation: sales are down 7.7% for the year-to-date, while the average price is down 17p to £9.08.

Overall, sales of digital albums were up again, growing 35.6% in unit terms to 10.2m units (year to date).

ben@musicweek.com

Changing fortunes: budget and mid-price albums have grown in retail value, but the value of full-price albums has fallen
Graph source: OCC

News in brief

• The **Liberal Democrats** are promising to tackle the funding crisis in the music business. Speaking at a UK Music-hosted fringe meeting at the Liberal Democrat party political conference in Liverpool last week, Don Foster MP said he was aware of the problems of access to finance that the industry was experiencing and that Business Secretary Vince Cable was trying to "ensure the banks are lending again. That applies to the music and creative industries".

• Universal Music Group's newly-forged relationship with **American Idol** has been boosted by the appointment of Jimmy Iovine as an in-house mentor to the contestants. The chairman of Interscope Geffen A&M Records' role was announced at the same time as the new judging line-up for the programme was confirmed, with Randy Jackson, who has been on the show since day one, to be joined by Jennifer Lopez and Steven Tyler. Iovine's arrival on the programme follows a deal announced in August between

Universal and 19 Entertainment founder and American Idol creator Simon Fuller for Interscope, Geffen and A&M to market, promote and distribute albums from the show's finalists globally through a range of retail and new media platforms.

• **Proper Music Group** has restructured to support its newly-formed label services arm, which will sit within Proper Records and is intended to offer additional services to those offered by Proper Music Distribution. The move sees Drew Hill, currently commercial director of Proper Music Distribution, becoming director of Proper Records, to oversee the label and label services.

• Legendary London live venue the **100 Club** is under threat of closure due to spiralling costs.

• Atlantic Records is to make tracks from **James Blunt's** new album free to listen to through the Facebook Places app.

• **John Suchet** is to be the new host of the Classic FM breakfast show from January

2011, broadcasting live from 9am to 1pm every weekday. He takes over from Simon Bates, who is leaving the station to join Smooth Radio as breakfast host for its new national service.



• **Tony Blackburn** is returning to BBC national radio on

November 6 as the new host of Radio 2's oldies chart show Pick Of The Pops.

• Warner Music SVP of international marketing **Matthieu Lauriot-Prevost** is to leave the company after three years.

• A new website called **Mulve** has emerged offering users millions of tracks to download for free, and is being described as a "nightmare scenario". The downloadable Mulve client lets users pull down unlimited files from servers in secret locations in a way where they will not be detected, as the service does not run on P2P technology.

• MTV Networks International chairman and chief executive **Bill Roedy** is to leave the channel at the end of the year.

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(Producer)

MALCOLM GERRIE

(CEO, Whizz Kid Entertainment)

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(Author)

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News

News in brief



● Parlophone is looking to boost sales of **Tinie Tempah's** debut album *Disc-Overy*

next month by releasing the record as a lanyard alongside the more traditional physical and digital formats. The new format will feature a unique code allowing fans to download the album and will be sold through high-street music retailers, Tinie's website (tinietempah.com) and at his merchandise stall on tour.

● Suspected **copyright infringers in France** are now receiving warning letters under the Hadopi anti-piracy laws that were passed in the country last year. Copyright holders are currently targeting around 10,000 IP addresses a day that are suspected of engaging in piracy. This is expected to rise to 150,000 addresses a day in the coming weeks. Infringers face fines or disconnection following their third warning.

● **BMG Rights Management** has bought US-based Evergreen Copyright Acquisitions – its fourth major acquisition of the year. The deal finds BMG adding more than 65,000 titles to its catalogue including the rights to hits such as *U Can't Touch This*, *Cocaine* and *Remember The Time*.

● **PPL** has extended its international reach by signing a deal with Phonographic Performance New Zealand (PPNZ). The deal means PPL and the New Zealand sound recording performance rights group will manage each other's repertoire in their respective territories.

● **Matador's** six-CD boxed set celebrating the label's 21st birthday will be released via UK indie stores and the Matador website on October 4. The set comprises of 99 tracks, covering releases across the label's 21-year history. All of the proceeds will be going to three charities chosen by the label's owners.

● **Trevor Dann** is stepping down as chief executive of the Radio Academy at the end of October. Dann reveals in an email to Radio Academy members that the move will allow him to concentrate on three new roles: MD of broadcast at the Amazing Media Group, which owns and operates the national DAB station Amazing Radio; visiting professor at an unnamed university; and producing a series of programmes "which I can't talk about yet because the broadcaster quite rightly wants to make the announcement".

● US publisher **Bicycle Music Company** has acquired the rights to singer-songwriter **Wes Farrell's** back catalogue.

● **Bob Geldof**, **Louis Walsh**, **Later...** producer **Mark Cooper** and **Sharon Corr** are the latest names announced for **The Music Show**, which takes place in Dublin on October 2 and 3.

Dreamboats And Petticoats concept has song, film and American ambitions

Universal creates artist vehicle to launch Dreamboats single

Releases

By Paul Williams

UNIVERSAL HAS CREATED A NEW ACT to help promote its hugely-successful *Dreamboats And Petticoats* concept.

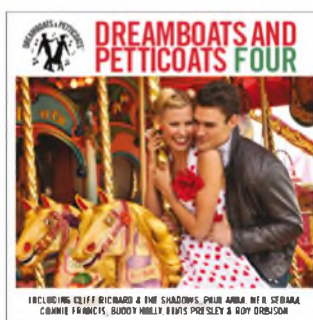
AJ Dean, who currently features in the West End musical of the same name at the Playhouse Theatre, and the show's former star Daisy Wood Davis have been paired under the name of *A Dreamboat And A Petticoat* to record the newly-penned song *Did Your Mama Tell You How To Rock 'n' Roll*.

The song captures the musical flavour of the post-Elvis, pre-Beatles musical era of *Dreamboats* and will be released as a single on October 25, the week before the fourth regular *Dreamboats And Petticoats* album comes out. The three previous regular *Dreamboats* compilations, an original cast recording from the musical and two spin-off albums have sold more than 1.7m units in the UK, according to the Official Charts Company.

Universal Music Enterprises UK president Brian Berg (inset), who came up with the *Dreamboats* concept, says of the single, "It's fairly late Fifties, more early Sixties in style and we've got a 21-year-old and a 19-year-old singing it dressed in cool clothes from that period. We'll be shooting a video around the Playhouse Theatre



'Dreamboat' (AJ Dean, third from left) and 'Petticoat' (Daisy Wood Davis, third from right) with other cast members



INCLUDING CLIFF RICHARD & THE SHADOWS, PAUL ANKA, NEIL SEDWANA, CANNIE FRANCES, BUDDY HOLLY, ERIS PORSLEY & ROY ORBISON

and we'll be hopefully getting exposure on TV and radio for the track."

Berg adds the new song is likely to be incorporated into the *Dreamboats* musical as well as featuring in a planned movie version, expected to come out some time next

year. Three other original songs, which have been bonus tracks on earlier *Dreamboats* albums, could also be included in the film.

He reveals plans are "fairly advanced" for the film, which he says will be "Grease meets *High School Musical*", although with a very British flavour akin, to the David Essex-fronted rock'n'roll-era film *That'll Be The Day*. "We see it as being a very British movie," he says. "We've got a couple of treatments that are being written that we are looking at, at the moment."

Berg and Universal are working on the movie with the musical's producers Bill Kenwright and Laurie

Mansfield, while there are also discussions to bring on board one or two other partners.

Meanwhile, in the US the concept is now being rolled out with a slight name change to *Dreamboats*. Handled by the same team behind the *Now!* series in the States, a first compilation album is initially being sold there via direct-response TV marketing and the plan is to roll out the album to retail by the end of the year.

Berg also has his eye on launching the compilation and musical in other territories, including Australasia, Canada and South Africa.

Back in the UK, the new *Dreamboats* double album, which will include tracks by *The Shadows* and *Jerry Lee Lewis*, will be a key quarter-four release for Universal

Music Strategic Marketing UK, with other highlights including a Ray Davies collaboration album called *See My Friends* featuring duets with the likes of Bob Jovi, Bruce Springsteen, Mumford & Sons, *Metallica* and *Jackson Browne's* *Greatest Hits*; *Pop Party 8*; *Clubland 18*; and *R&B Collection*.

paul@musicweek.com



Brian Berg

Future Cut aims to be more than just a publishing company

HIT PRODUCTION AND SONGWRITING DUO Future Cut are looking to develop their newly-launched publishing company Future Cut Songs into an all-round entertainment company, which will deal with all parts of the record-making process.

The London-based business, which is run by Future Cut's Darren Lewis and Tunde Babalola, is administered by Kobalt Music Group and acts as a vehicle for the pair to sign, develop and break artistic and songwriting talent.

Indeed the team, who have recently produced Olly Murs' single *Please Don't Let Me Go* as well as writing a number of hits for artists including Lily Allen, Shakira, Tom Jones and Dizzee Rascal, have already ventured into record-label territory with their first signing *Paper Crows*. The band's debut single *Stand Alight*



Left to right: Sian Gardiner, creative manager of Kobalt; Sas Metcalfe, Kobalt EVP creative; Darren Lewis; Tunde Babalola; and Sam Winwood, Kobalt, VP of international repertoire

will be released via Future Cut Recordings, an arm of Future Cut songs, early next month.

Lewis says the business will be signing more acts over the coming months, explaining that as the company grows it is likely to expand its original publishing role and become more of an all-inclusive entertainment venture.

"Future Cut Songs has the potential to be much more than just a publishing company," he

explains. "We are also thinking of starting up our own record label – and actually, from working with high-profile figures like Lily [Allen] we have realised that it isn't just production and songwriting that we do. We get involved in all aspects of a record, from ideas about marketing to videos, and that would be something that we would be ultimately be working towards with Future Cut Songs."

Lewis says that by establishing their own company *Babalola* and himself will be able to nurture potential talent right from the off-set – a long-held ambition for the pair. Future Cut Songs will also put the duo in a position to move quickly on any project they believe in, while Lewis stresses that the company is taking a long-term view with the talent they sign.

He adds that, although the pair have a reputation for writing and

producing pop hits, they will be working on artists across the board, pointing to their original beginning as drum&bass DJs as an example of their diversity.

"We look to legendary producers such as Quincy Jones and Rick Rubin for inspiration – those who haven't just stuck to one style. Our biggest problem I think is that we are impatient and get bored if we just work with one genre over and over again," he says.

"Our only goal is that everything we work with is something that we love. We are not interested in signing one-year deals; working with artists and writers has always been our strongest feature and we want to take them on that journey and see it through with them. This is a really exciting time for us and I'm happy that we have Kobalt on board to give us the support and help we may need along the way."

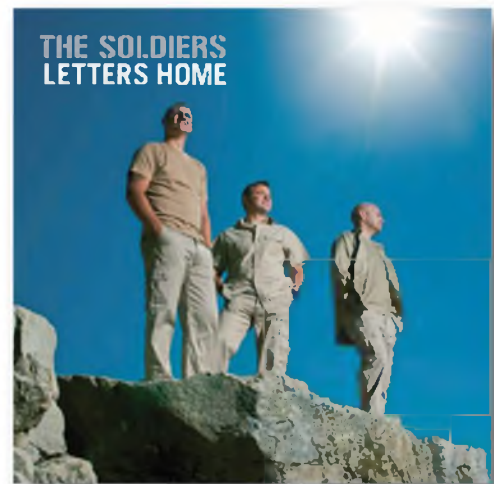
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News media

ON THE WEB

- Sun Ra Arkestra leader to visit Jamie Cullum show
- Viewpoint: BBC director of audio and music Tim Davie on live music
- MTV UK singles of the week

TV Airplay chart Top 40



Highest new entry: Labrinth

This Wk	Last	Artist Title	Label	Plays
1	1	TAIO CRUZ	Dynamite / 4th & Broadway	533
2	4	USHER FEAT. PITBULL	Dj Got Us Fallin' In Love / LaFace	484
3	2	EMINEM FEAT. RIHANNA	Love The Way You Lie / Interscope	481
4	8	CEE-LO GREEN	F*ck You / Warner Brothers	450
5	9	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone	434
6	6	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You / Syco	433
7	3	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic	422
8	5	ROLL DEEP	Green Light / Relentless/Virgin	397
9	NEW	LABRINTH	Let The Sun Shine In / Syco	373
10	7	N-DUBZ	Best Behaviour / Island	364
11	10	KATY PERRY	Teenage Dream / Virgin	356
12	11	KATY B	Katy On A Mission / Rinse	347
13	12	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle	331
14	13	NE-YO	Beautiful Monster / Def Jam	312
15	17	KE\$HA	Take It Off / RCA	286
16	RE	SHONTELLE	Impossible / Island	282
17	84	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat / Interscope	271
18	19	YOLANDA BE COOL & DCUP	We No Speak Americano / Sweat It Out/AATW	267
19	36	NE-YO	One In A Million / Def Jam	261
20	25	KINGS OF LEON	Radioactive / Hand Me Down	257
21	NEW	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End) / Cash Money/Island	257
22	15	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire / Decaydance/Fueled By Ramen	256
23	18	OLLY MURS	Please Don't Let Me Go / Epic/Syco	250
24	26	THE SCRIPT	For The First Time (Times Are Hard) / Phonogenic	243
25	NEW	BRUNO MARS	Just The Way You Are (Amazing) / Elektra/Atlantic	236
26	NEW	DEVLIN	Runaway / Island	230
27	27	BRANDON FLOWERS	Crossfire / Vertigo	228
28	NEW	KELLY ROWLAND	Forever And A Day / Motown/Island	228
29	31	ALEX GAUDINO	I'm In Love (I Wanna Do It) / MoS	223
30	NEW	CHERYL COLE	Promise This / Fascination	222
31	20	JASON DERULO	What If / Beluga Heights/Warner Bros	220
32	16	ALESHA DIXON	Drummer Boy / Asylum/Atlantic	216
33	28	EXAMPLE	Last Ones Standing / Data/MoS	207
34	14	KYLIE MINOGUE	Get Outta My Way / Parlophone	207
35	27	THE SATURDAYS	Missing You / Fascination/Geffen	204
36	33	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name) / Virgin	202
37	29	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart / 3 Beat/AATW/BBK	194
38	24	ROBBIE WILLIAMS & GARY BARLOW	Shame / Virgin	189
39	23	MCFLY	Party Girl / Island/Super	186
40	35	PENDULUM	The Island / Warner Brothers	185

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

Bono among the contributors to 70th tribute issue

Q recruits Yoko Ono to mark Lennon's birthday

Magazines

By Ben Cardew

A PREVIOUSLY UNSEEN David Bailey portrait, pictures from Yoko Ono's personal archive and a handwritten note from Bono are all part of *Q* magazine's 70th birthday tribute to John Lennon.

The Bauer title's November issue, out this Thursday, contains a 27-page tribute to Lennon, who would have turned 70 on October 9.

The magazine has worked closely with his widow Yoko Ono on the issue: she was interviewed by journalist Tom Doyle in the Dakota building apartment she shared with Lennon and has also written an introduction to the issue. In addition, she has let *Q* use pictures from her personal archive to illustrate the feature.

The magazine will come with four different covers for the newsstands and one exclusive cover for subscribers. The four newsstand covers feature previously unseen pictures from different eras of the former Beatle's life: an Astrid Kirchherr shot from 1960; a 1965 David Bailey portrait taken in London; a 1969 shot of Lennon and Ono by Ian Macmillan; and a 1973 Lennon photo from a Bob Gruen session. The subscribers' cover uses the Bailey shot but without coverlines.

Inside, the magazine plots four decades of Lennon's life, concentrating more on him as an individual than a Beatle. The Fifties is represented by a picture of Lennon as a schoolboy; the Sixties covers the story of how Lennon and Ono met; and the Seventies is represented by unseen pictures of Lennon from that decade, including many from Ono's archive.

The Eighties section features an interview with former Radio 1 DJ Andy Peebles, who interviewed Lennon in 1980, two days before his death, as well as extracts from that interview.

Other features include the Lennon playlist - 20 of his best tracks as chosen by *Q*, selected musicians and Ono, who picks I'm Losing You; and Doyle's interview with Ono in which she talks about how she met Lennon and what he would have been like at 70.

Interspersed with this are interviews with Paul McCartney, Bono, Jay-Z and Green Day's Billie Joe Armstrong, in which they talk about what Lennon means to them. McCartney calls him a "wild and woolly genius", while Bono sent a hand-written note, which will be reproduced in full in the magazine.

In addition, *qthemusic.com* will feature similar interviews with the likes of Keane's Tim Rice-Oxley and Antony Hegarty.

Q editor-in-chief Paul Rees says there are very few anniversaries in music worth celebrating, but Lennon's 70th was clearly one such occasion.

"Arguably Lennon is more influential now than when he died," he says. "*Q* needs to concentrate on what is going on now, but there are one or two exceptions to that rule. I don't think there is a more influential band in the world than The Beatles, but we don't pop up with an anniversary of every record."

Nevertheless, Rees says he would not have done the issue without



Ono's involvement. "Her involvement will make it stand

out. We have the person that was closest to him involved. It has that stamp of authenticity," he says. "We wouldn't have done it if Yoko hadn't wanted to be involved. You can't do that inside story without her."

The magazine also features a look inside the workings of the Radio 1 playlist meeting and an interview with Gorillaz, in which Damon Albarn talks about their Glastonbury headline appearance.

Rees says the atmosphere for music magazines continues to be "tough" but he is optimistic about the end of the year and 2011, when *Q* celebrates its 25th anniversary.

"We have got things planned and there are a lot of things musically going on that are exciting," he concludes.

Meanwhile, Chris Catchpole, who has been a regular *Q* contributor over the years, has joined the magazine full-time as Now editor, where he will be in charge of the magazine's front section and three of its key regular features - New To *Q*, Cash For Questions and Record Collection.

ben@musicweek.com

Media news in brief



● **Emma's Imagination** - aka 27-year-old Emma Gillespie from Glasgow (pictured) - has won Sky1 talent show *Must Be The Music*. Gillespie performed self-penned songs *Focus* and recent number 10 hit *This Day* at the final, beating Missing Andy and The Pictures, after the six finalists had

been whittled down to three. Gillespie wins £100,000 and advice to help kick-start her career.

● **Lady GaGa** has followed her eight-award haul at the MTV Video Music Awards by receiving five nominations for the MTV EMAs. The singer is nominated for best pop, best female and best song - going up against Katy Perry and Rihanna in each of the categories - as well as best live act and best video, for Telephone feat. Beyoncé. The 2010 EMAs take place on Sunday, November 7 in Madrid. Katy Perry and Linkin Park are now confirmed to perform.

● **Channel 4, Universal and SEAT** have teamed up on a new TV show in which artists record sessions directly onto vinyl. *On Track* with SEAT kicked off last Wednesday on Channel 4 with Ellie Goulding. The series sees a different artist each week given three hours in London's Metropolis Studios to record three songs. One copy will be pressed, with further copies of one track being made available as a free download from www.club-SEAT.co.uk. The show's concept was developed by Universal Music managing director of commercial media partnerships and Globe TV Lesley Douglas.

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

Cee-Lo sky high in the airplay chart



Variously known as F**k You!, Forget You! and FU, Cee-Lo Green's introductory single from new album The Lady Killer rockets to the top of the radio airplay chart this week.

The track has enjoyed a mercurial 78-38-13-1 trajectory and tops the chart despite having only the 24th highest tally of plays - 1,171 - on the Music Control panel. Its fast track to the top of the chart comes courtesy of an audience of more than 56.86m, with 24 plays on Radio 1 and 19 on Radio 2 jointly delivering 66.84% of its overall audience. It was aired more times on Radio 2 than any other song last week, and was second most-played on Radio 1 behind Labrinth's Let The Sun Shine. It is the second number one radio airplay hit thus far for Cee-Lo, who was also half of Gnarls Barkley, notching up the number one airplay hit of 2006 with Crazy. That song spent eight weeks atop the radio airplay chart, and nine weeks atop the OCC sales chart.

Meanwhile, the new sales number one, Just The Way You Are (Amazing) by Bruno Mars, is the most-added song on radio, increasing monitored plays 47.03% - from 1,010 to 1,485 - week-on-

week. Despite this, it makes a fairly modest 26-19 climb on the radio airplay chart, increasing its audience by 22.55% to 29.18m. That is because its growth is concentrated on stations which deliver smaller audiences. Its biggest supporters last week were Leicester Sound (47 plays), 95.8 Capital FM (46) and Trent FM (45).

Fifteen weeks after All The Lovers reached number one, Kylie Minogue is back in the Top 10, with follow-up Get Outta My Way leaping 27-6. The track added 286 plays and almost doubled its audience week-on-week, with top tallies of 39 plays on Gaydar, 35 on 107.6 Juice FM and 30 on 106.3 Bridge FM, although 13 plays on Radio 2 and 12 plays on Radio 1 jointly account for 68.64% of its audience.

Taio Cruz's Dynamite cruises to a third straight week atop the TV airplay chart, with its video racking up more than 500 plays for the fifth week in a row. Aired 533 times on stations on the Music Control panel - 49 times more than its nearest challenger by Usher feat. Pitbull - it has top tallies of 79 plays from MTV Base, 59 plays from MTV Hits and 44 plays from KISS TV.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % or-	Total Aud (m)	Aud % or-
1	1	3	3	CEE-LO GREEN F*ck You Warner Brothers	1171	51.88	56.86	76.86
2	1	5	5	ROBBIE WILLIAMS & GARY BARLOW Shame Virgin	2428	0.21	54.82	6.54
3	5	7	3	KATY PERRY Teenage Dream Virgin	2617	16.55	52.09	3.7
4	3	6	12	OLLY MURS Please Don't Let Me Go (feat) Syco	3451	0.9	50.22	-4.42
5	4	8	2	TAIO CRUZ Dynamite 4th & Broccway	2366	10.05	50.1	-3.24
6	27	3	4E	KYLIE MINOGUE Get Outta My Way (feat) Parlophone	1468	24.2	41.69	77.53
7	2	7	4	THE SCRIPT For The First Time (Times Are Hard) Phonogenic	2620	-0.04	38.81	-29.55
8	10	17	54	LADY GAGA Alejandro Interscope	2661	0.93	36.77	6.89
9	6	6	5	ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You Syco	2348	7.71	35.62	-10.55
10	9	13	23	THE WANTED All Time Low Geffen	2155	-7.47	35.3	0.8
11	21	3	13	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER Heartbeat Interscope	651	74.39	34.39	30.61
12	12	19	34	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	2086	-2.34	33.67	1.42
13	17	6	6	TINIE TEMPAAH FEAT. ERIC TURNER Written In The Stars Parlophone	641	5.79	33.28	8.86
14	8	12	6	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope	1621	-2.53	32.33	13.42
15	16	14	30	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope	2037	-9.58	31.92	3.74
16	14	12	14	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic	1671	-6.49	30.57	-3.9
17	18	10	27	B.O.B FEAT. HAYLEY WILLIAMS Airplanes (feat) Atlantic/Gearbox/Rustie	1717	8.67	30.1	2.17
18	15	12	15	YOLANDA BE COOL & DCUP We No Speak Americano (feat) A&T/W	1248	-3.26	29.25	-5.03
19	26	3	1	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	1485	47.03	29.18	22.55
20	37	2	2	MICHAEL BUBLE Hollywood 143/Reprise	580	130.16	28.5	38.42
21	22	5	5	LABRINTH Let The Sun Shine In Syco	669	20.36	28.16	5.32
22	7	9	20	BRANDON FLOWERS Crossfire Vertigo	1455	-3.19	27.29	-28.86
23	11	6	40	MANIC STREET PREACHERS (It's Not War) Just The End Of Love Columbia	773	-14.4	27.27	15.06
24	19	10	19	TRAVIE MCCOY FEAT. BRUNO MARS Billionaire (feat) EMI/Parlophone	1466	0	26.97	0
25	31	2	81	SCISSOR SISTERS Any Which Way PolyGram	761	50.69	26.91	21.71
26	20	3	3	KINGS OF LEON Radioactive (feat) Island/Decca	657	26.22	25.6	6.09
27	23	26	59	PLAN B She Said (feat) Atlantic	1501	-2.15	24.39	-0.93
28	30	9	11	USHER FEAT. PITBULL DJ Got Us Fallin' In Love (feat) RCA	1168	5.42	23.58	5.59
29	35	21	21	RIHANNA Te Amo (feat) Def Jam	1213	9.67	23.3	14.83
30	34	3	1E	KE\$HA Take It Off RCA	693	-7.1	22.96	5.13
31	29	11	4E	EDWARD MAVA FEAT. VIKI JIGULINA Stereo Love 3 Beat Blue/A&T/W	526	0.33	22.51	-0.66
32	24	13	2E	NE-YO Beautiful Monster (feat) Def Jam	1312	-12.36	22.16	5.55
33	43	5	8	KATY B Katy On A Mission (feat) Finis	339	3.99	20.74	11.87
34	32	10	49	JASON DERULO What If (feat) Belluga Heights/Warner Bros	1330	-14.63	20.6	-4.2E
35	50	43	83	LADY GAGA Bad Romance Interscope	672	20	20.21	24.52
36	35	3	32	MCFLY Party Girl (feat) Warner Bros	379	-50.13	19.7	-6.01
37	2E	11	33	THE SATURDAYS Missing You (feat) Fascination/Geffen	1423	-22.49	19.36	-16.5E
38	4E	2	2	THE WOMBATS Tokyo (Vampires & Wolves) (feat) 4th Floor	193	1.58	18.63	7.44
39	47	52	8E	BLACK EYED PEAS I Gotta Feeling Interscope	1077	13.73	18.36	5.54
40	41	2	21	MARK RONSON & THE BUSINESS INTL. The Bike Song Columbia	375	-9.64	18.12	-4.0E
41	3E	4	4	KT TUNSTALL (Still A) Weirdo (feat) Relentless/Virgin	313	-6.85	17.54	14.15
42	33	4	5E	A-HA Butterfly, Butterfly (The Last Hurrah) Rhino	10E	-7.83	16.77	-21.75
43	NEW			LIFEHOUSE Halfway Gone Geffen	29	0	16.35	0
44	RE			ALICIA KEYS Try Sleeping With A Broken Heart J	652	0	16.14	0
45	4E	2	4E	THE XX Islands Young Turks	163	4.49	15.84	3
46	110	1	1	PIXIE LOTT Broken Arrow Mercury	377	0	15.58	0
47	3E	14	1E	ELIZA DOOLITTLE Pack Up Parlophone	1367	-24.81	15.52	-24.81
48	RE			MICHAEL BUBLE Haven't Met You Yet 143/Reprise	6E3	0	15.32	0
49	RE			EXAMPLE Kickstarts (feat) MoS	755	0	15.1E	0
50	RE			KYLIE MINOGUE All The Lovers Parlophone	1117	0	15.14	0

UK radio airplay chart compiled by Alan Jones. This chart is based on the following stations: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5 Live, BBC Radio 6 Music, BBC Radio 7, BBC Radio X, BBC Radio 1Xtra, BBC Radio 1Xtra 2, BBC Radio 1Xtra 3, BBC Radio 1Xtra 4, BBC Radio 1Xtra 5, BBC Radio 1Xtra 6, BBC Radio 1Xtra 7, BBC Radio 1Xtra 8, BBC Radio 1Xtra 9, BBC Radio 1Xtra 10, BBC Radio 1Xtra 11, BBC Radio 1Xtra 12, BBC Radio 1Xtra 13, BBC Radio 1Xtra 14, BBC Radio 1Xtra 15, BBC Radio 1Xtra 16, BBC Radio 1Xtra 17, BBC Radio 1Xtra 18, BBC Radio 1Xtra 19, BBC Radio 1Xtra 20, BBC Radio 1Xtra 21, BBC Radio 1Xtra 22, BBC Radio 1Xtra 23, BBC Radio 1Xtra 24, BBC Radio 1Xtra 25, BBC Radio 1Xtra 26, BBC Radio 1Xtra 27, BBC Radio 1Xtra 28, BBC Radio 1Xtra 29, BBC Radio 1Xtra 30, BBC Radio 1Xtra 31, BBC Radio 1Xtra 32, BBC Radio 1Xtra 33, BBC Radio 1Xtra 34, BBC Radio 1Xtra 35, BBC Radio 1Xtra 36, BBC Radio 1Xtra 37, BBC Radio 1Xtra 38, BBC Radio 1Xtra 39, BBC Radio 1Xtra 40, BBC Radio 1Xtra 41, BBC Radio 1Xtra 42, BBC Radio 1Xtra 43, BBC Radio 1Xtra 44, BBC Radio 1Xtra 45, BBC Radio 1Xtra 46, BBC Radio 1Xtra 47, BBC Radio 1Xtra 48, BBC Radio 1Xtra 49, BBC Radio 1Xtra 50, BBC Radio 1Xtra 51, BBC Radio 1Xtra 52, BBC Radio 1Xtra 53, BBC Radio 1Xtra 54, BBC Radio 1Xtra 55, BBC Radio 1Xtra 56, BBC Radio 1Xtra 57, BBC Radio 1Xtra 58, BBC Radio 1Xtra 59, BBC Radio 1Xtra 60, BBC Radio 1Xtra 61, BBC Radio 1Xtra 62, BBC Radio 1Xtra 63, BBC Radio 1Xtra 64, BBC Radio 1Xtra 65, BBC Radio 1Xtra 66, BBC Radio 1Xtra 67, BBC Radio 1Xtra 68, BBC Radio 1Xtra 69, BBC Radio 1Xtra 70, BBC Radio 1Xtra 71, BBC Radio 1Xtra 72, BBC Radio 1Xtra 73, BBC Radio 1Xtra 74, BBC Radio 1Xtra 75, BBC Radio 1Xtra 76, BBC Radio 1Xtra 77, BBC Radio 1Xtra 78, BBC Radio 1Xtra 79, BBC Radio 1Xtra 80, BBC Radio 1Xtra 81, BBC Radio 1Xtra 82, BBC Radio 1Xtra 83, BBC Radio 1Xtra 84, BBC Radio 1Xtra 85, BBC Radio 1Xtra 86, BBC Radio 1Xtra 87, BBC Radio 1Xtra 88, BBC Radio 1Xtra 89, BBC Radio 1Xtra 90, BBC Radio 1Xtra 91, BBC Radio 1Xtra 92, BBC Radio 1Xtra 93, BBC Radio 1Xtra 94, BBC Radio 1Xtra 95, BBC Radio 1Xtra 96, BBC Radio 1Xtra 97, BBC Radio 1Xtra 98, BBC Radio 1Xtra 99, BBC Radio 1Xtra 100.

Campaign focus



UK teens Charlie McDonnell, Alex Day, Tom Milson and Eddplant already boast some of the most popular channels on YouTube UK, thanks to videos showcasing their original songs and comic turns. Now, the four-piece have come together to form Sons Of Admirals and will self-release their debut album on

their Admirals Records label next month. Radiopromotions Management's Steve Betts has teamed up with Stuart Love, a former A&R executive for Columbia and Warner Brothers in the US, to drive the project forward. Their debut single Here Comes My Baby is officially released next month after being made available digitally in June. It has now been taken off iTunes ahead of a full October 25 release, as Betts and Love build a traditional promotional campaign around the group's online profile.

The video, which was written and directed by McDonnell, has already racked up 2m views since being launched on his YouTube channel. The commercial single will be released as part of a bundle with an acoustic version of the track and filmed interview with the four piece. The as-yet-untitled debut album will be released next year.

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	CEE-LO GREEN F*ck You / Warner Brothers	56.86
2	ROBBIE WILLIAMS & GARY BARLOW Shame / Virgin	54.82
3	TINIE TEMPAAH FEAT. ERIC TURNER Written In The Stars / Parlophone	33.28
4	MICHAEL BUBLE Hollywood / 143/Reprise	28.5
5	LABRINTH Let The Sun Shine In / Syco	28.16
6	KINGS OF LEON Radioactive / Island/Decca	25.6
7	THE WOMBATS Tokyo (Vampires & Wolves) / 4th Floor	18.63
8	KT TUNSTALL (Still A) Weirdo / Relentless/Virgin	17.54
9	LIFEHOUSE Halfway Gone / Geffen	16.35
10	PIXIE LOTT Broken Arrow / Mercury	15.58
11	IMELDA MAY Mayhem / Decca	14.04
12	THE WANTED Heart Vacancy / Geffen	12.91
13	AMY MACDONALD Love Love / Vertigo	12.51
14	EITON JOHN & LEON RUSSELL If It Wasn't For Bad / Mercury	12
15	THE TING TINGS Hands / Columbia	11.88
16	JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) / Cash Money/Atlantic	11.84
17	RIHANNA Only Girl (In The World) / Def Jam	11.77
18	JAMES BLUNT Stay The Night / Atlantic/Custarc	11.51
19	SWEDISH HOUSE MAFIA VS TINIE TEMPAAH Miami 2 Ibiza / Virgin	11.3
20	MAGNETIC MAN FEAT. KATY B Perfect Stranger / Columbia	11.08

News live

Live merchandise specialist generates significant revenue boost for big-name artists

Concert Live reboots 'twenty-quid bloke'

Merchandising

By Gordon Masson

INSTANT LIVE MUSIC SPECIALIST

Concert Live is unveiling a raft of new products after releasing figures that show artists who use the company's services are often doubling the money they make on merchandise.

Capitalising on the idea of selling a recording of a gig as the audience leaves a show, Concert Live has generated more than £5m in new revenue for the music industry over the last five years.

It also claims it has seen 35-50% growth year-on-year and that revenue spend at concerts where its products

and services are available have doubled.

The company's stats reveal Concert Live increased overall per-head merch sales for Elton John concerts by 64%. Similarly, it increased spend per-head for Kiss by 80% where members of the audience spent £3.86 on average; Paolo Nutini's fans increased spending by 130% (£2.11) compared to the previous tour; Divine Comedy was up 126%; and Public Image Limited saw their per-head spend rise by 146% from previous tour (£4.11).

Concert Live managing director James Perkins says these numbers show that the "£20 bloke" merchandisers speak about is a "complete

myth" because many people are paying a lot more. He adds, "That attitude to us just highlights that people are being lazy when it comes to what they are doing, rather than coming up with new and engaging products for the fans."

"The £20 spend is only true if you treat fans as one homogenous group and, as such, offer them a generic product range that can only be accessed through a poorly staffed, visually unappealing merch stand," says fellow company founder Adam Goodyer.

Perkins also reports that Concert Live sold additional products to more than 75% of purchasers at concerts for Elton John, Paolo Nutini, Paramore, Hard-Fi, Wet Wet Wet, Madness,

Keane, James Blunt and The Raconteurs, generating at least a 25% increase in individual fan spend each night.

Goodyer says the company was launched to prove that fans would want to take away a copy of the concert they had just attended. After five years, more than 750,000 fans have been able to do this at 1,000 concerts across 16 countries with more than 100 major artists.

The company also points to its staff approaching fans, rather than waiting for them to come to the merch stall as a way of driving sales. The company is now concentrating on two key areas for the future: changing what is sold at live music concerts and changing how things are sold.

Goodyer reveals Concert Live is now developing a range of new offer-

ings including tour books, personalised clothing, retail DVDs and integrated iPhone apps that are unique to each fan.

For example, the company is working with John Lydon to produce and sell a range of premium coffee-table photo books that document his touring career. Each book is individually numbered, features hand-drawn artwork by the artist and, for one in five purchasers, offers a "golden ticket" that gives them a 10-minute face-to-face webchat with Lydon himself.

"In five years, it is our vision that every fan will be able to leave a concert with a personalised piece of merchandise," Goodyer adds. "We feel it is criminal to let a fan spend £22 on a T-shirt and walk away with £8 in their pocket."

gordon@musicweek.com

Exit through the gift shop Concert Live's Top 10

TOUR	RECORDINGS SOLD	% UPTAKE	SPEND PER HEAD
1 KISS	35,000	22.6%	£3.86
2 THE CRANBERRIES	10,000	12.8%	£2.84
3 RACONTEURS	8,600	22%	£3.11
4 KEANE	8,000	19.4%	£3.03
5 BAD COMPANY	5,000	17%	£3.10
6 PAOLO NUTINI	5,000	12%	£2.11
7 PUBLIC IMAGE LTD	4,500	20.3%	£4.11
8 ELTON JOHN AND RAY COOPER	4,000	24.8%	£4.83
9 THUNDER	4,000	24.5%	£4.81
10 PARAMORE	3,000	19.8%	£3.27

Source: Concert Live



Reaching out to audiences: Concert Live is working with John Lydon and PIL

Coming soon: live events at the cinema

A GROUP OF music industry entrepreneurs have created a company that will use cinemas to meet the growing demand for fans to be part of special artist events.

Omniverse Vision was set up by a trio of industry veterans who have already signed up some of the industry's biggest names to the concept.

"Our idea is to create special one night only events to attract fans and so far the feedback we've had on that has been very positive and the number of fans booking tickets is very encouraging indeed," says director John Gaydon, who tested the model with a screening of Ladies & Gentlemen... The Rolling Stones. This went to 800 screens worldwide.

Gaydon's background includes time as an artist manager and 15 years producing music shows for TV, including the Live Earth event at Wembley Stadium for Control Room.

He had the idea for Omniverse while watching footage of a Foo Fighters Wembley show, which featured a guest appearance by Jimmy Page, at a cinema in Leicester Square.

He adds, "Between each song, the fans stood up and cheered and it struck me that while it might cost about £100 to go to see the band live in concert, but for about

OMNIVERSE VISION



£10 a head you could go to the cinema and get the benefit of the amazing acoustics and big screen."

Joining Gaydon as founders of Omniverse are former Really Useful Group producer Austin Shaw and entertainment finance expert Grant Calton. The company has already signed an agreement to broadcast footage of this Sunday's celebration of 25 years of Les Miserables from The O2 in London

to more than 1,000 cinemas around the world.

Omniverse has also inked a deal with Bon Jovi and AEG to target around 500 screens outside of the US for an event to mark the launch of the band's greatest hits album in November.

"A key element for us is our one night only idea, which means we have to be clever with our marketing," notes Gaydon, who reveals the company has hired Stormcrowd's Steve Machin as international marketing director to tap into his expertise of fanbases, social media and ticketing.

And with cinemas around the world now converting their projection rooms to handle digital coverage, Gaydon says Omniverse's business model is benefitting everyone involved in the supply chain.

"Cinema operators are telling us that they are only operating at 30-40% capacity a lot of the time, so they are welcoming the extra events. It's early days, but one of the things we're already looking at is bringing live 3D events to the cinema, which should make the screenings even more compelling for fans."

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
13,667,122	OXEGEN FESTIVAL Punchestown Racecourse, Naas	225,000	MCD
4,214,000	WIRELESS FESTIVAL Hyde Park, London	98,000	Live Nation
76,590	SNOOP DOGG Oz Shepherd's Bush Empire, London	1,702	Live Nation
64,060	BUDDY GUY Oz Shepherd's Bush Empire, London	2,000	3A Entertainment
46,532	SNOOP DOGG Oz Academy Glasgow	1,389	Live Nation
42,718	BUDDY GUY Bridgewater Hall, Manchester	1,449	3A Entertainment
38,033	SNOOP DOGG Olympia, Dublin	1,236	MCD
20,609	THE NATIONAL Brighton Corn Exchange	1,114	Live Nation
11,912	DR JOHN & THE LOWER 911 Oz Shepherd's Bush Empire	577	3A Entertainment
3,163	DIANE BIRCH Tabernacle, London	253	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period July 4 - July 10, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Primary ticketing chart

pos	prev	event
1	1	KINGS OF LEON
2	5	KYLIE MINOGUE
3	7	TAKE THAT
4	NEW	THE SCRIPT
5	6	MICHAEL BUBLE
6	2	WESTLIFE
7	8	GLASTONBURY FESTIVAL
8	14	LADY GAGA
9	NEW	ENRIQUE IGLESIAS
10	9	MUMFORD & SONS
11	NEW	PAUL WELLER
12	11	ANDRE RIEU
13	NEW	JASON DERULO
14	12	BIFFY CLYRO
15	NEW	ERIC CLAPTON
16	NEW	HELP FOR HEROES
17	NEW	THE SATURDAYS
18	19	PENDULUM
19	NEW	JLS
20	NEW	MANIC STREET PREACHERS

Tixdaq Ticket sales value chart

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

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Dick Tee
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EnTEertainment



Debbie Malloy
Commercial Director,
PRS For Music



Stuart Galbraith
CEO,
Kilimanjaro Live



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Bestival / Camp Bestival & AIF



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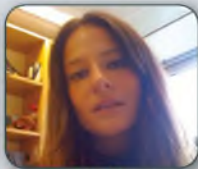
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CEO,
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Lucy Dickins
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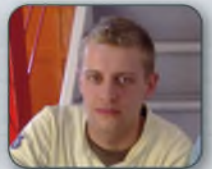
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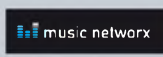
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News publishing

Editors' Confidential signing looks to international success

International

By Charlotte Otter

BELGIUM MUSIC PUBLISHER Strictly Confidential Music is looking to increase its foothold in the UK market after signing Editors to an exclusive worldwide agreement.

The deal, which is the company's biggest signing to date, finds the publisher representing the rights to the band's fourth and fifth albums and follows sister record company PIAS extending its relationship in continental Europe with the group for their next two records.

Strictly Confidential CEO Pierre Mossiat says the publishing deal is a reflection of how happy Editors are with PIAS, noting that by having joint publishing and master rights a number of licensing opportunities will be opened up across the two companies.

"This is an exciting time for us. Dealing with such a high-calibre band puts us right on track for the kind of growth we've been working towards," he says, adding that the company will hope to build the band's international profile following commercial success



High-calibre partnership: Editors have inked two-album deals for publishing and recorded music

domestically and in European territories.

Mossiat says Strictly will focus on the French, American and Asian territories. "We plan to work closely with PIAS to help with the marketing and promotion of their next two albums in order to help the band break in those territories," he adds. "Although Editors may be big in the UK there is still a long way to go on an international level and a lot of opportunities open to us and them."

This promotion, Mossiat explains, will mostly be carried out through syncs – with the company looking to place tracks from the coming album in films and TV

programmes as well as in adverts. "To be honest I think that with their next album, Editors can become as big as Muse or Placebo. It's just so hugely sync-able," he says.

He is also considering potential collaborations between other artists and Editors.

The deal comes as Strictly sets its sights on becoming one of the largest independent publishers in Europe and follows the company signing a string of other UK artists including White Belt Yellow Tag, Airship, former Pipettes front woman Rose Elinor Dougall and The Real Tuesday Weld to worldwide publishing deals.

charlotte@musicweek.com

Imagem loses the Boosey in rebrand



BOOSEY AND HAWKES

Production Music is rebranding itself nearly three years after being taken over by Dutch publisher Imagem Music.

The new name, Imagem Production Music, comes as the business looks to streamline itself with its new owner, but the changes will not affect parent company and classical publisher Boosey & Hawkes, nor sister company Rodgers and Hammerstein – which are managed by Imagem Music.

Imagem Production general manager Alex Black says the new name was a joint decision which felt right for the company. He notes that if clients view the business as part of the larger Imagem organisation it will make it easier for them to understand what services they can provide.

"Rather than just viewing us as an offshoot of Boosey & Hawkes, the new name will show to a client that we can draw on the expertise in every genre of music through

the parent company," he says.

As part of the new alignment with its owners, Imagem Production has also set its sights on expanding outside of its UK base. It plans to open an office in Holland in January 2011 and Black says this move will mark the first step by the company to push for international growth.

"It makes sense to open an office in the country where Imagem is headquartered," he says, adding Imagem Production will continue to work closely with its sub-publishers around the world.

Black adds Imagem Production will be working closely with the Imagem Music sync and creative services teams in order to ensure clients have a range of choice from all Imagem group's music catalogues.

"We are two different companies with two different ways of licensing music, but by working together we can simplify the whole licensing procedure," he explains.



Imagem Production Music's: Alex Black

Sync survey August 2010 by Chas de Whalley

Fiat and Faithless feel good about their close relationship

A COMMONLY HEARD complaint among record company and publisher sync teams is the apparent insensitivity with which agencies regard single or album release schedules. While music suppliers are routinely expected to jump through hoops to satisfy the requirements of a TV campaign, any suggestion an air date might be moved around to create extra synergies around a label's carefully constructed marketing plan for a new or developing artist are too often rejected out of hand.

Consequently the current Fiat Punto Evo spot, which is built on edits of the promo for Faithless's single release Feelin' Good, represents a rare example of extremely close and careful collusion between agency Krow, the act's own label Nate's Tunes and its co-publishers Warner/Chappell and Back 2 Da Future. The ad, which

was first aired in August when it roadblocked an entire break during Channel 4's Big Brother and has been in regular rotation since, reinforces the equally high-profile media campaign surrounding the band's ground-breaking decision to make their latest album *The Dance* available only through supermarket chain Tesco.

Faithless's previous record company Sony has also managed to pull off a minor triumph by securing the soundbed to a Sky Media Channels spot on behalf of the acclaimed new synth-pop duo Hurts. *Illuminated*, the track in question, is jointly published by EMI and Sony/ATV and neatly made its ad break bow the same week the band's debut album *Happiness* hit the shops.

Elsewhere among the expected crop of golden oldies – by such as Dean Martin (*Mafia II*) Bo Diddley

(*National Lottery*), The Supremes (Kit Kat) and Bachman Turner Overdrive (commercial TV channels' trade body Thinkbox) – premium lager brand Grolsch has commissioned DJ/producer Mr Scruff to remix Louis Armstrong's 1961 rendition of Duke Ellington's EMI evergreen *It Don't Mean A Thing (If It Ain't Got That Swing)*, although there are currently no plans for a release.

At the other end of the musical spectrum, TV ads tracked by *Music Week* featuring classical titles have shown a marked increase over the last month. Publishers specialising in this oft-overlooked genre frequently find they must work at least as hard as their pop colleagues to raise awareness in what many agency creatives automatically assume to be difficult or even impenetrable repertoire.



The venerable name of Boosey & Hawkes may have been partly absorbed into the relatively new Imagem brand, but its unparalleled expertise in this area has paid dividends by placing a theme from Prokofiev's *Peter And The Wolf* in Shell's *Fuel Save* film and a passage from Shostakovich *Jazz Suite No 2* in a characteristically off-beat Sky Sports commercial starring footballer-turned-philosopher Eric Cantona.

Of course, publishing rights in late-19th Century composers are

in the public domain. So while Universal can continue administering *O Mio Babbino Caro* – the popular Puccini aria performed by the late Maria Callas for EMI and featured in the current UBS Bank film – for a few years yet, McDonald's had only to license the recording rights in order to reproduce Herbert Van Karajan's rendition of Johann Strauss II's world famous *Blue Danube Waltz* in its *We Don't Know* spot.

ON THE WEB

www.musicweek.com

- **Bicycle Music** acquires Farrell
- **Bucks** signs J2K
- **Hughes** inks Chelsea deal

Classical publishing group to strengthen global position

Peters union takes shape

Companies

By Charlotte Otter

CLASSICAL PUBLISHER Edition Peters has appointed Linda Hawken as managing director of the UK arm of the company, after the organisation's four offices were brought together under the new moniker Edition Peters Group.

As part of her new role, Hawken, who was formerly director of marketing for Peters Edition London, will be in charge of running the London office and will work under Edition Peters CEO Nicholas Riddle in London and alongside Peters Germany managing director Hermann Eckel and Peters US managing director Roger McClean. She will begin on October 1.

Hawken's appointment is the first to be made by the publisher's board and joint owners, Martha and Henry Hinrichsen and The Hinrichsen Foundation, since Peters Edition London, CF Peters Corporation New York, CF Peters Frankfurt and Edition Peters Leipzig formally joined forces last month.

The move comes as Edition Peters Group looks to strengthen its international position within the classical music world and tap into previously closed areas of the market.

Riddle says this will see the organisation make further inroads into the choral market as well as branching out into non-publishing-related areas through collaborations with the performing arts sector. "As a classical publisher, there are a lot more possibilities open to us than if we were just looking after works of popular music - which makes the future a lot more exciting," he says.

Before the merger, Riddle says each office had a "scattergun" approach to its roster and stresses that the coming months will see much more cohesion in their approach to the promotion of their composers. He describes the organisation's new structure as different from that of a typical company merger and notes, "It's like different members of a family learning to live with each other under one roof again after a long time apart."

"We look after a vast range of styles of music across all of our offices, which is great when it comes to licensing works, both old and new, for use in syncs as well as the more traditional performance and publication routes," he adds. "Now that we are truly a worldwide organisation, we will also be working more with our contemporary composers pushing their music across all territories, not just the area they were signed in - which is what tended to happen before."

As part of the merger, Peters Edition Group will reduce its European distribution services and create a new international sales and marketing team. Riddle adds the company will also be taking on more heads of function in the New Year.

"We will continue to do all the things Peters is renowned for - such as the printing of sheet music - however now, with the merger, it will also be easier to avoid duplication of works and means we can really concentrate on all of our roster of composers and really push the smaller pieces," he adds.

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PRS for Music Top 10: Songs played at aerobics classes

Pos	SONG / Artist / Writer / Publisher
1	CRY ME OUT Pixie Lott Gampsie, Thornalley, Hauge, Lott Universal/Sony/ATV, Dalmation
2	MEET ME HALFWAY Black Eyed Peas Ferguson, Orzolek, Zinner, Gordon, Chase, Adams, Pineda, Gomez, Kouame, Board, Harris Cherry Lane, EMI, Universal, Chrysalis, Kassner
3	YOU GOT THE LOVE The Source ft. Candi Staton Bellamy, Stephens, Harris, Truelove Truelove, Intersong
4	FIGHT FOR THIS LOVE Cheryl Cole Kipner, Wilkins, Merritt Universal, EMI, Sony/ATV
5	10 OUT OF 10 Paolo Nutini Nutini Warner/Chappell, Universal, Crosstown Songs, Kobalt
6	BAD BOYS Alexandra Burke James, Busbee, Watson, Summerville, Evans Warner/Chappell, Universal, Crosstown Songs
7	TIK TOK Ke\$ha Gottwald, Sebert, Levin Kobalt
8	HAVEN'T MET YOU YET Michael Bublé Buble, Foster, Chang Warner, Universal, Sony/ATV
9	DOESN'T MEAN ANYTHING Alicia Keys Augello Cook, Brothers EMI
10	MILLION DOLLAR BILL Whitney Houston Keys, Dean, Harris, Felder, Tyson, Ronald EMI, Universal

Universal Music is reaping the rewards of the UK's fitness obsession after scoring five publishing credits in the PRS for Music top 10 songs played in aerobics classes.

The major finds itself helping keep pulses racing with cuts on hits from acts including Black Eyed Peas, Cheryl Cole, Alexandra Burke and Whitney Houston.

However, the chart is not simply filled with energy-charged beats - with Pixie Lott's smash Cry Me Out and Warner/Chappell's Michael Bublé helping warm up (and down) classes across the nation.

Warner/Chappell also finds itself credited on Paulo Nutini's 10 Out Of 10 and Alexandra Burke's Bad Boys, while Kobalt, Kassner, Chrysalis, Cherry Lane, True Love and International Music fly the indie flag.

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
2K Games - Mafia II	Ain't That A Kick In The Head	Cahn, Van Heusen	Chelsea	Dean Martin	EMI	TBWA London	n/a
Boots No. 7	Na Na Hey Hey (Kiss Him Goodbye)	De Carlo, Frashuer, Leka	Warner/Chappell	Bananarama	Warner	Mother	n/a
Codemasters - F1 2010	The Island Awaits You	Jablonsky	BMG, Universal	Steve Jablonsky	Milan Records	Feref	n/a
Fiat Punto Evo	Feelin' Good	Armstrong, Armstrong, Jazz	Warner/Chappell, Back 2 Da Future	Faithless	Nate's Tunes	Krow	n/a
Ford Zetec	Rockist part 1	Brewis	Chrysalis	School Of Language	Memphis Industries	Ogilvy	n/a
Grosch Premium Lager	It Don't Mean... (Mr Scruff remix)	Ellington, Irving	EMI	Louis Armstrong	Blue Note	The Leith Agency	Band & Brand Assoc
Gucci Guilty	Strangelove	Gore	EMI	Friendly Fires	XL	P&G	Platinum Rye
Kellogg's Cornflakes	Movin' On Up	Innes, Young, Gillespie	Universal	Primal Scream	Sony	Leo Burnett	Soundlounge
Kit Kat	You Can't Hurry Love	Holland, Dozier, Holland	EMI	The Supremes	Universal	JWT	Brandamp
McDonald's	Blue Danube Waltz	Strauss II	public domain	Herbert Von Karajan/Berlin PO Decca		Leo Burnett	Jeff Wayne Music
Muller Yoghurt	Can't Fight This Feeling	Cronin	Hornall Bros	REO Speedwagon	Epic	VCCP	Ricall
National Lottery	Road Runner	McDaniel	Jewel	Bo Diddley	MCA	AMV BBDO	n/a
Shell - Fuel Save	Peter and The Wolf	Prokofiev	Imagem	Antal Doráti/RPO	Decca	JWT London	Brandamp
Sky Media Channels	Illuminated	Sneddon, Bauer-Mein, Anderson, Hutchcraft	EMI, Sony/ATV	Hurts	Sony/Major Label	Brothers & Sisters	Brothers & Sisters
Sky Sports - The Word	Jazz Suite No. 2: Second Waltz	Shostakovich	Imagem	Dmitri Yablonsky/Russian SO	Naxos	Brothers and Sisters Imagem Creative Services	
Talk Talk/X Factor	Oopsy Daisy	Fyffe, Riley, Ighile, Abrahams, Essien	BMG, Global Talent, Universal	Chipmunk	Sony	Chi & Partners	n/a
ThinkBox - Dogs	You Ain't Seen Nothing Yet	Bachman	Sony/ATV	Bachman Turner Overdrive	Universal	Red Brick Road	The Sync Agency
UBS Bank - The Bank	O Mio Babbino Caro	Forzano, Puccini	Universal	Maria Callas	EMI	Publicis	The Sync Agency
Vauxhall	Pushing the Senses	Grant	Chrysalis	Feeder	Echo	Deeper Blue	Ricall
Walkers Crisps	Say You, Say Me	Richie	Imagem, Kobalt	Lionel Richie	re-record	AMV BBDO	n/a

News digital

ON THE WEB

www.musicweek.com

- France starts sending out **warning letters** under its new 'three strikes' anti-piracy laws
- **SEE Virtual Worlds** to open official Michael Jackson virtual world in late-2011
- **Muzu** launches 'the world's first social network dedicated to music video'

Digital news in brief

- Microsoft will take its **Zune** music and download service international, with tiered launches in 20 markets including the UK, Germany, France, Italy and Spain scheduled for autumn.
- **MXP4** has brought interactive ads to Spotify, testing the water with Mark Ronson. Within the ad itself, in Spotify's lightbox ad unit, users can remix three different Ronson tracks to promote his new album Record Collection.
- A new bill, the **Combating Online Infringement & Counterfeits Act**, has been proposed in the US to give the Department of Justice greater power to close sites offering infringing content.
- **MP3Tunes** has requested permission to file for summary judgement in its court case with EMI over its digital locker service.
- Direct-to-fan service **Nimbit** has launched Instant Band Site to allow acts to create their own website. A free tier exists but users can upgrade to the nimbitindie tier for \$12.95 (£8.27) or the nimbitPro tier for \$24.95 (£15.95) a month.
- **Shazam** has signed a global partnership with LG Electronics to have its Android app preloaded onto the company's mobile handsets.
- Andy Marcus has taken over as SVP of entertainment and video at **MySpace**, while MySpace Records has named David Andreone as its new GM.
- HP has signed a deal with **Paul McCartney** to digitise his library of images, artwork, films and videos for cloud distribution. Some content will also be made available publicly.
- Cloud-based entertainment platform **mSpot's** music streaming Android app has been downloaded more than 500,000 times since its launch at the end of June.

New services

- **MyMajorCompany** is the latest crowd-funding service for new acts and has arrived in the UK following its launch in France. The site sources and A&Rs acts and then invites fans to invest up to £100k in them.
- **Gender Plots** sits on top of Last.fm player data, mapping out listening trends by users' age and gender. It was developed by Joachim Van Herwegen during his internship at the music recommendation company.

Apps round-up

- **Awareness! The Headphone App (iPhone - £2.99)** claims to allow users to listen to music "knowing that important sounds (warnings, shouts, alarms or conversations) won't be missed".
- **Lily Allen (Ovi - free)** is one of several new EMI act apps for Nokia handsets (others include Kylie Minogue, Eliza Doolittle and Professor Green) offering news, photos and music.

As iPhone app launches in the US, Napster dismisses idea of a free entry tier

Napster captures streaming bug

Apps & services

By Eamonn Forde

NAPSTER'S EUROPEAN BOSS has dismissed ad-supported streaming as the wrong solution for developed markets, as the company launches its iPhone app in the US.

Napster Europe VP of sales and marketing Thorsten Schliesche – whose company does not offer a free streaming service – explains that he considers the ad-funded model as a "threat" although it can be of use in developing markets.

"Such a model is still critical in markets that are in the development stage," he says. "But we need to figure out what the right amount of free is to give away to consumers. There is still a lot of trial and error in the market, especially in already developed countries like the UK and Germany."

"It's totally different in markets with high piracy rates like Italy and

Spain," he adds. "Maybe an offering like [free streaming] can help drive those markets."

However, Napster is still rejecting the idea of a free ad-supported entry tier. "No company has been able to build a reliable model on ad-funding," he asserts. "Even with we7 and Spotify, we still need more time to see if this model is really sustainable. Our service is set up in such a way as to be a long-term proposition, working for us as a company and the consumer. For the moment, I do not see any need to introduce a free streaming tier."

The introduction of Napster's iPhone, iPod Touch and iPad app, currently only available in the US, comes a year after the company said it had built the app but mobile licensing terms made its launch financially prohibitive. "Times have changed a little bit," says Schliesche, "so we have been able to agree with the US labels and collection societies on rates that

are manageable and feasible."

There is a limit of 500 tracks that a subscriber can cache on their handset for offline use, which is different from we7 and Spotify's apps where the ability to cache is only limited by the storage space on a particular handset.

An international launch of the Napster iPhone app and the development of an app for the Android platform is under way but the company cannot yet confirm when they will be available.

"We have two challenges," explains Schliesche. "The first is to agree terms with labels and collection societies in Europe. The second is to port the technical product over. We are making good progress in both of these areas but we cannot give a concrete launch date yet."

The biggest stumbling block appears to be the collecting society GEMA in Germany, something Spotify has also claimed is prevent-

ing its launch in the country "I would refer to GEMA as a challenge at the moment," says Schliesche. "We are still in negotiations. It's definitely a challenge to get an agreement with them on acceptable rates."

A radical change in licensing terms is also required. Schliesche believes to draw younger consumers on to legal platforms. He envisions a future where a multi-user licence can be added to a service like Napster so parents and their children can share the same account at home and on the move.

"A possible solution is an account created by the parents that could be shared with their kids," he outlines. "But it is definitely a challenge on the licensing side. A hypothetical solution is that you have the core subscription and then for an additional fee you can add other users to the account. This is probably a good solution for the future."

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We7 gives life to Android app and a whole new audience

WE7 IS FACING a fresh set of challenges, after launching an Android app which it believes will open its streaming services to whole new audiences.

The company launched the app last week, seven months after its iPhone offering came on the market. Following the launch, it is offering Android users a free two-week trial without the need for a subscription; after that, the app will be open to Premium Plus subscribers, who pay £9.99 a month for unlimited access to 6m tracks on the service with all ads removed.

We7 CEO Steve Purdham explains that the Android launch opens a potential new audience for we7 – as well as a set of fresh challenges.

"There is a real feeling that Android and iOS [Apple's operating system for the iPhone and iPad] are equally as important, but for different reasons. The iPhone is going to be the prestigious handset that you know a lot of influencers are going to have but Android will have a much broader audience."

While Android positions we7 in front of a potentially larger and more demographically diverse audience, it does not follow that they will have the same level of disposable income to pay for subscription services that the – arguably more



affluent – early-adopter iPhone users have.

"Android, especially when handsets go below the £50 mark, will go mass market," says Purdham. "But this makes for some interesting thoughts about what happens with the mobile-music model. With the fall in price, Android will become the choice for lots of teens and pay-as-you-go users; so a £10 a month subscription might be too much for them. The question is how we meet their needs. We have to be open-minded."

The Android app takes on many of the learnings from the company's experi-

ences with its existing iPhone app, the most significant being about turning downloaders of the free app into paying subscribers.

"We found with the iPhone app, tens of thousands of people have downloaded it," explains Purdham. "But if you look at the number of people who then go on to use it is tiny in relative terms. That's because they look for music apps on the store, find we7's app, download it and then discover they need a subscription."

As a result, the Android app comes with a free two-week trial bundled in so that casual customers downloading the app will have a fortnight to test-drive it before being prompted to subscribe.

The company believes its Android app is a significant step on from the iPhone offering in a num-

ber of ways. Firstly, users can play music while using other apps – something that is still missing from the iPhone app, although this is expected soon in a software update.

Secondly, users creating playlists on their app will have them synced automatically with their we7 desktop account.

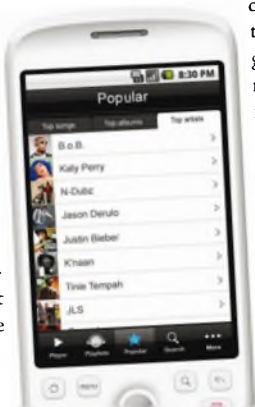
Finally, a list of top albums, artists and tracks are fed into the app based on we7 user behaviour in the previous 24 hours.

Purdham is optimistic about his company's fortunes, with the new app on the market. However, he is under no illusions about the difficulties it faces in converting free users into paying subscribers.

"One of the big challenges we face with subscriptions is that the vast majority of our users tend to be younger, mostly aged between 13 and 24," he says. "The people who have subscribed are mostly males over 30."

The challenge in converting these younger users into subscribers is that a monthly fee is prohibitively expensive for many. Purdham, however, believes new types of pay-per-use models can take up much of the strain. But some obstacles must be cleared before that can become a reality.

"One of the big barriers here is the micropayment system which needs to become a bit more sophisticated, otherwise a lot of the revenues generated will be consumed by the ecommerce transactions," he says.



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News diary

ON THE WEB THIS WEEK

PARLOPHONE RELEASES TINIE TEMPAH LANYARD ALBUM

Carlos: "Don't know why Tinie Tempah and EMI went to such effort. I just downloaded the album from Limewire. It was simple."

Monica Harwood: "I can't believe you just said that! After all the hard work that the company put in. It's people like you who are causing the music industry to collapse. Do you not have any respect for other people's work?"

AC: "Hopefully Carlos invests in Tinie via festivals and live shows. As the bigger Tinie gets, EMI will profit from licensing his songs to adverts and movies."

Joe T: "I think these big record companies should start putting their efforts into embracing the digital age. Why are you wasting your money and time developing something that you already know is not going to work? People out there want to spend their money on good music supporting the artist and most of the time they want to download it."

Scottytuesday: "My band Black Hat Villain sells our digital download seedcards with custom lanyard for \$5. The artwork is made from 100% recycled junk mail and embedded with wildflower seeds."

Atlantic makes Rumer fly

UNEARTHED

Atlantic is kicking its promotional efforts for UK signing Rumer up a gear ahead of the release of her debut album next month.

Having made strong headway with the introductory single *Slow*, which reached 16 in the UK charts, the major will take things forward with the first full single *Aretha*, which was last week added to the B-list at Radio 2 as well as the Magic FM playlist.

Marketing manager Jamie Burgess says live shows have been key in winning fans for Rumer, with a residency at St Barnabas in London over the summer providing an early opportunity for media, retail and sync clients to witness her talents.

Burgess says the focus is now on applying that same approach to UK audiences.

"The reaction whenever anyone sees her perform is incredible," he says. "She is going out on her first ever headline tour in December including a date at the Shepherds Bush Empire, and ahead of that she is touring with Joshua Radin and Jools Holland,



Cast list

Marketing

Jamie Burgess, Atlantic

Radio

Phil Youngman, Atlantic

TV

Deirdre Moran, Atlantic

Digital

Roz Mansfield, Atlantic

Press

Peter Hall, Partisan PR

Agent

Angus Baskerville, 13 Artists

International Dion Singer, Warner Music

Warner Music

Management

Kwame Kwaten, ATC

which include dates at the Roundhouse and Albert Hall."

Rumer will also be performing with Elton John at the Radio 2 Electric Proms in October and an album launch gig at the Tabernacle in London on November 2 has already sold out.

Following last week's *Later...* With Jools performance, her debut album *Seasons Of My Soul* has shot to the number three spot on Amazon's pre-order chart.

Burgess says the album is finding a life of its own among celebrity fans, whose support is helping to drive awareness online.

One of those fans came in the shape of John Prescott, who plugged Rumer's music on Twitter and later wrote a blog for *The Guardian* expressing his love for her.

"There is huge word of mouth online," Burgess adds.

Atlantic will be marketing the album across print, outdoor, radio, TV and online from launch through to Christmas.

An international release will follow, with Rumer expected to do a handful of showcases for key territories in the new year.

Stuart Clarke

Dooley's Diary



In a world full of rage, at least you can still hear the Nightingale's tones...

PHOTO: BBC

IN A WEEK RIFE WITH RANTING – we're thinking Chris Moyles' half-hour Radio 1 tirade about not being paid and Guy Garvey suggesting filesharers can go to hell – it's nice to see there's still some love in this world. We are talking, of course, about the love between **Annie Nightingale** and **Liam Gallagher** (pictured bottom), who presented the veteran Radio 1 DJ with a certificate from Guinness World Records in recognition of her 40 years at the station. The former Oasis singer – who is looking mean and magnificent in this picture – called Annie "a true icon of British radio", while Nightingale herself recalled her first show on the station, when she took the wrong record off causing eight seconds of dead air. She's never looked back. And did you know, that Nightingale was the **first DJ to play in Baghdad** during the Iran-Iraq war ceasefire? Beat that Zane Lowe...



Talking of DJs, Dooley had the fortune to have lunch with a load of **1Xtra jocks** last week, including the ever charming Trevor Nelson, the chatty Gemma Cairney, the enthusiastic MistaJam and the **bouncy Westwood**, who really is like that – albeit a touch turned down – in real life. Ever cool, Nelson revealed the first record he ever bought was by Earth Wind & Fire, knocking **Dooley's Now! 7** into a cocked hat. The Moyles rant that very morning didn't come up in conversation – largely because it was on way too early – although by the happy looks on the jocks' faces they must have received their **pay packets on time**... That's all well and good, of course, but does 1Xtra have a play? No? Well sister station 6 Music does: a US playwright has apparently won a grant from the Princess Grace Foundation to produce a play about the station. We know there's been a lot of drama at the once **seemingly doomed** station this year but we think a play might be stretching things a bit... Away from the Beeb for just a second, UK Music's boss **Feargal Sharkey** and composer **David Arnold** led a riotous Lib Dem conference quiz night last week attended by a raft of politicians, political researchers, lobbyists and party activists, including Liberal peer and live music activist Lord Clement-Jones and Norwich South MP Simon Wright. In between Sharkey lobbying out questions that

were way too tough for Dooley, lobbyists Chris Tuohy and Nick Lansman and the BPI's Lynne McDowell to answer, Arnold gave a cracking impression of **Tommy Cooper**. "A bloke gets home from work. His wife greets him at the door. She says, 'Do you notice anything different about me?' He goes, 'You've got new shoes.' 'No.' 'You've had your hair done.' 'No.' 'You're wearing a new dress.' 'No.' He says, 'I give in. What is it?' 'I'm wearing a gas mask.' Arnold was also guest at a dinner earlier in the evening, where the James Bond composer revealed an encyclopedic knowledge of **sex-change operations** gleaned during an early and less lucrative career working in a book warehouse... Now, anyone who has been in England – or indeed in Pakistan – this summer will know that **cricket** has had a few, er, difficulties. But who you gonna call when your sport has problems? That's right – **Scouting For Girls**, who played in the nets with the England cricket team last week. The band are, apparently, huge fans of cricket and are passionate about encouraging the next generation of players. Who



knew? That's us stumped etc etc...

Russell Watson celebrated his new studio album with a glitzy launch at the Mandarin Oriental

last week, where he performed alongside a 23-piece orchestra for invited guests from his new label, Epic, and media. Pictured above are, left to right: Jonathan Shalit (Watson's manager), Tris Penna (Arispa/Epic), Watson and Nick Raphael (Epic UK)... Meanwhile, the lovely **Beggars Banquet** staff and a few keen artists from the group's labels took part in the The Great River Race over the weekend, rowing from London's Docklands to Richmond to raise money for The Honeypot Charity. Indie girls' favourite **Jarvis Cocker** was among those chipping in to keep the Beggars boat afloat. After the race, staff and artists convened for the annual Beggars Garden Party in Ham, Richmond, where Rough Trade artist **Joe Worricker** performed. A full report on money raised next week, but to donate, go to www.justgiving.com/beggarsgroup... Finally, Hall Or Nothing's management arm was enjoying a pleasant dilemma last week what with the **Manics** album battling to steal the top spot from The Script, who Martin Hall also manages alongside Simon Moran.





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Features



'MUSICAL TRAINING IS NOT ENOUGH'

When Quincy Jones utters these words before adding, 'the conscious mind is full of shit,' who are we to argue? After all, he is the genius behind landmark works performed by Frank Sinatra, Michael Jackson and hundreds of thousands of football fans every week. In this exclusive interview, Jones talks to Music Week about the finer points of music production

Masterclass

By Ben Cardew

HOWEVER MUCH YOU THINK you know the work of Quincy Jones, he still has the power to surprise

You know, of course, that he produced Michael Jackson's *Off The Wall* and *Thriller* albums, revolutionising pop music in one amazing purple patch. But the sheer scale of his achievements is astounding

Towards the end of our interview, the talk turns to football. Warming to the subject, Jones starts to sing *The Self Preservation Society*. "I wrote that, you know," he adds with a glimmer in his eyes. "And they still sing that at football matches. Beckham told me."

None of this should surprise you: not the reference to Beckham – Q's rolodex is notoriously well-filled – nor that he penned such an iconic tune. After all, his career is packed with such achievements and a CV that would put even the most active artists to shame.

Born in Chicago in 1933, Jones first became interested in music when he took trumpet lessons at the age of 10. In 1951 he won a scholarship to Schillinger House (later to become the Berklee College of Music) but turned it down when he received an offer to tour with Lionel Hampton. It was on this tour that Jones's gift for arranging songs first became apparent

The next 10 years saw him tour with Dizzy Gillespie's band, lead his own big band and become vice president of Mercury Records, helping to discover Lesley Gore. After resigning from Mercury, he concentrated on composing film scores, including work on iconic movies including *The Italian Job* and *The Color Purple*.

His own hits include the evergreen *Soul Bossa Nova*, taken from the album *Big Band Bossa Nova* and later used as the theme for the 1998 World Cup. But he is inevitably best known for his work with two of the cultural giants of the 20th Century: Frank Sinatra and Michael Jackson.

His work with Sinatra included arranging the singer's second album with Count Basie, *It Might As Well Be Swing*; while for Jackson he famously produced his 1979 solo album *Off The Wall*, *Thriller*, the best-selling long-player of all time, and *Bad*.

Now in his seventies, Jones remains incredibly engaging company, with a ready laugh and a big smile, holding court in the opulent surroundings of The Dorchester Hotel in London's Park Lane as he promotes a new signature line of headphones with AKG

"Rules?" he questions, as I set out the Masterclass format. "They don't have rules! A thousand people will get to the top in 1,000 different patterns and journeys." Nevertheless, as he sits down to what will turn out to be a cheerfully extended interview, it is clear he has a world of knowledge to impart, starting with the lesson that he considers to count above all others.

Have humility with creativity and grace with success

And tell them not to be ghetto like me! You can't break those, or guys will just walk out of the room. When a person starts out, nobody knows who they are. When they get to the point where people know them, like Justin Bieber or Lady GaGa, after a while you are startled by that kind of reaction and you have two attitudes: I deserve all this adulation and money; or you think you don't deserve it and you are fooling everybody. I see people go through this every day; not just musicians but athletes, singers... You have to realise, when you boil it down, that you are a terminal for a higher power.

Listen to your subconscious

The subconscious mind is 88% of you. The conscious mind is 12% – and the conscious mind is full of shit. It's judgmental and the subconscious mind doesn't know anything about that. It is affected more by images than it is verbally.

The subconscious mind can be negative, but it can have a positive effect; it can be turned either way. When you are struggling with a musical problem, I have learned how to let it go and lie down and leave my pad of music there and, boy, in six or seven hours those pages have been working down there, and there it is.

Don't work with anybody you don't love...

Because if you don't love them, you will not graciously perceive their essence as a human being and love them enough to know everything about their musical abilities, how good their range is, can they be stretched to go to a teacher? Michael on *Thriller*, we went to a teacher.

You have to love them to honestly evaluate them because this is a very, very close relationship between producer and artist if you are going to go where you want to go. You go in the studio with Ray Charles or Frank Sinatra and you don't know what you're doing... you better know what you're doing! You tell them to jump without a net - you will get in a lot of trouble, because they know.

Be subtle when you disagree with artists

A very simple rule that I have learned over the years - suggest to them in private, rather than tell them in public, because you force them to be the star they are. Frank Sinatra and I were working in Vegas and I had just reorchestrated *My Kind Of Town*. We were doing the lineup and Frank said we open up with it. I had just written this thing to leave no prisoners as a closer. Nothing could follow it. And he wanted to close with *Fly Me To The Moon*. During rehearsal I softly said, "No way," so we get back to the dressing rooms and mine was right next door to his and I said, "Francis, all we have to do is this. Put *Fly Me To The Moon* and *My Kind Of Town* here and we've got a show." And he said, "Let's go." But I couldn't put him in the corner.

Relationships are important

With Sinatra, we worked and played with each other, we partied together and we did everything together. That is the sign of real serious love; it is a powerful friendship. The other key words are love and trust. He [Sinatra] trusts you and you trust each other. When I feel him trust me, he is going to get the best out of me every time.

Learn from your mistakes

The more mistakes you make, the more you learn, but you don't do them twice. There's the old phrase, insanity is when you keep doing the same thing and expecting different results. You learn in a very dramatic way because you blow it. Going after, you don't do it. Every mistake leads to something else.

The song is the key

A great song can make a very low talented person a star. And a bad song, with the three greatest singers in the world, you can't make it work. It's very true.

It is important for musicians to get to know the music business

If you are smart you will realise why God gave you two ears and one mouth. I talk a lot now but you are supposed to listen twice as much as you talk.

Take it all the way

As an orchestrator and arranger you are enhancing the impact of the song. Your imagination has to recognise the not so obvious platforms and be able to take them to the maximum. You need a lot of training as a composer and instinct, too. You have to imagine a lot of other elements that weren't in the song in the first place. When you have got a good song you can take it into something great.

Always keep open to new ideas

[Former teacher] Nadia Boulanger said it best. She said, "Quincy, your music can never be more or less than you are as a human being." No matter how much musical skill or technique you have, you have to live a life to have something to say. If you have got musical training, that's not enough. Mentors and apprenticeships, there is nothing like it.

There is no science for melody

While it is still a cousin of mathematics, music is the only thing that engages the left and right brain simultaneously: there is always emotion and intellect. You can't get away from it; that is what music is.



A melody, there is no science for that. You study counterpoint or harmony or composition or orchestration but there is really no science for melody. We all know about the power of the fifths and the fourths, the strongest intervals. But after a while all of that scientific junk becomes part of your body, you don't even think about it.

Where does melody come from? God. And God leaves his hand on some shoulders a little longer than others.

The album is a life experience

An album should always be in the hand of one person. Sequencing is half of the job, what follows what and what keeps you interested and keeps you glued to that sound and moving. That journey is important.

Equipment is important.

Equipment is as important as you can get. That's why we are talking today. Because, with Harman and AKG I didn't even have to think, before I could even pronounce the name I was using their equipment, that's all we used because they were at the top of the game.

Editing is king

Every album has extra songs that didn't make it to the album. There's a little bit of advice I like to use all the time on an album: we went through 800 songs to get to *Thriller* and we ended up with nine, finally. They must have been very impressive to us.

When you get to nine, the producer has to, in his mind, pick and be very honest and say, "These four in relationship to the nine are the weakest of the entire nine." It takes a lot of truth to do that. You have to bury the ego.

And then you attempt to take the four weakest out and make them the four strongest in the entire album. I have used that a lot and, boy, it works. We took the songs out of *Thriller* and we added *The Lady In My Life*, we added *PYT*, *Beat It* and *Human Nature* and they are the elements that make that album jump.

When you put a song like *Billie Jean*, which has got this groove, it speaks for itself, but it is a monster, maybe three chords in it, and you follow it with *Human Nature*, which is this kaleidoscopic collage of harmonics all over the place, your soul responds to that.

Mixed with *Thriller* and *Wanna Be Startin' Somethin'*, it makes a big difference. The combination of songs is what does it. If you listen to that you are getting this experience, this ride.

Also, especially working with Rod [Temperton], just the way I like it, you are dealing with counter lines, a bassline that you will never forget. Like the *Billie Jean* bassline.

Layer your records.

I like to make records that you can enter with any one of six tickets, a record where you cannot hear it all during the first listening, you have to listen many times.

When we were getting ready to make *Rock With You*, I told [the song's drummer] John Robinson, "I want a one-bar drum lick upfront that the whole world can hum." And he did! All of these personalities start to join hands. It's like painting. I was in art first and I still think of it like painting. I start with a charcoal sketch and go to water colours and then to oil. I put all of it together. Oil - that makes it permanent. I know it's psychological and sounds gooky but it works.

"We went through 800 songs to get to *Thriller* and we ended up with nine. They must have been very impressive..."

QUINCY JONES



CLOCKWISE FROM TOP
Safe hands: Quincy Jones manning the desk; recording with Frank Sinatra; with Michael Jackson at the Grammy Awards in 1983



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This 2CD & DVD edition of the classic March 1979 album features a wealth of material for the connoisseur. Including the remastered album, live disc from the 1979 world tour, DVD with documentaries and videos, heavyweight vinyl LP, hardback book and replica poster, tour programme, ticket and laminate.

Released 6th December 2010



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Released 25th October 2010



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FRANK SINATRA THE REPRISE YEARS

This remarkable and elegant box set features 35 classic studio albums as well as definitive collections - Trilogy: 'Past, Present & Future' and 'A Man And His Music', all packaged in stylish paper-sleeve editions. A special re-mastered DVD 'A Man And His Music Trilogy'. A book with a story about the Reprise recordings and details of each album.

Released 15th November 2010

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Features

RED AND BLUE LINES

EMI leads this year's reissues season with its Red and Blue Beatles albums and a big John Lennon campaign - but there are plenty more high-end lines on offer to whet the music collector's appetite

Catalogue

By Gordon Masson

THE MUSIC INDUSTRY'S CATALOGUE EXPERTS are gearing up for a busy fourth quarter, with a slew of high-profile re-releases aimed at persuading Christmas shoppers to add another title to their basket.

With millions of people scouring retail shelves for that perfect gift - or increasingly browsing websites for click-and-buy bargains - the run-up to the holiday season provides the industry's catalogue marketers with the best chance of shifting significant volumes of product. And this year's range of reissued albums and boxed sets is already exciting the nation's retailers.

HMV's music manager John Hirst is looking forward to a "Fab Four"-themed Christmas with two campaigns in particular proving highlights.

"The reissued John Lennon catalogue is one that stands out for me, particularly in this 30th anniversary year [of his death], when there is bound to be a huge amount of media interest in John's life and work," notes Hirst. "Q magazine is producing a special tribute issue and Yoko Ono has also been giving lots of interviews, so there's clearly going to be extensive coverage.

"We're working with Yoko to create a John Lennon "our inspiration" tribute, which will hopefully enable HMV to be as supportive and involved as it can in what should be a landmark moment."

He adds, "There doesn't appear to be too many boxed sets, which is a pity, but the reissued Red and Blue Beatles albums will also appeal to 'Fifty Quid Bloke' or, at the very least, to family members who will see them as ideal gifts for him."

With retailers champing at the bit to become involved in those campaigns, undoubtedly the year's biggest reissues belong to EMI, with the major particularly looking forward to the multi-platinum-selling Beatles best-ofs getting their first outing since being remastered.

"Red covers 1962-66 and Blue is 1967-70," says EMI's head of trade and marketing John Willcox. "The original Beatles albums were remastered and released last year, but Red and Blue were not part of that, so for fans these albums round off the Beatles collection."

In addition to the separate CDs, EMI is also bundling the albums together in a package that Willcox has nicknamed "Purple". "It won't be a boxed set, as such, but rather two CDs in a split case," he says.

Unsurprisingly, with Red and Blue not having been re-released since the early 1990s, the Beatles albums will be TV-advertised in prime-time slots, with only the EMI campaign for Robbie Williams' greatest hits set matching the albums as a priority.

When it comes to the Lennon catalogue, Willcox reveals it is being reissued in various packages, including a four-CD boxed set and a signature box which EMI is touting as a new anthology.

Retailers are also anticipating the David Bowie Station To Station special and deluxe editions, while other EMI product for Q4 includes an Apple Records boxed set featuring artists such as Badfinger, Billy



Preston, Mary Hopkin and James Taylor and a CD that has been executive produced by David Gilmour - An Introduction to Syd Barrett.

Not to be outdone by his Fab Four co-writer, Paul McCartney has personally supervised all aspects of Wings' Band On The Run reissue, with the remastering work done at Abbey Road using the same team who remastered the complete Beatles catalogue.

The album is being released through Universal and will be available in a variety of formats including single-, three- and four-disc versions.

And The Beatles are not the only heritage act hoping to capture people's imagination this Christmas. Having already seen its reissue of The Rolling Stones' Exile On Main Street go to number one on the albums chart, Universal is taking advantage of having The Stones' entire catalogue under one roof to put together limited-edition vinyl boxed sets.

"We've got two Stones sets: the ABKCO label material which covers pre-1971 and then everything from 1971-2005," says Universal Music catalogue general manager Richard Hinkley. "These albums

have never been collected together before, so we're expecting a lot of demand."

Looking at the rest of Universal's roster for Q4, Hinkley highlights some of the top-line product. "We've got a very special edition of The Who Live at Leeds, which is a 40th anniversary release," he says. "Part of that package is an entire concert recorded at Hull that has never been seen before, plus a 64-page hardback book and a seven-inch single of Summertime Blues. It's a huge release for fans of The Who."

Other boxed sets Hinkley is overseeing include the complete works of Sandy Denny, a Black Sabbath cross-shaped boxed set, Supertramp's Breakfast In America, Status Quo at the BBC and a 35-album set of Frank Sinatra's Reprise studio recordings.

"When it comes to reissues, we've also got a lot going on, but the highlights include re-releases of Stereophonics' first two albums.

The Jam's Sound Affects album, Weezer's Pinkerton album and Tom Petty & The Heartbreakers' Damn The Torpedoes," notes Hinkley.

At Sony the focus has been on making the most of the worldwide licensing deal it signed with the Jimi

ABOVE
Purple patch: EMI is bundling The Beatles Red and Blue remastered discs into one package

BELOW
Heritage hoard: top-line products including Rolling Stones, Black Sabbath and Frank Sinatra sets meet the demand for quality reissues this Christmas



Features



ABOVE
Reimaginings:
Rhino's forthcoming
Grateful Dead
collection, one of
Demon's T. Rex
reissues and
(below) Union
Square's first-ever
Bay City Rollers
boxed set

Hendrix estate in January, for the guitarist's master recordings. November 15 will see Sony release West Coast Seattle Boy: The Jimi Hendrix Anthology, a four-CD/one-DVD set containing a wealth of material including early recordings with Hendrix performing alongside The Isley Brothers, Don Covay and Little Richard.

Quarter four will also see Sony unleash a heavyweight package from another of its hugely respected heritage acts. Bob Dylan - The Original Mono Recordings will hit the market on October 18 containing Dylan's first eight albums. According to Sony product manager Claire Jones, each album has been painstakingly reproduced from their first-generation mono mixes as Dylan intended them to be heard with "one channel of powerful sound, both direct and immediate".

Meanwhile, Warner Music catalogue label Rhino is also concentrating on high-end product to tempt buyers.

Rhino's Q4 output includes a Pantera boxed set to mark the 20th anniversary of Cowboys From Hell and a limited-edition Grateful Dead boxed set featuring the band's Warner Bros studio albums.

"Rhino in America has a division called Handmade which specialises in finding rarities from our catalogue and does boxed sets on a grand scale and at a high price for a niche audience," says Rhino marketing executive Gary Lancaster. "The Grateful Dead boxed set is a set of five vinyl albums, so it will be pretty large and it's going to retail at over £100."

With difficulties in getting such product into high-street retail outlets, Rhino increasingly relies on online operations.

"We try to push our own store as much as possible so that we can concentrate on D2C sales," admits Lancaster. "A lot of the high-end boxed sets only sell between 100 to 300 units in the UK, unless it involves an act like The Smiths or Led Zeppelin, so we try to sell as much as we can through the Rhino website."

The fourth quarter also provides the nation's specialist indies with their best opportunity to shift product.

Reissues company Cherry Red releases about 60 albums a month on average and managing director Adam Velasco cites the likes of Hawkwind, Ray Thomas, Boo Radleys, The Bangles, Nick Hayward, Holly Johnson,

Soft Machine and Frank Sidebottom among the company's priorities for Q4.

"Collectors are still buying records and long may that continue," says Velasco. "As long as we have great music to offer and we keep the packaging and quality high, people will remain interested in the reissues market."

Cherry Red has its own D2C offering online, as well as a mail-order business which Velasco reports is growing in size. "We have a large mailing list of customers who we can alert about new releases, but we also send target emails to people who have bought specific artists, suggesting other acts that they might like."

And the feedback Cherry Red gets from such interaction with consumers is invaluable. "A lot of our release ideas come from the fans, who come up with some fantastic concepts," adds Velasco.

Another company that has made a name for itself in the reissues market is Union Square Music, which has come up with a novel solution to ensure one of its titles is suitable for racking by physical retailers.

"We're putting out the Bay City Rollers' first-ever boxed set which contains all the singles, B-sides and favourite album tracks as well as photos and other rarities," says Union Square marketing director Steve Bunyan.

"That boxed set is going to be in a CD-size digi-pack. We made that decision because normal-sized boxed sets are so hard to rack. Racking has always been the main problem for the boxed-set market and in the past we've released DVD-sized boxed sets to try to overcome that, but we've found that retailers sometimes find those difficult to rack as well.

"Priced at £20 or less, the Bay City Rollers set will be a real impulse buy, so obviously we want it to get good racking and that's been the driver behind us creating the CD-sized packaging. £50 boxed sets we can sell directly to fans, but for lower prices we want to create real impulse-buy products."

Among Union Square's other Q4 product is an Undertones best-of and a Stiff Records boxed set, Born Stiff, which features a number of licensed tracks by the likes of The Pogues and

Elvis Costello.

While Bunyan admits the internet is providing a great way to reach out to consumers, those who ignore physical retail do so at their peril.

"Online sales are becoming increasingly crucial but it would be mad not to try to get into HMV's stores because the majority of sales still come through physical retail, says Bunyan.

Cherry Red's Velasco agrees. "Online is becoming increasingly important for us and continues to grow, but we still respect what the high street does and we work hard to maintain our relationships with retailers, especially with the indie shops."

Bunyan believes a significant part of the reissues business involves coming up with attractive packaging and materials to remind buyers about the quality of the music.

"As a catalogue marketing company we have to be inventive," states Bunyan. "For instance, we have to figure out how to repromote Madness. We've got three Madness best-ofs in the market and if we do a proper job on those campaigns, they'll sell tens of thousands of copies this autumn. Thankfully we're being helped by the fact that the band is going out on its biggest tour in 20 years."

Also hoping for a strong finish to 2010 is Demon Music which is reissuing albums by the likes of Jason Donovan, T. Rex, the Steve Miller Band, Al Green, Ian Gillan and Ian Dury & The Blockheads during Q4, while its 100 Hits series and compilations including 60s Pop, Electric 80s

and Jive Bunny give the company a strong roster for the Christmas gift market

Demon's product ranges include the Edsel brand which is the company's vehicle for taking classic big-selling artists and creating deluxe CD sets. Among the Edsel releases this autumn are reissues for Jason Donovan, T. Rex and the Steve Miller Band

Demon marketing director Danny Keene says the use of social-networking sites is an increasingly effective way of driving sales.

"A key part of our strategy is to put Edsel albums up online with Amazon or Play six to eight weeks in advance," he explains. "We can then feed those web links to fan websites, Facebook sites and other social networking so that people have a way to pre-order the albums. In the past we've successfully used that to get Jason Donovan straight into the album charts on the strength of our pre-orders."

Keene adds, "The disappearance of the likes of Our Price and Virgin means there's a real lack of specialist retailers now and with fewer indies as well and a lack of support for reissues at the supermarkets, online is key for success."

But when it comes to sales, especially of boxed sets, the consumer is king and Hinkley reveals that Universal is taking a leaf out of the indies' book by strengthening the company's interaction with music fans.

"Next year we're going to start working more closely with fans to find out what they want in boxed sets," says Hinkley. "It will depend from artist to artist how we do that - for some it will be through fan clubs, others will be via Facebook groups or direct email marketing. This is an area where online methodology comes into its own when you want to make that mass contact with fans."

"We know that through recent projects such as Tubular Bells and Exile On Main Street that there is an appetite for high-end quality product. With reissues we are trying to service that need at various levels starting with standard albums and adding degrees of extra content and extra material.

"We're also looking at opportunities to use our reissues to introduce new fans to music. The likes of the simple CD is geared toward the market where people replenish their music or buy as gifts for others. Serious fans tend to go for the three-CD versions because they want B-sides and rarities. And we're finding that the two-CD versions we're producing are being retained as catalogue now."

With such a strong line-up of product to tempt shoppers, HMV's Hirst is cautiously optimistic that the cash registers will be busy in the run-up to Christmas, but picks up on the importance of engaging new fans to maximise sales.

"You do sometimes need a strong hook, such as an anniversary and all the attendant media coverage that comes with it for a reissued album or catalogue to have a chance of standing out during a very busy and competitive time of year," observes Hirst.

"In such a situation, what you're ideally looking for isn't just a response from core fans who can be relied upon to buy it, but a clever campaign that also helps to introduce the music to a new generation of listeners. That's why anniversaries and the like can be so important - so you can get documentaries and interviews on TV and really explore the value of a reissued album."

And Hirst concludes that the more savvy record labels leverage exposure on the likes of The X Factor to boost the chances for their reissues.

"With labels heavily involved with touring and TV production these days, there's no reason why the impact of these campaigns can't be maximised - especially as you now have multi-channel entertainment brands such as HMV that can offer combined merchandising support across stores, online, digital and venues," he says.

"A co-ordinated marketing and PR campaign is key if a reissued album is to really stand out at a time of so many other high-profile releases."

"As long as we have great music and we keep the packaging and quality high, people will remain interested in the reissues market..."

**ADAM VELASCO,
CHERRY RED**



BELOW
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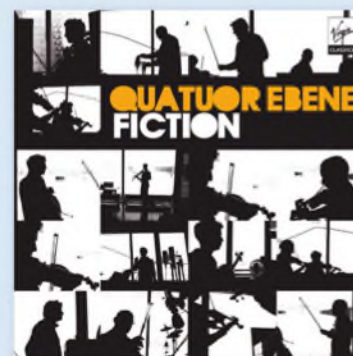
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Fiction
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Features

COMPELLING CLASSICS

Labels are building a Q4 roster of more compelling classical repertoire as they bid to buck the trend of 2009 when recession, market resistance and slow digital uptake saw sales take a hit



Classical

By Andrew Stewart

THE MAJOR CLASSICAL RECORD LABELS are set to test consumer confidence in Q4 with releases tailored to stimulate and hold mass-market interest. But it remains to be seen whether sales can outstrip those achieved during the same period last year, when the effects of economic recession, market resistance to previously successful crossover acts and the slow adoption of digital downloads among core classical consumers conspired to depress retail returns.

The 17.6% year-on-year decline in classical sales in 2009 certainly left its mark on final-quarter retail returns.

Major-label classical product for this year's final quarter has been clearly influenced by strategic A&R decisions. EMI Classics president Eric Dingman points to his label's core classical offerings, which include albums from such key international artists as Sir Simon Rattle, Antonio Pappano, Karl Jenkins and Ian Bostridge.

"We're working to gain from one of the classical market's peak periods by offering outstanding new albums and marketing them to consumers who want genuine quality for their money," says Dingman.

Decca president Dickon Stainer argues that public interest in classical music has never been greater. He cites record box-office returns for the BBC Proms and a series of red-letter dates at the UK's leading classical concert venues for the 2010/11 season, from Wigmore Hall in London to Bridgewater Hall in Manchester.

Despite well-founded arts industry fears about the effects of imminent public-funding cutbacks, Stainer remains optimistic. "All arts areas are going to be affected by massive funding cuts and the live classical sector will inevitably take a hit," he observes. "But the hunger for classical performances is obviously there."

"Single classical tracks have been restored on iTunes, which can only be good for us," he continues. "But we have to create compelling reasons for people to spend their money, whether on downloads or physical product. That comes down to exploring new repertoire and exciting artists."

The October 18 release on Decca of Eric Whitacre's *Light and Gold* reflects Stainer's commitment to innovative A&R and compelling story-telling. Whitacre, whose Virtual Choir 2011 project aims to attract more than 900 choral participants and 1m visitors to its YouTube URL, assembled and conducted an album of his choral works for his Decca debut, including critically-acclaimed pieces with proven mass-market appeal. "He's at the cutting edge of contemporary classical music," says Stainer. "I have no doubt that he will be one of the most talked-about artists in the UK by the end of this year."

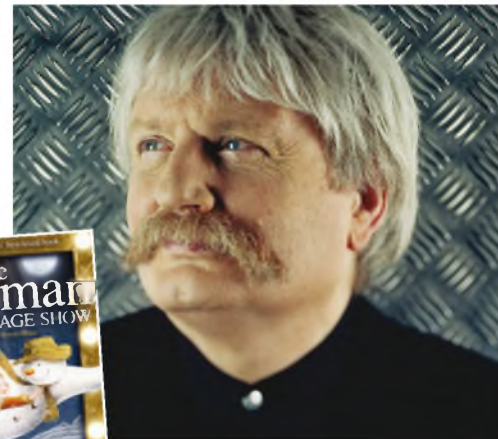


Other key Q4 titles from Decca include *Verismo*, an album of opera arias from Jonas Kaufman (released today, September 27), Nicola Benedetti's readings of the evergreen Tchaikovsky and Bruch violin concertos (October 4), and *Sospiri*, Cecilia Bartoli's latest survey of arias by Mozart, Handel, Vivaldi and others (October 4). *Reach for the Skies*, a Battle Of Britain anniversary tribute from the Central Band of the Royal Air Force (released today), topped Amazon.co.uk's pre-release list in August and could well match the impressive sales performance of Decca's *Heroes* album from Q4 2009.

We Will Remember Them, issued on October 18 to mark Remembrance season, also promises to engage the mass market, in company with *Voices: Chant from Avignon* (November 8) and the debut release from York Minster choirgirl Isabel Suckling (November 22).

The appearance of André Rieu's *Moonlight Serenade* (November 29) and an album of carols and Christmas music from Bryn Terfel (December 6), meanwhile, further highlight the commercial heft of Decca's Q4 offerings. Decca will handle distribution of two Classic FM titles, Patrick Hawes' *Highgrove Suite* (September 27) and *Silent Nights* (November 29). The latter, by Nigel Hess, offers characterful arrangements for piano and strings of the nation's favourite carols played by the Royal Philharmonic Orchestra. "This a non-typical Christmas album, even though it contains the Top 15 carols," observes Buffie du Pon, head of media partnerships at Global Radio. "It's the perfect antidote to a stressful Christmas."

Pollyanna Gunning, product manager at Sony Classical UK, notes that public profile and recognition count in the hunt for massive classical sales. The August release of Chinese pianist Lang Lang's first album for



Sony, has, she believes, all the ingredients required to make it a label priority throughout Q4. "It's the biggest project we've worked on for some time," says Gunning. "Although Lang Lang is a core classical artist, he has a very broad audience reach and is a huge inspiration to many young people. There's so much we can do in the months ahead to market an artist who so effortlessly crosses audience boundaries."

Vittorio Grigolo should also boost Sony Classical's Q4 market share. His label debut, *The Italian Tenor* (October 18), follows the singer's meteoric rise in the opera world, rave reviews for his Royal Opera House debut in June and the live BBC Two telecast of his performance as the Duke in Verdi's *Rigoletto* alongside Plácido Domingo earlier this month. "People are talking about him as the heir to Pavarotti," says Gunning.

Sony's Q4 classical sales should also gain from the November release of Howard Blake's *The Snowman* in a feature-length film of the popular seasonal work's stage-show version.

John Kelleher, head of Warner Classics & Jazz, stresses the need for new recordings to be led by the highest artistic and production values. "Our Q4 strategy is based on a small number of priority new releases," he observes. "These include the *Nuns of the Choir of St*



ABOVE
Q4 priorities: Chinese pianist Lang Lang and (inset) Decca's Eric Whitacre

LEFT
Classical gangsters: EMI's Quatuor Ebène (far left) have a Pulp Fiction-inspired string quartet score due for release and (left) label-mate Karl Jenkins inset: The Snowman's release as a feature-length film should help Sony's sales of its stagework soundtrack

LEFT
New York: York Minster choirgirl Isabel Suckling is preparing for her debut release

BELOW
Reach for the skies: Decca has high hopes for its *Battle Of Britain* tribute album while other labels also have Remembrance-themed releases due for November 11 and Christmas

Features

Case study Getting creative for classical

wlp White Label Productions Limited

In recent years, the packaging and presentation of physical products have become increasingly critical components in the marketing mix. The development of White Label Productions reflects the importance attached by major and leading independent labels to the look and feel of classical titles. It also mirrors transformative trends in record distribution and retail that demand creative responses and fresh approaches to selling.

The company, established by Cheryl Grant in 2002 as a vehicle for classical labels to outsource mainstream product packaging, has developed to cover everything from graphic design and programme note creation to e-marketing and mobile-phone apps.

Grant, formerly vice-president of marketing services at Decca, notes that White Label's 360-degree model can be adapted to meet the needs of market leading majors or specialist indies.

White Label was initially contracted to Decca and swiftly expanded its client portfolio. "We have a very strong client base, working with the classical divisions of the four major labels and an increasing number of independent labels," says Grant. "Our international scope and understanding of other territories have certainly helped grow our business and develop what we can now offer clients."

Despite the obvious challenges facing the market Grant is optimistic that the classical sector will evolve and thrive. "I think the classical business is inventive enough to respond to big changes in the market. We're a creative bunch of people, definitely an advantage in tough economic times." She believes that last year's depressed market has encouraged labels to originate distinctive and compelling product.

"This is about adapting to what's happening in the market. The classical industry is much smarter now in marketing, media and packaging than it was even 10 years ago," says Grant.



Showcase: Ian Bostridge will perform live arias at Foyles bookstore in London

Elisabeth of Minsk; Lest We Forget, an album of British music and war poetry, including a medley sung by a group of Chelsea Pensioners; and a CD portrait of Plácido Domingo, together with the third DVD volume of Domingo's favourite opera performances."

Kelleher expects positive reviews and sales of new titles to generate reciprocal interest in smartly repackaged product from Warner's Teldec, Erato, NVC Arts and Warner Classics catalogues. The latter continued to do good business for Warner Classics & Jazz last year, lifting the label's market share from 1.3% in 2008 to 1.8% in 2009.

At EMI Classics, Eric Dingman is determined to develop new distribution platforms and explore innovative ways of selling. He recalls the encouraging response to Karl Jenkins' Gloria, released as a studio recording in June shortly after its Royal Albert Hall world premiere by the 3,500 voices of the Really Big Chorus.

"We also decided to roll out Abbey Road Live for the Gloria performance, which we'd tested in 2009 with Valery Gergiev and the City of Birmingham Symphony Orchestra. We recorded their concerts at Birmingham Symphony Hall

and had it ready to sell by the end, so people could pick up their physical copy of the CD as they left the venue. With Jenkins' Gloria, we sold around 1,600 copies on the night, more than the week-one figure for the studio album. That was exceptional even by pop standards."

Dingman adds that EMI Classics will once more target Jenkins fans with the October 18 release of The Armed Man: A Mass for Peace, reissued as a special 10th anniversary edition in company with the world premiere recording of For The Fallen. Performances of The Armed Man in London and Cardiff in October and November and of For The Fallen at this year's Festival of Remembrance on November 13 are among the clear selling opportunities for the album.

Uniting live audiences with recorded product lies behind EMI Classics' latest venture with Foyles. The central London bookstore hosts Ian Bostridge on October 14 for a showcase performance of arias from his new album, Three Baroque Tenors. Alexa Robertson, marketing and promotions manager at EMI Classics UK, believes the Foyles initiative will pay dividends. "We've previously offered our showcases there for free. This time, the audience will buy a ticket for £10 and receive the new signed CD four days before its official release date, a short recital and a Q&A with Ian. It's a model used in the book world for some time and we think it can work for recordings."

The Q4 cream from EMI Classics also includes Rachmaninov's Piano Concertos Nos. 3 and 4, presented as sequel to Leif Ove Andsnes' Gramophone Award-winning coupling of the composer's first and second concertos (October 4) and Quatuor Ebene's Pulp Fiction-inspired string quartet score, Fiction (October 25). "We really hope Fiction draws the attention it deserves," says Robertson. "It's a hard genre to define, with its mix of jazz, contemporary and classical, but it could take off. The public appetite is there for high-quality classical recordings."

Jonas Kaufmann VERISMO ARIAS



4782258

Jonas Kaufmann – 27th September
Internationally acclaimed tenor Jonas Kaufmann sings arias from the great Italian verismo operas, which convey the emotional dramas of human life through music of heartbreaking intensity. Maestro Antonio Pappano conducts the renowned Academy of Santa Cecilia in a programme ablaze with operatic passion.

Magdalena Kožená LETTERE AMOROSE



4778764

Magdalena Kožená – 4th October
Magdalena Kožená with the inspired Private Musicke ensemble – explores the Italian Baroque in this collection of 17th-century "love letters". From dances to lullabies, using her dramatic and vocal prowess, she conveys each nuance of these songs. "A simple song can be deep, too – this music speaks to everyone" (Magdalena Kožená)

Nicola Benedetti TCHAIKOVSKY/BRUCH - THE VIOLIN CONCERTOS



4778770

Nicola Benedetti – 11th October
Proving her mettle in music that every violinist is measured by, the Scottish violin sensation, Nicola Benedetti scales the heights of expression in some of the most technically demanding of the popular concerto repertoire – the romantic Tchaikovsky and Bruch concertos.

Eric Whitacre LIGHT AND GOLD



2743209

Eric Whitacre – 18th October
The glistening dissonances of Eric Whitacre's enchanting choral music come vibrantly to life under the composer's hands, with his own hand-picked British choir, The Eric Whitacre Singers. Performances that evoke wonder, ecstasy and ultimate contentment.

Cecilia Bartoli SOSPIRI



4782558
4782249 – Prestige Edition

Cecilia Bartoli – 8th November
In this special new collection, classical star Cecilia Bartoli sings tender, sensual arias including favourites by Handel and Mozart, *bel canto* jewels by Bellini and Rossini, and treasures which she has "rediscovered" through her best-selling, award-winning recording projects.

Juan Diego Flórez SANTO - SACRED SONGS



4782254

Juan Diego Flórez – 15th November
The star tenor of opera, Juan Diego Flórez presents a compelling programme of sacred classics and virtuoso showpieces, including his very own Santo – infused with the vibrant spirit and rhythms of his native Peru.

UNIVERSAL CLASSICS AUTUMN 2010



Advertorial



MUSIC WEEK PRESENTS...

Our free talent CD reaches Volume Four, with another 11 hot tracks for readers' delectation

1 NEPHU HUIZZBAND No, Not Ever

Deep Recording Studios

Contact Mark Rose | deep@deeprecordingstudios.com



This Nottingham four-piece build upon the DIY/development deal they have with Deep Recording and here producer Mark Rose captured their individual lo-fi, edgy raw performances. Debut album Elementary has sold more

than 700,000 downloads and several singles are ready and mastered for licensing. With a slew of good reviews to their name and support from BBC 6 Music, this band are looking to go to the next stage.

www.myspace.com/nephuhuzzband

2 SEEKING SALVATION THROUGH LOVE

Superstar SSTL

Contact Scott Blackledge | scott@seekingsalvation.co.uk



This solo project is the brainchild of Scott Blackledge and is named after an interview between Russell Brand and Richard Dawkins. Blackledge takes a number of his influences and, with nods to Coldplay and Robbie Williams, merges them into acoustic numbers seated comfortably alongside faster rock/dance tracks.

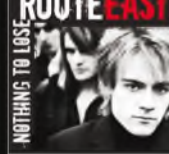
Superstar, the track included here, falls into the "rock to dance" category and merges electric guitars with real drums and beats. Blackledge intends to place his songs with established acts looking for material, or alternatively record his own album for a major label in 2011.

www.seekingsalvation.co.uk

3 ROUTE EAST Won't Pretend

A Star Studios

Contact Andy Ross | andy@astarstudios.com



Recorded at Astar Studios by producer Andy Ross (who has worked with the Mercury Prize-nominated The Kit Downes Trio), Won't Pretend is lifted from this Humber-side three-piece's album Nothing To Lose. Likened to a

young Bon Jovi, the rich vocals and extraordinary song-writing of frontman Mark Williams defines the band who combine guitar bravado, stadium-ready choruses and anthemic ballads to create credible, well-crafted rock with a pop sensibility that has earned them extensive airplay and a support slot with The Saturdays.

www.routeeast.co.uk

4 THE OVERTONES Gambling Man

Warner

Contact Crissie Bushell | crissie.bushell@taylorherring.com



The Overtones are a five-piece male vocal group who blend classic Fifties harmonies with a modern twist. Signed to Warner Music after being spotted by a scout during their lunch break as painters and decorators, their

heart-warming story has already caught the attention of the UK media. Their first single Gambling Man is due out on October 11.

www.theovertones.tv

5 LIZZIE NIGHTINGALE

Time Is Coming

Nova

Contact Omar Jenning | omar@novamusicroup.com

Scottish songbird Lizzie Nightingale does not disap-

point with her uniquely real and raw vocals on this self-penned track. Co-produced with Team Tartan partner in crime Show N Prove, this indie-inspired smash is guaranteed to grab some attention.

www.myspace.com/lizzienightingale

6 ST JAMES Boom Boom

Bunx Records

Contact Josie Benson | bunx.records.two@gmail.com



Boom Boom is the first track from pop group St James and it's a cool, quirky, hard-hitting track with an edge that will excite live. Currently unsigned, although repped by Supersonic PR, St James will continue to release new tracks online for the

rest of the year as they work on their first EP release for 2011. Pop music might just have a new mega act in town.

www.stjamesparty.com

7 HENNIE BEKKER Moving On

Abbeywood Records

Contact Steven Saffer | steven@abbeywoodrecords.com



Moving On is Bekker's latest album and is a pure, creative exploration that crosses genres and styles. The Zambian-born, Canadian composer/arranger, whose discography of more than 50 albums includes

Canadian triple platinum, double platinum, platinum and gold certifications, has combined these sensibilities with his foundation in jazz and produced an album that truly represents his depth as an artist. Moving on from the strictly electronic albums of his past, Bekker uses acoustic drums, electronic wind instruments, guitars and the latest digital studio technology to create songs and melodies that are eclectic, inspiring and whimsical.

www.abbeywoodrecords.com

8 LUNA RIOT Fifteen Minute Jesus

unsigned

Contact Jonathan Walters | info@lunariot.com



North London natives Luna Riot return with another infectious slab of radio-friendly alt-rock. Produced and mixed by Russ Russell of Wildhearts and Napalm Death fame, Fifteen Minute Jesus is a refreshing take on the modern rock formula - exposed vocals and energetic, bass-driven verses explode into epic, soulful choruses. This will be the first single released by the band in 2010 and is available to download through Shadowlawn Records. Luna Riot will play a series of London headline gigs later this year and are seeking management after attracting some major label A&R interest.

www.lunariot.com



9 VICTORIA WILSON JAMES Red Lipstick Silicone Sissies (Houzet's Sunset Boulevard mix)

On The Run

Contact Patrick Ruane | patrick@ontherunprod.com

Off the back off her Billboard smash collaboration Need Someone with Ralph Falcon, the so-called "Glamazon" returns with the edgy and innovative Red

Lipstick. It features an array of mixes including contributions by Silicone Sissies, The Nightstylers, Rachael Electra, Detroit Starzzzz, Soul-Tec and many more.

www.ontherunprod.com

10 RIGHTCLICKSAVEAS Cheat

Mantaray Music

Contact Andre Do Valle | andre@mantaraymusic.co.uk



A self-professed fan of all things electro and admirer of the likes of Radiohead and Futureheads, Ben Mercer has only been performing as his alter ego RightClickSaveAs since earlier this year. In this short time gracing London's venues, RCSA has already generated substantial buzz as a one-man acoustic extravaganza of energy and lightning-speed strumming that makes the audience wonder how he gets dance rhythms out of a single guitar.

www.myspace.com/rightclicksaveasband.com

11 LOS Gold!

Preaching Diva

Contact Nigel | nige@preachingdiva.com



With a sound that defies easy comparisons, three-piece Los boldly combine elements of grunge, blues and punk. Formed in 2008, Los have released three singles and an EP, achieving radio play on XFM, BBC 6 Music and outstanding reviews from

Rocksound, Dazed & Confused and Gigwise. Recently signed to One Fifteen Management (David Gilmour /Jools Holland), their latest single The Cow featured as Q Magazine online's Track of the Day. In August 2010 Los supported Bad Religion and NOFX at Germany's Open Flair Festival alongside further dates in Holland. With plans to tour Europe extensively and record their debut album, they continue to write, record and play live with the passion and awe-inspiring intensity they have become known for across the UK.

www.myspace.com/wearelos



Features FRUKT on brands

MUSIC GETS IN THE DRIVING SEAT

Driven by dwindling ad budgets and marketing necessity, the auto sector has renewed its relationship with music, opting for a more creative approach to the ubiquitous ad sync in a bid to re-engage with consumers. Here we look at how the car and music industries have collided head-on after years in first gear

RIGHT
On the right track: recent music/automotive tie-ups include the Faithless/Fiat partnership and Shakira's appearances on Seat's ad campaign

Music and brands

By Giles Fitzgerald

WHEN THE FIRST MODEL T FORD rolled off the production line, advertising was simple: "Buy it because it's a better car," ran the understated headline for Ford's \$650 touring model in 1914. Fast forward almost a century and car advertising has become so steeped in cryptic visuals, oblique tag lines, unspoken sexual metaphors and wallet-crippling TV ads that it is now hard for the auto industry to strike a genuine connection with its intended audience.

The automotive industry has a long, but not particularly varied, history with music. Despite pioneering the use of music to reach the driving experience's emotive aspects over earlier function-focused ad incarnations, music still remained largely part of the scenery as opposed to a central aspect of the experience itself. The aspirational 30-second TV spot, soundtracked by whatever band happened to make the vehicle look cool at that moment in time, has been an ad stalwart since the onslaught of televised lifestyle marketing.

However, the rise of digital and social media, twinned with a recession that put the brakes on consumer spending in both the luxury and mid-range market, would cause auto manufacturers to reassess their positioning. As a result, auto brands are now forging deeper alignments with music and its brand ambassadors as they become conduits for emotive connections with consumers opposed to mere ad decoration.

Whether it is Justin Timberlake dodging bullets in Audi's *The Next Big Thing* six-part all-action web series, Shakira shaking her hips for Seat's Good Stuff ad campaign, Paramore extolling the virtues of the Honda Civic, or Katy Perry barefoot atop the bonnet of the new Volkswagen Jetta compact sedan belting out California Gurls, one thing is clear: the car industry is plotting a new route with music.

An indication of the new auto/music agenda is clearly evident in the recent marketing efforts from Fiat. By way of support for the new Punto Evo, the brand launched an extensive music talent search campaign *Evo Music Rooms*. Broadcast on Channel 4, the series sought to unearth unsigned artists, enabling them to appear on stage with some of their musical icons. Fiat Group marketing director Elena Bernardelli referred to it as being about "evolution and innovation", something of a dual message for both sectors and a statement that would ring particularly true for one participating act, Faithless. A recent "prommercial" saw the dance act entering into a two-fold ad/music video promotion effort with the car brand. This effectively gave the act exposure to a new audience, while Fiat gained a weighty and prominent product placement in the band's video, helping them to directly target a youth audience. Faithless member Sister Bliss summed up the dual benefits from the collaboration in a nutshell, "They want to sell cars and we want to sell music."



To some still operating under the Sixties notion that this equates to selling out, it is worth noting just how compatible the music and automotive sectors are.

The car radio – first unleashed on the driving public in 1930 – is one of the longest-serving and most ubiquitous personal music players ever. There are 600m cars on the world's streets today, most with some form of music capability – a figure which dwarfs the iPhone's 30m installed userbase. In truth there is no other device more suitably primed for music. This is the ultimate personalised surround sound experience.

Driving is also something of a rite of passage, a defining moment that separates teenagers from the world of their parents; it defines independence, freedom and control. It is an open expression of a user's own personal style. In this way it sits hand-in-hand with music as a cultural marker.

Furthermore, as integrated technologies, such as Ford's Sync software, begin to take hold, the humble motor car is propelled into a category that sees it as so much more than a means of getting from A to B. Suddenly it is a vital distribution and marketing channel for artists.

Toyota's youth brand Scion is one of the few auto brands that pre-empted the new auto/music promotional hybrid. They launched a music label back in 2005 moving beyond ads and sponsorship to the position of a music patron, as they sought to stake a claim on the driving force behind musical creativity. Scion sales promotions manager Jeri Yoshizu stated recently, "Our goal is to continually support influential and emerging artists with the opportunities and resources that otherwise might be unavailable."

Musicians are struggling to find a voice on prime-time TV and among the digital clutter. Forging strong branded alignments with creative freedom that cut across multiple mediums is now a must. The auto industry is now more open to this than ever before. Why? Put simply, because consumers dictate it.

In the new socially led market, brands which have traditionally relied on a glamorous and often under-



stated artistic veneer suddenly need a voice. Music – which cuts across a variety of demographics and touch points – has the ability to be that voice, the mouthpiece, the connector between a brand and its audience.

Volvo embraced a sponsorship partnership with the Snowbombing festival earlier this year in order to promote their new line of sports coupes and convertibles. In addition to a range of on-site activations at the sport and music event, the brand delivered a 150 car-strong road trip experience that put both fans and artists side by side behind the wheel of Volvo vehicles. Travelling to festivals is a large part of the overall music experience, the journey and the songs listened to on the way providing a key build-up to the overall event. Volvo made sure it invested in the emotional journey from the outset, becoming a central part of the experience for 500 music fans before any of them had set foot in the venue.

In the same way that a car is comprised of a number of well-engineered parts, an effective music partnership requires multiple engagement levels to maximise its performance. In short, auto TV ads cannot work in isolation, and neither can their accompanying music syncs.

Experience is the petrol to the music and auto hybrid and it is this crucial fuel that needs to underpin new partnerships. Cars, much like music acts, are best appreciated hands-on.

As auto manufacturers look to put consumers in the musical driving seat and let them shape, soundtrack and ultimately test-drive their own musical experiences around auto brands, the scope for deeper artist collaborations and new integrated experiences around music is clearly set to grow.

giles@fruktcomms.com

FRUKT
Communications



BELOW
Hot wheels: Katy Perry's recent unique endorsement of the Volkswagen Jetta



MW JOBS

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DATA MANAGEMENT ASSISTANT

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Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

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

Out this week

Singles

- **3Oh!3** Double Vision (Asylum/Photo Finish/Atlantic)
- Previous single (chart peak): My First Kiss (7)
- **Athlete** Back Track (Parlophone)
- Previous single: The Getaway (did not chart)
- **Selena Gomez And The Scene** Round And Round (Hollywood)
- Previous single: Naturally (7)
- **I Blame Coco** Quicker (Island)
- Previous single: Self Machine (64)
- **Labrinth** Let The Sun Shine In (Syco)
- Debut single
- **Mark Ronson & The Business Intl** The Bike Song (Columbia)
- Previous single: Bang Bang Bang (6)
- **Bruno Mars** Just The Way You Are (Amazing) (Elektra/Atlantic)
- Previous single: It's Better You Don't Understand (did not chart)
- **Kylie Minogue** Get Outta My Way (Parlophone)
- Previous single: All The Lovers (3)
- **Janelle Monae** Cold War (Wondaland Arts Society/Bad Boy/Atlantic)
- Debut single
- **Tinie Tempah feat. Eric Turner** Written In The Stars (Parlophone)
- Previous single: Frisky (2)
- **Tired Pony** Get On The Road (Fiction/Polydor)
- Previous single: Dead American Writers (did not chart)
- **KT Tunstall** (Still A) Weirdo (Relentless/Virgin)
- Previous single: If Only (45)

Albums

- **Athlete** Singles 01-10 (Parlophone)



- Previous album (first-week sales/total sales): Black Swan (9,472/31,369)
- **Eric Clapton** Clapton (Warner Brothers)
 - Previous album: Back Home (14,234/44,643)
 - **Deerhunter** Halcyon Digest (4AD)
 - Previous album: Weird Era Cont (n/a)
 - **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
 - Debut album
 - **Jimmy Eat World** Invented (Interscope)
 - Previous album: Chase This Light (7,605/36,633)
 - **Mark Ronson & The Business Intl** Record Collection (Columbia)
 - Previous album: Version (45,222/861,729)
 - **Mayday Parade** Anywhere But Here (Atlantic)
 - Previous album: A Lesson In Romanticism (103/6,636)
 - **Salem** King Knight (Columbia)
 - Debut album
 - **Sia** We Are Born (Monkey Puzzle/RCA)
 - Previous album: Some People Have Real Problems (2,168/24,981)
 - **KT Tunstall** Tiger Suit (Relentless/Virgin)
 - Previous album: Drastic Fantastic (56,744/280,748)

- **Neil Young** Le Noise (143/Reprise)
- Previous album: Fork In The Road (8,964/23,543)

Out next week

Singles

- **Admiral Fallow** Subtuteo (Lo Five)
- **Awolnation** Burn It Down (Red Bull)
- **The Bees** I Really Need Love (Fiction)
- **British Sea Power** Zeus EP (Rough Trade)
- **Burn The Fleet** Black Holes (Walnut Tree)
- **Cee-Lo Green** F*ck You (Warner Brothers)
- **Deftones** Sextape (Reprise)
- **Caro Emerald** Back It Up (Dramatico)
- **Frankie & The Heartstrings** Ungrateful (Wichita)
- **Bob Geldof** Silly Pretty Thing (Mercury)
- **Get Cape.Wear Cape.Fly** The Uprising (Cooking Vinyl)
- **Gurrumul** Wukun Loverush UK Mix (Dramatico/Skinnyfish)
- **Idiot Glee** All Packed Up/Don't Drink The Water (Moshi Mosh)
- **Enrique Iglesias feat. Nicole Scherzinger** Heartbeat (Interscope)
- **Innertcity** Pirates Seen It All Before (Superdank)
- **Tom Jones** Run On/Didn't It Rain (Decca)
- **Kelis** Scream (Interscope)
- **Marit Larsen** If Song Could Get Me You (RCA)
- **Lil' Wayne feat. Drake** Right Above It (Island)
- **Amy Macdonald** Love Love (Vertigo)
- **Magnetic Man feat. Katy B** Perfect Stranger (Columbia)
- **Mohombi** Bumpy Ride (Island)
- **Monarchy** Maybe I'm Crazy (This Is Music)
- **Mumford & Sons** Sigh No More (Island)
- **Plan B** The Recluse (679/Atlantic)
- **The Quails** Fever (Like The Sound)
- **Robbie Williams & Gary Barlow** Shame (Virgin)
- **Kelly Rowland** Forever And A Day (Motown/Island)
- **Sirens** Stiletto (Kitchenware)
- **Sunday Girl** Stop Hey (Geffen)

Albums

- **A-Ha** 25 - Very Best Of (Rhino)
- **Bring Me The Horizon** There Is A Hell? (Visible Noise)
- **Ciara** Basic Instinct (LaFace)
- **Clinic** Bubblegum (Domino)
- **Joe Cocker** Hard Knocks (Arista)
- **Matt Costa** Mobile Chateau (Brushfire/Island)
- **Crystal Fighters** Star Of Love (Zirkulo)
- **Dinosaur Pile-Up** Growing Pains (Friends Vs Records)
- **Engineers** In Praise Of More (Kscope)
- **Eskmo** Eskmo (Ninja Tune)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury)
- **Graffiti6** Colours (Nwfree)
- **Darren Hayman & The Secondary Modern** Essex Arms (Fortuna Pop)
- **Fran Healy** Wreckorder (Wreckorderlabel)
- **Ou Est Le Swimming Pool** The Golden Years (Fire & Manoeuvre)
- **Gianluca Paganelli** Tango (Mission)
- **Tiffany Page** Walk Away Slow (Mercury)

- **Joe Satriani** Black Swans And Wormhole Wizards (epic)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Yann Tiersen** Yann Tiersen (Mute)
- **Tinie Tempah** The Disc-Overy (Parlophone)



- **Various** Matador At 21 (Matador)
- To coincide with its 21st birthday celebrations, Matador has compiled a delightfully packaged, six-CD boxset of 99 tracks covering releases across the indie label's history. The limited-edition set comes packaged in a blue-grey foil-stamped linen-bound box with each CD in a custom digipak and accompanying these will be an 85-page book documenting the history of the label containing essays, photos, ephemera, emails and more. As well as this, the boxed set also includes 36 Matador poker chips across 3 values:
- **Violens** Amoral (Stetic Recital)
 - **The Xcerts** Scatterbrain (Xtra Mile)
 - **Yuck** Rubber (Mercury)

October 11

Singles

- **Chiddy Bang** The Good life (Regal)
- **Foals** Spanish Sahara (Transgressive/Warner)
- **Kings Of Leon** Radioactive (Hand Me Down)
- **Pixie Lott** Broken Arrow (Mercury)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- **The Ting Tings** Hands (Columbia)
- **Jamie Woon** Night Air (Candent Songs/Polydor)

Albums

- **Ash** A - Z Vol. 2 (Atomic Heart)
- **The Bees** Every Step's A Yes (Fiction)
- **Belle & Sebastian** Write About Love (Rough Trade)
- **Chiddy Bang** The Preview (Regal)
- **Die Antwoord** \$O\$ (Interscope)
- **Magnetic Man** Magnetic Man (Columbia)
- **The Orb feat. David Gilmour** Metallic Spheres (Columbia)
- **Cliff Richard** Bold As Brass (EMI)
- **Squeeze** Spot The Difference (SMMC)
- **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)
- **Eliza Doolittle** Rollerblades (Parlophone)
- **N-Dubz** Best Behaviour (Island)
- **Ne-Yo** One In A Million (Def Jam)
- **Lauren Pritchard** Not The Drinking (Island)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Cash Money/Island)
- **Swedish House Mafia Vs Tinie Tempah** Miami 2 Ibiza (Virgin)
- **The Wanted** Heart Vacancy (Geffen)
- **will.i.am feat. Nicki Minaj** Check It Out (Polydor)

Albums

- **The Beatles** Blue: Remastered (Apple/EMI)
- **The Beatles** Red: Remastered (Apple/EMI)
- **Michael Buble** Crazy Love: The Hollywood Edition (143/Reprise)
- **Camilla Kerslake** Moments (Future)
- **Ali Campbell** Great British Songs (Jazcarand)
- **Crowded House** The Very Very Best (Mercury)
- **Bob Dylan** The Witmark Demos:

- 1962-1964 (Columbia)
- **JP, Chrissie & The Fairground Boys** Fidelity! (Earmusic)
- **Kings Of Leon** Come Around Sundown (Hand Me Down)
- **John Legend & The Roots** Wake Up! (Sony)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Hannah Montana** Forever (Walt Disney)



- **Mt. Desolation** Mt. Desolation (Island)
- **Ne-Yo** Libra Scale (Def Jam)
- **Emily Osment** Fight Or Flight (Virgin)
- **The Overtones** Good Ol' Fashioned Love (Vme/Rhine)
- **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)
- **Squarepusher** Shobaleader One (Werp)

October 25

Singles

- **Peter Andre** Defender (Conehead)
 - **B.O.B feat. Rivers Cuomo** Magic (Rebel Rock Ent/Atlantic/Cr2nd Hustle)
 - **Blake Shelton** (MFP/Blake Records)
- She was originally released in 1974 by Charles Aznavour and Herbert Kretzmer and reached the

THE PANEL

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



MISCHA PEARLMAN (KERRANG!) The Xcerts: Young (Belane) (Xtra Mile)
If the music's not enough – and it should be – then see if the video for The Xcerts' new single convinces you. Starring Jamie Campbell Bower (Twilight/Harry Potter), its creepy narrative is as enthralling as the anthemic, urgent delivery of the song itself. A great introduction to their second album.



SARAH BARGIELA (ENTERTAINMENT FOCUS) Seerauber Jenny: Push It Away/Waste of Time (Label Fandango)
Prepare to be mesmerised by the crafted lyrics and raw acoustics of Seerauber Jenny. While everyone is trying to follow the latest chart trends, debut Push It Away combines melodies and electro beats, giving their music a touch of Eighties nostalgia.



PRIYA ELAN (X MAGAZINE) Sound of Camden feat. Mutya Buena: Sound of Camden (self-released)
After all those reunion rumours, it's great to hear former Sugababe Mutya Buena lend her smoky vocals to this unexpectedly lovely covers album. Collaborating with the owners of Camden's Stable Markets and producer Roy Sela, Sound Of Camden is full of depth and excitement.



LYNDA HAMILTON JONES (MY WEEKLY) Gianluca: Tango (Mission Recordings)
He's suave, he's sexy and by God can he sing! A classically trained tenor, born and raised in Rome, Gianluca is on top of his game, combining the seductive influences of the tango with a pop edge. A guaranteed hit with the ladies and, most likely, in the UK charts.

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

top spot on the UK charts. More recently it was recorded by Elvis Costello for the soundtrack of the film *Notting Hill*. Blake's self-titled number one album became the second debut to win album of the year at the Classical Brit Awards and their latest, entitled *Together*, reached the classical charts top five.

- **James Blunt** *Stay The Night* (Atlantic/Custard)
- **Cockbull Kid** *One Eye Closed* (Island)
- **Ed Drewett** *Champagne Lemonade* (Virgin)
- **Lady Antebellum** tbc (Parlophone)
- **Travie McCoy** *We'll Be Alright* (Decaydance/Fueled By Ramen)
- **The Saturdays** *Higher* (Fascination/Geffen)

Albums

- **Broken Records** *Let Me Come Home* (4AD)
- **Charlotte Church** *Back To Scratch* (Dooby/EMI)
- **Bryan Ferry** *Olympia* (Virgin)
- **The Harmonies** *Voices Of The W.I.* (Island)
- **Elton John & Leon Russell** *The Union* (Mercury)



- **Joe McElderry** *Joe McElderry* (Syco)
- **Skepta** *Doin' It Again* (3 Beat/A&T/W/B&K)
- **The Soldiers** *Letters Home* (Rhino)
- **Swedish House Mafia** *Until One* (Virgin)
- **Taylor Swift** *Speak Now* (Mercury)
- **The Wanted** *The Wanted* (Geffen)

November 1

Singles

- **Nadine Coyle** *Insatiable* (Black Pen)
- **Ellie Goulding** *Lights* (Polydor)
- **David Guetta** tbc (Positiva/Virgin)
- **I Blame Coco** *In Spirit* Golden (Island)
- **Jamiroquai** *Blue Skies* (Mercury)
- **McFly** *Shine A Light* (Island)
- **Tinchy Stryder** *We Go Together* (4th & Broadway)

Albums

- **Peter Andre** *Accelerate* (Conehead)
- **Cee-Lo Green** *The Lady Killer* (Warner Brothers)
- **Ray Davies** *See My Friends* (UMRL)

This new collaborative album sees Ray Davies teaming up with a huge cast list of names to reinterpret some Kinks classics. Highlights include *Days/This Time Tomorrow* with Mumford & Sons, *Better Things* with Bruce Springsteen, *You Really Got Me* with Metallica and *Tired of Waiting For You* with Snow Patrol's Gary Lightbody. The album was recorded around the world, with Davies visiting Oslo via Denmark, Germany and Belgium to record with Metallica, New York to record with Jon Bon Jovi, New Jersey for Bruce Springsteen, Chicago for Billy Corgan from Smashing Pumpkins and his own north London base, the legendary KOKK studios, for much of the remainder. The record follows Davies' recent tour of the US and the UK, which took in an appearance on Glastonbury's Pyramid Stage this summer.

- **Devlin Bud**, *Sweat & Beers* (Island)
- **Good Charlotte** *Cardiology* (Epic)
- **Jamiroquai** *Rock Dust Light Star* (Mercury)
- **Jay-Z** *The Hits Collection Vol. 1* (Roc Nation)
- **Rumer** *Seasons Of My Soul* (Atlantic)
- **Jay Sean** *Freeze Time* (Cash Money/Island)
- **Rod Stewart** *Fly Me To The Moon - Vol V* (RCA)
- **Suede** *The Best Of* (Suede/MoS)

This career-spanning two-CD boxed set follows Suede's comeback earlier this year, which saw them reforming to headline three nights at London's Royal Albert Hall in aid of Teenage

Cancer Trust. The compilation features all of the band's biggest hits, remastered by Chris Potter, and is the first Suede hits compilation to be endorsed by the band. Suede will play their biggest indoor UK show to date when they play London's O2 arena on December 7 this year.

November 8

Singles

- **Alesha Dixon** tbc (Asylum/Affinity)
- **The Drums** *Me And The Moon* (Island/Moshi Moshi)
- **Nelly** *Just A Dream* (Island)
- **Mike Posner** *Cooler Than Me* (RCA)
- **Rihanna** *Only Girl (In The World)* (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)
- **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 15

Singles

- **Florence + The Machine** *Heavy In*

Your Arms (Island)

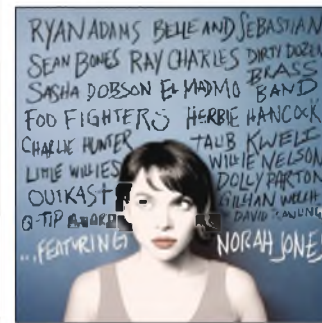
- **Hannah Sanity** tbc

With number one club hits under her belt in the US, Europe and the UK, Estonian-born singer Hannah returns to retail with *Sanity*, the follow-up to *I Believe In You*. Co-written with Steve Booker, the songwriter behind Duffy's international platinum-selling hit *Mercy*, *Sanity* boasts collaborations with a strong cast list of remixers including Dr Kucho, Adam K & Sohe, Wilson & Ingram, Mikael Weermets, Marcus Schmitz, Binmo Jones, Sharp Boys and Riffs & Rays.

- **Hurts** *Stay* (Major Label/RCA)
- **Shontelle** *Licky (Under The Covers)* (Island)
- **Kanye West** *Runaway* (Roc-A-Fella/Def Jam)

Albums

- **Brian Eno** *Small Craft On A Milk Sea* (Warp)
- **Florence + The Machine** *Between The Lungs* (Island)
- **Josh Groban** tbc (143) (Reprise)
- **Jools Holland and his Rhythm & Blues Orchestra** *Rocking Horse* (Rhino)
- **Katherine Jenkins** *The Platinum Edition* (Warner Music Ent)



- **Norah Jones** *Featuring* (Blue Note)
- **Kid Rock** *Born Free* (Atlantic)
- **McFly** *Above The Noise* (Island/Super)
- **Andre Rieu** *Moonlight Serenade* (Decca)
- **Rihanna** *loud* (Def Jam)
- **Shayne Ward** *Obsession* (Syco)

November 22

Albums

- **Justin Bieber** tbc (Mercury)
- **JLS** *Cutta This World* (Epic)
- **Annie Lennox** *A Christmas Cornucopia* (Island)
- **Nicki Minaj** *Pink Friday* (Island)
- **Shaheen** tbc (Island)



- **Shontelle** *No Gravity* (Island)
- **Various Tron: Legacy OST** (Walt Disney)
- **Various** *Coronation Street: Magical Memories* (cmg)
- **Paul Weller** *Live At The Royal Albert Hall* (Island)
- **Kanye West** tbc (Roc-A-Fella/Def Jam)

November 29

Albums

- **Akon** *Stadium* (Island)
- **Black Eyed Peas** *The Beginning* (Interscope)
- **Alexandra Burke** *Overcome: Special Edition* (Syco)
- **Duffy** *Endlessly* (A&M)
- **Nigel Hess** *Silent Nights* (Island)
- **Leona Lewis** *The Labyrinth Tour: Live At The O2* (Syco)
- **Olly Murs** *Feel Free* (Epic/Syco)
- **Robyn** *Body Talk Pt 2* (Konichwz)
- **Kelly Rowland** *Kelly Rowland* (Island)
- **Straight No Chaser** *With A Twist* (Rhino)
- **Russell Watson** *La Voce* (Epic)
- **The Wombats** tbc (4th Floor)

SINGLE OF THE WEEK

Tinie Tempah feat. Eric Turner *Written In The Stars* (Parlophone)



Tinie Tempah's first two singles for Parlophone, *Pass Out* and *Frisky*, were brilliant if a little

samey, right down to the drum & bass outro. *Written In The Stars*, which precedes Tinie's debut album *Disc-Overy*, is a slightly different beast, riding triumphantly along on waves of squalling guitar, rock drums and a soaring chorus from Eric Turner. The result is a pop single of the highest order which, although less distinctively British and new than *Pass Out*, looks likely to repeat that single's chart fortunes, having already been A-listed by Radio 1 and climbed into the top 20 of the airplay chart. Sledgehammer subtle it may be – but this could be the perfect set-up for his highly-anticipated debut.

ALBUM OF THE WEEK

Mark Ronson & The Business Intl *Record Collection* (Columbia)



Ronson's second album for Columbia, and his third album to date, sees the seasoned producer

and musician ditching the covers concept in favour of a set of brand-new songs written with and featuring some of the brightest names in music. Already off to a strong start in the UK, intro single *Bang Bang Bang* (co-written by Kaiser Chiefs' drummer Nick Hodgson) led the campaign, swiftly followed by first single proper and current Radio 1 favourite *The Bike Song*, which boasts vocals by The View's Kyle Falconer. Collaborators come thick and fast, including Boy George, Andrew Wyatt from Miike Snow, Simon Le Bon and Wiley – an unlikely combo indeed. This is a strong effort and musically marks a step forward for Ronson.

Key releases

Ambitions take McElderry higher



KINGS OF LEON'S upcoming album *Come Around Sundown* has improved its overall performance on the pre-release charts for five weeks in a row. But it cannot get much hotter, as it is number one for the second week at both HMV and Play and improves 3-2 at Amazon, where only Robbie Williams' greatest hits set *In And Out Of Consciousness* is rated

more highly.

Also improving with every week, reigning X Factor champion Joe McElderry's upcoming debut album *Wide Awake* sprints up all three charts, thanks to the fast-growing exposure being given to second single *Ambitions*. The album is number five at Play, six at Amazon and 16 at HMV. McElderry's long-term appeal has yet to be determined but 2008 X

Factor runners-up JLS have sold more than 1.2m copies of their self-titled debut album in less than a year and interest in their follow-up is high.

Their new album, entitled *Outta This World*, is not released until November 22 but it has already gained a perch on the pre-release charts, moving 12-8 at HMV, 10-9 at Play and debuting at 15 at Amazon.

As Gnarl's Barkley's *Crazy* moves towards its millionth UK sale, Cee-Lo Green – 50% of the act – has another major hit in the making with *F**K You!*, or *Forget You!*, as the more sanitised version is known. With airplay building, the track spends its second week atop the list of pre-releases that Shazam's users have submitted for identification.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1355	458
2	A-HA	1259	553
3	EMINEM	1071	164
4	DEMI LOVATO	946	32
5	JASMINE V	740	349
6	JUSTIN BIEBER	577	-22
7	KE\$HA	381	-47
8	MIRANDA COSGROVE	356	-12
9	MICHAEL JACKSON	356	-74
10	DRAKE	347	-18
11	GREYSON CHANCE	323	-43
12	METALLICA	205	-143
13	MUSE	190	-40
14	TREY SONGZ	186	-9
15	GREEN DAY	184	46
16	GUCCI MANE	137	50
17	30 SECONDS TO MARS	130	-36
18	OK GO	129	118
19	POMPLAMOOSE	123	32
20	TIESTO	114	49

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	KINGS OF LEON	<i>Come Around... Hand Me Down</i>	Virgin
2	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
3	TAKE THAT	<i>Take That</i>	Polydor
4	TINIE TEMPAH	<i>The Disc-Overy</i>	Parlophone
5	JOE MCELDERRY	<i>Wide Awake</i>	Syco
6	ALTER BRIDGE	<i>Ab III</i>	Roadrunner
7	RUMER	<i>Seasons Of My Soul</i>	Atlantic
8	CARL BARAT	<i>Carl Barat</i>	Arcady
9	JLS	<i>Outta This World</i>	Epic
10	NE-YO	<i>Libra Scale</i>	Def Jam
11	SHAYNE WARD	<i>Obsession</i>	Syco
12	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
13	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
14	A-HA	<i>25 - Very Best Of</i>	Rhino
15	BRING ME THE HORIZON	<i>There... Visible Noise</i>	Visible Noise
16	VARIOUS	<i>Annie Mac Presents 2010</i>	Island
17	IMELDA MAY	<i>Mayhem</i>	Decca
18	OLLY MURS	<i>Ollly Murs</i>	Epic/Syco
19	TAYLOR SWIFT	<i>Speak Now</i>	Mercury
20	MT. DESOLATION	<i>Mt. Desolation</i>	Island

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
2	KINGS OF LEON	<i>Come Around... Hand Me Down</i>	Virgin
3	RUMER	<i>Seasons Of My Soul</i>	Atlantic
4	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
5	MURRAY GOLD	<i>Doctor Who Series 4</i>	Silva Screen
6	JOE MCELDERRY	<i>Wide Awake</i>	Syco
7	THE HARMONIES	<i>Voices Of The W.I.</i>	Island
8	IMELDA MAY	<i>Mayhem</i>	Decca
9	SUSAN BOYLE	<i>The Gift</i>	Syco
10	BOB DYLAN	<i>Witmark Demos 1962-64</i>	Columbia
11	R WILLIAMS & G BARLOW	<i>Shame</i>	Virgin
12	MURRAY GOLD	<i>Doctor Who Series 5</i>	Silva Screen
13	TINIE TEMPAH	<i>The Disc-Overy</i>	Parlophone
14	A-HA	<i>25 - Very Best Of</i>	Rhino
15	JLS	<i>Outta This World</i>	Epic
16	ALTER BRIDGE	<i>Ab III</i>	Roadrunner
17	THE BENEDICTINE NUNS	<i>Voices...</i>	Decca
18	BEE GEES	<i>Mythology</i>	Rhino
19	TAYLOR SWIFT	<i>Speak Now</i>	Mercury
20	NE-YO	<i>Libra Scale</i>	Def Jam

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	KINGS OF LEON	<i>Come Around... Hand Me Down</i>	Virgin
2	TINIE TEMPAH	<i>Disc-Overy</i>	Parlophone
3	A-HA	<i>25 - Very Best Of</i>	Rhino
4	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
5	JLS	<i>Outta This World</i>	Epic
6	STEREOPHONICS	<i>Word Gets...</i>	Mercury
7	IMELDA MAY	<i>Mayhem</i>	Decca
8	ALTER BRIDGE	<i>Ab III</i>	Roadrunner
9	STEREOPHONICS	<i>Performance Delx...</i>	V2
10	BRING ME THE HORIZON	<i>There... Visible Noise</i>	Visible Noise
11	NE-YO	<i>Libra Scale</i>	Def Jam
12	JOE MCELDERRY	<i>Wide Awake</i>	Syco
13	GEORGE MICHAEL	<i>Faith: Remstrd</i>	Epic
14	SELENA GOMEZ	<i>Year Without Rain</i>	Polydor
15	RUMER	<i>Seasons Of My Soul</i>	Atlantic
16	MY CHEMICAL ROMANCE	<i>Danger</i>	Reprise
17	STEREOPHONICS	<i>Performance...</i>	V2
18	BEATLES	<i>Blue: Remastered</i>	Apple/EMI
19	BEATLES	<i>Red: Remastered</i>	Apple/EMI
20	TAYLOR SWIFT	<i>Speak Now</i>	Mercury

hmv.com

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	CEE-LO GREEN	<i>Forget You</i>	Warner Brothers
2	TINIE TEMPAH	<i>Written In The Stars</i>	Parlophone
3	LABRINTH	<i>Let The Sun Shine In</i>	Syco
4	MAGNETIC MAN	<i>Perfect Stranger</i>	Columbia
5	S HOUSE MAFIA VS T TEMPAH	<i>Miami...</i>	Virgin
6	ALEXIS JORDAN	<i>Happiness</i>	Foc Motion/Columbia
7	MARK RONSON...	<i>The Bike Song</i>	Columbia
8	RIHANNA	<i>Only Girl (In The World)</i>	Def Jam
9	TIM BERG	<i>Bromance</i>	Data/MoS
10	DANNY BYRD III	<i>Behaviour</i>	Hospital
11	R WILLIAMS & G BARLOW	<i>Shame</i>	Virgin
12	MADCON	<i>Freaky Like Me</i>	Jive
13	THE WANTED	<i>Heart Vacancy</i>	Ceffen
14	THE WOMBATS	<i>Tokyo 14th Floor</i>	14th Floor
15	JAY SEAN	<i>2012</i>	Cash Money/Island
16	N-DUBZ	<i>Best Behaviour</i>	Island
17	NE-YO	<i>One In A Million</i>	Def Jam
18	KYLIE MINOGUE	<i>Get Outta My Way</i>	Parlophone
19	PROFESSOR GREEN	<i>Monster</i>	Virgin
20	THE TING TINGS	<i>Hands</i>	Columbia

shazam

CATALOGUE REVIEWS

IKE & TINA TURNER

Come Together/Nuff Said (BGO BGOCD 942)



Much given to self parody, caricature and denial

of her roots in later years, Tina Turner may not have had a happy marriage but she never sounded better than when Ike was her husband, muse and foil. From that golden era, this digitally remastered release pairs 1970's *Come Together* and the following year's *Nuff Said*. Both albums were modest successes, charting in the bottom half of Billboard's Top 200. In truth, some of the Turners' mid to late 1960s work leave it for dead but 40 years on, and judged in isolation, it is stirring stuff, with well-chosen covers and Ike originals like *Why Can't We Be Happy* and *Moving Into Hip-Style-A-Trip Child!*.

JASON DONOVAN

Ten Good Reasons (Edsel EDSO 2094)/*Between The Lines* (EDSO 2095)



Signed to the Stock/Aitken/Waterman team,

Donovan enjoyed enormous success in the late 1980s and early 1990s. Never reissued, and out of catalogue for years, his first two albums for Waterman's PWL imprint are finally available again. Debut album *Ten Good Reasons* – incredibly THE biggest seller of 1989 – is home to hits including *Too Many Broken Hearts*, *Sealed With A Kiss* and the Kylie duet with which his career was launched, *Especially For You*. With 26 bonus tracks – B-sides and extended versions, many not available before – this is now a muscular two-CD set with a running time of 155 minutes. Completing a very strong package, which is priced to sell for around £6, a 24-page

booklet includes lyrics, full annotation, and numerous pictures. 1990's *Between The Lines* was a little less successful in terms of chart hits but is arguably better. Again, there is a plethora of extras.

SUPERTRAMP

Breakfast In America (A&M/UMC 5330438)



It is 40 years since Supertramp released their debut album, and to mark the occasion their 1979 masterpiece *Breakfast In America* has been sonically upgraded and is now supplemented by a second CD featuring contemporaneous and previously unissued live recordings of tracks from concerts in London and Paris. *Breakfast In America* signalled the sudden and full blooming of Supertramp's talent. The logical song, *Take The Long Way Home*, *Goodbye Stranger* and the title track are best known

but *Breakfast In America* is an easy listen without any weak tracks, hence its enormous worldwide success with sales estimated at more than 18m.

SYD BARRETT

An Introduction To... (Harvest 9077362)



More than four years after his death, the cult of Syd Barrett is growing again, and this new Harvest compilation brings together for the first time his outstanding contributions to the Pink Floyd canon and highlights of his subsequent, rather erratic solo career – all in new 2010 mixes prepared in collaboration with his former colleague David Gilmour. Early psych classics *Arnold Layne*, *See Emily Play* and *Bike* are among half a dozen Floyd tracks on the set, along with a dozen solo cuts which chart his musical journey thereafter.

Alan Jones

CATALOGUE ALBUMS TOP 20



This Last Artist Title / Label Distributor

1	2	THE SCRIPT	<i>The Script</i> / Phonogenic (ARV)
2	1	KATY PERRY	<i>One Of The Boys</i> / Virgin (E)
3	3	PAOLO NUTINI	<i>These Streets</i> / Atlantic (CIN)
4	4	MICHAEL BUBLE	<i>Call Me Irresponsible</i> / 143/Reprise (CIN)
5	9	ELBOW	<i>The Seldom Seen Kid</i> / Fiction (ARV)
6	6	MUSE	<i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
7	16	ROBERT PLANT & ALISON KRAUSS	<i>Raising Sand</i> / Decca/Rounder (ARV)
8	7	THE KILLERS	<i>Hot Fuss</i> / Vertigo (ARV)
9	NEW	LINKIN PARK	<i>Hybrid Theory</i> / Warner Brothers (CIN)
10	5	ARCADE FIRE	<i>Neon Bible</i> / Sonovox (ARV)
11	14	DUFFY	<i>Rockferry</i> / A&M (ARV)
12	RE	MUSE	<i>Absolution</i> / Helium 3/Warner Bros (CIN)
13	10	LEONA LEWIS	<i>Spirit</i> / Syco (ARV)
14	11	AC/DC	<i>Highway To Hell</i> / Epic (ARV)
15	18	KINGS OF LEON	<i>Because Of The Times</i> / Hand Me Down (ARV)
16	RE	MICHAEL BUBLE	<i>It's Time</i> / 143/Reprise (CIN)
17	NEW	LINKIN PARK	<i>Minutes To Midnight</i> / Warner Brothers (CIN)
18	12	RIHANNA	<i>Good Girl Gone Bad</i> / Def Jam (ARV)
19	8	PARAMORE	<i>Riot</i> / Fueled By Ramen (CIN)
20	NEW	LINKIN PARK	<i>Meteora</i> / Warner Brothers (CIN)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	JAMIROQUAI	White Knuckle Ride	Mercury
2	2	1	TIM BERG	Bromance	Data/MoS
3	8	3	DUCK SAUCE	Barbra Streisand	3 Beat
4	1	4	TV ROCK FEAT. ZOE BADWI	Release Me	3 Beat
5	14	3	UNDERWORLD	Always Loved A Film	Cooking Vinyl
6	9	4	LABRINTH	Let The Sun Shine In	Syco
7	28	2	SWEDISH HOUSE MAFIA VS TINIE TEMPAAH	Miami 2 Ibiza	Virgin
8	19	4	REGI & KAYA JONES	Take It Off	Mostriko
9	23	2	WIZARD SLEEVE	Get Down Tonight	Southern Fried
10	16	6	RIO	Hot Girl	AATW
11	34	2	AVICII & SEBASTIEN DRUMS	My Feelings For You	Vicious
12	4	4	ALEXIS JORDAN	Happiness	Roc Nation/Columbia
13	13	3	DONATI & AMATO VS. ATFC	Thrill Me	E Lab
14	NEW		DREAMCATCHER FEAT. JESSE	Sweet Addiction	American Girl Recordings
15	25	2	ED DREWETT	Champagne Lemonade	Virgin
16	11	6	KYLIE MINOGUE	Get Outta My Way	Parlophone
17	30	4	MEDALLION FEAT. KASH	Addiction Game	Big Life
18	24	2	THE SHRINK RELOADED	Nervous Breakdown 2010	Loverush Digital
19	NEW		SCARLETTE FEVER	Crash And Burn	Starfish
20	17	5	DEBI NOVA	Drummer Boy	Island
21	36	2	THE WANTED	Heart Vacancy	Geffen
22	NEW		THE WOMBATS	Tokyo (Vampires & Wolves)	14th Floor
23	3	4	MR. SAM & ANDY DUGUID VS. PAT BENATAR	Invincible	Magik Musik
24	35	2	GURRUMUL	Wukun	Dramatico
25	NEW		PLATNUM	Signals	AATW
26	7	7	OAKENFOLD FEAT. MATT GOSS	Firefly	Perfecto
27	40	2	HAGENAAR & ALBRECHT	Won't Let You Down	OMT
28	26	6	AXWELL FEAT. ERROL REID	Nothing But Love	Deconstruction/Columbia
29	NEW		AFROJACK FEAT. EVA SIMONS	Take Over Control	Data
30	5	4	ALEX GARDNER	Feeling Fine	A&M
31	NEW		GURU JOSH FEAT. LAUREN ROSE	Frozen Teardrops	Decode
32	37	11	ALEX GAUDINO	I'm In Love (I Wanna Do It)	MoS
33	NEW		MUNGO JERRY VS. BLUESTONE FEAT. SKIBADEE	In The Summertime	Pure Silk
34	29	5	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	Laface
35	NEW		NIGHTSTYLERS	Chase The Sun	Serious
36	33	8	EXAMPLE	Last Ones Standing	Data/MoS
37	Re	2	SIR IVAN	Hare Krishna	Peaceman
38	NEW		PLAN B	The Recluse	679/Atlantic
39	15	5	ALESHA DIXON	Drummer Boy	Asylum/Atlantic
40	NEW		DARREN BAILLIE & CHICO DEL MAR	When I Saw You	Audio Fix p

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	3	TIM BERG	Bromance (The Love You Seek)	Data/MoS
2	6	3	JAMIROQUAI	White Knuckle Ride	Mercury
3	14	2	ALEXIS JORDAN	Happiness	Roc Nation/Columbia
4	10	3	LABRINTH	Let The Sun Shine In	Syco
5	9	3	AXWELL FEAT. ERROL REID	Nothing But Love	Deconstruction/Columbia
6	26	2	BASHY	Fantasy	Bashy Holdings
7	25	2	KELIS	Scream	Interscope
8	17	3	RIO	Hot Girl	AATW
9	15	3	WIZARD SLEEVE	Get Down Tonight	Southern Fried
10	NEW		SWEDISH HOUSE MAFIA VS TINIE TEMPAAH	Miami 2 Ibiza	Virgin
11	19	4	LESLIE LOH	Prey	Nymphaea Entertainment
12	NEW		TINIE TEMPAAH FEAT. ERIC TURNER	Written In The Stars	Parlophone
13	1	4	KATY PERRY	Teenage Dream	Virgin
14	NEW		SCARLETTE FEVER	Crash And Burn	Starfish
15	NEW		PROFESSOR GREEN FEAT. EXAMPLE	Monster	Virgin
16	30	2	MUNGO JERRY VS. BLUESTONE FEAT. SKIBADEE	In The Summertime	Pure Silk
17	21	3	DAKOTA RAY	Feels So Good	AATW
18	24	2	ED DREWETT	Champagne Lemonade	Virgin
19	NEW		DUCK SAUCE	Barbra Streisand	3 Beat
20	3	3	TV ROCK FEAT. ZOE BADWI	Release Me	3 Beat
21	NEW		KELLY ROWLAND	Forever And A Day	Motown/Island
22	13	4	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	Laface
23	18	8	TAIO CRUZ	Dynamite	4th & Broadway
24	7	4	SCISSOR SISTERS	Any Which Way	Polydor
25	NEW		ULTRA FEAT. FEARLESS & DAPPY	Addicted To Love	AATW
26	20	5	KYLIE MINOGUE	Get Outta My Way	Parlophone
27	NEW		M! Girl	From A Magazine	White Label
28	NEW		NATHAN	Supa Loud	Vibe Corner/Mona
29	NEW		SELENA GOMEZ & THE SCENE	Round & Round	Hollywood
30	NEW		3OH!3	Double Vision	Asylum/Photo Finish/Atlantic

Hold on to your hats for the White Knuckle Ride



Regular visitors to the Upfront club chart for well over a decade, racking up nearly 30 entries, including nine number ones, Jamiroquai have been conspicuously absent from the list since Runaway dipped out on 13 January 2007, having reached number one three months earlier.

Runaway was a new track recorded for a hits compilation and turned out to be Jamiroquai's final recording for Sony's Columbia label. After an extended hiatus, they return with a new label (Mercury), a new album (Rock Dust Light Star) and a new single (White Knuckle Ride) – the last of which is a sensational return to form, and the new Upfront club chart number one, in mixes by Alan Braxe, Seamus Haji, Monarchy and Penguin Prison – but only just,

sneaking a slender 2.02% lead over Tim Berg's Seek Bromance (The Love You Seek).

The same two songs dominate the Commercial Pop chart, but in reverse order.

Tim Berg's track started out as simply Bromance and has twice changed name during its promo run – partly because it was an instrumental and its title now reflects lyrics from the appended uncredited 'bootleg' vocals from Freemasons' Amanda Wilson, which seem to have been recorded for a Samuele Sartini track. Whatever its genesis, it has worked out fine, and it is getting massive club and radio support ahead of commercial release later this month.

Alan Jones



A fine bromance: Tim Berg wrestles with Jamiroquai in Upfront and Commercial charts



Won't let go: Pitbull and Usher remain atop the Urban Top 30

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	10	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	Laface
2	2	8	TAIO CRUZ	Dynamite	4th & Broadway
3	13	2	TINIE TEMPAAH FEAT. ERIC TURNER	Written In The Stars	Parlophone
4	3	4	IYAZ	So Big	Reprise
5	7	5	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope
6	8	10	NE-YO	Beautiful Monster	Def Jam
7	5	10	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic
8	5	8	AGGRO SANTOS	Saint Or Sinner	Future
9	11	12	ROLL DEEP	Green Light	Relentless/Virgin
10	10	9	JASON DERULO	What If I Beluga Heights/Weezer Brics	
11	4	7	HONOREBEL FEAT. SEAN KINGSTON	My Girl	Relentless/Virgin
12	19	2	PROFESSOR GREEN FEAT. EXAMPLE	Monster	Virgin
13	6	11	BEYONCE	Why Don't You Love Me?	Columbia
14	12	10	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grind Hustle
15	NEW		GYPTIAN FEAT. NICKI MINAJ	Hold Yuh	VP
16	14	12	TINCHY STRYDER	In My System	4th & Broadway
17	15	10	LAFAYETTE JOSEPHS	Bruised	Roc-A-Fella
18	NEW		IRONIK FEAT. JESSICA LOWNDERS	Falling In Love	BMG
19	17	15	KELLY ROWLAND FEAT. DAVID GUETTA	Commander	Motown/Island
20	25	4	JP TRONIK	Jungle Skank	Suga Kaine
21	20	2	MR M	Dash Down	Undisputed
22	26	21	TINIE TEMPAAH FEAT. LABRINTH	Frisky	Parlophone
23	18	31	NATHAN FEAT. FLO-RIDA	Caught Me Slippin'	Vibes Corner
24	28	26	USHER FEAT. WILL.I.AM	Omg	LaFace
25	16	3	RICHARD EARNSHAW	In Time	Graceland
26	21	5	MOJO MORGAN	Million \$ Check	Geon Soldiers/Usa
27	22	6	N*E*R*D FEAT. NELLY FURTADO	Hot-N-Fun	Interscope
28	27	5	KYLA	Don't Play With My Heart - Ep	Meridian Line
29	25	14	T.I FEAT. KERI HILSON	Got Your Back	Atlantic/Graceland Hustle
30	RE	8	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco

Cool Cuts Top 20

Pos	ARTIST	Title
1	TIM BERG	Bromance (The Love You Seek)
2	TENNAKE	Coma Cat
3	AVICII & SEBASTIEN DRUMS	My Feelings For You
4	B.Y.O.B.	Peaches
5	MARTIN SOLVEIG FT DRAGONETTE	Hello
6	PLAN B	The Recluse
7	GEORGE MICHAEL	I Want Your Sex
8	FAST TRAK	Ready To Go
9	BEATBULIYZ	Human Nature
10	CLARE MAGUIRE	Ain't Nobody
11	ARMAND VAN HELDEN & STEVE AOKI	Brrrat!
12	PRYDA	Niton/Vega
13	WAWA & MMB	Orion
14	WIZARD SLEEVE	Get Down Tonight
15	CLOUDS	Liquid / Mauful Sir
16	BLAME	Whispers Into Screams
17	JOSE NUNEZ FEAT. SHAWNEE TAYLOR	Yesterday
18	GREG CHURCHILL	Aside From U
19	HAGGSTROM FEAT. TERRI WALKER	Be My Baby
20	BOBMO	Bring It



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



Bruno's debut an Amazing success

NEW TALENT RULES the roost on the singles chart, with Bruno Mars taking over at the top while veteran campaigners Manic Street Preachers and Phil Collins fought a keen battle for album chart honours with *The Script*.

Just *The Way You Are* (Amazing) confirms **Bruno Mars** stature as one of the hottest newcomers of 2010, debuting in pole position on sales of 82,855.

Although it is his solo debut, *Just The Way You Are* (Amazing) gives Mars his third top three hit in just four months - he also provided the vocal sweetening on two major rap hits, B.o.B.'s *Nothin' On You*, which topped the chart in May, and Travis McCoy's *Billionaire*, number three in August. *Nothin' On You* bounces 100-96 this week, with 2,207 sales lifting its career tally to 343,740, while *Billionaire* slips 17-19 with 13,935 sales, raising its cumulative to 290,752. Los Angeles-based Mars was born Peter Hernandez in Hawaii 23 years ago, and is only the second Hawaiian to top the chart solo, emulating Glenn Medeiros, who topped with *Nothing's Gonna Change My Love For You* in 1988. Other Hawaiians to chart include Bette Midler, Jack Johnson, Yvonne Elliman, Israel Kamakawiwo'ole and Nicole Scherzinger, who has reached

number one with the Pussycat Dolls but not on her own.

Scherzinger's latest tilt at the title, *Heartbeat*, pairs her with Enrique Iglesias and makes a big leap after the pair sang it on Paul O'Grady's new ITV show, climbing 50-13 (19,419 sales).

Number one for the past two weeks, *Start Without You* by **Alexandra Burke feat. Laza Morgan** slides to number five (32,235 sales) behind three non-movers. Taio Cruz's former number one *Dynamite* (42,272 sales), Katy Perry's *Teenage Dream* (39,250) and *For The First Time* by *The Script* (34,688) all suffer double-digit percentage slips in sales but remain at two, three and four, respectively.

Winner of Sky 1's *Must Be The Music*, **Emma's Imagination** - 27-year-old Emma Gillespie - debuts at number seven (25,883 sales) with *Focus*, the song she performed in the competition final eight days ago. Her previous *Must Be The Music* release, *This Day* rallies 31-25 (10,779 sales), while her independently-released *Stamp Your Feet* debuts at 65 (3,599 sales). **Missing Andy** and **The Pictures** also made it through to the top three in the competition and the songs they sang are also on the move, with *Missing Andy's* *The Way We're*

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,451,368	1,383,424
prev week	2,446,032	1,410,548
% change	+0.2%	-1.9%

Vs last week	Compilations	Total albums
Sales	292,814	1,676,238
prev week	308,927	1,719,475
% change	-5.2%	-2.5%

Year to date	Singles	Artist albums
Sales	103,850,785	57,325,531
vs prev year	96,909,345	58,466,956
% change	+7.2%	-1.9%

Year to date	Compilations	Total albums
Sales	13,924,938	71,250,469
vs prev year	15,444,717	73,911,673
% change	-9.8%	-3.6%

Compiled from sales data by Music Week

Made (already independently released) jumping 62-38 (6,576 sales) and **The Pictures'** *Earthly Treasures* debuting at number 43 (5,321 sales). Although eliminated earlier in the final, **Pepper & Piano** also have a new entry with *One Of These Days* in at number 63 (3,676 sales), while *You Took My Heart* - the song which put them through to the final - dips 48-60 (3,788 sales). The earlier *Missing Andy* release *Sing For The Deaf* drifts 36-52 (4,384 sales), while *The Pictures'* semi-final song *Tears* improves 75-71 (3,059 sales).

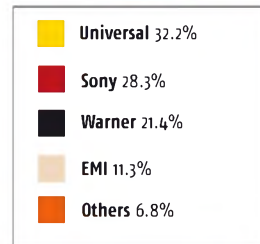
Must Be The Music has generated 11 Top 75 hits in the last four weeks, recalling the avalanche of hits - 45 in six months - that spilled from *Glee's* first season here. *Glee* it is not expected to return to UK screens until January 2011 but the programme's latest recruit, **Charice**, coincidentally makes her chart debut here with *Pyramid* (number 17, 14,096 sales). The 18-year-old from The Philippines plays an exchange student in the programme's second series and has been pursuing a career as a singer for some time.

Also new to the Top 40, Italian dance act **Alex Gaudino's** third hit *I'm In Love (I Wanna Do It)* debuts at number 10 (24,868 sales) and **Mark Ronson's** 10th, *The Bike Song* (number 21, 12,520 sales), while **The Saturdays'** *Higher* rises 49-22 (12,374 sales).

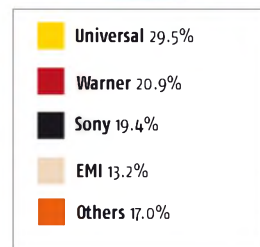
Overall singles sales, at 2,451,368, are up 0.22% week-on-week and are 7.34% above same-week 2009 sales of 2,283,738.

When the **Manic Street Preachers** topped the album chart in 1998 with *This Is My Truth, Tell Me Yours* its three-week reign was curtailed by **Phil Collins'** *Hits*. Neither act has had a number one since but they were pitted against each other in a battle for supremacy this week. Collins' new covers set *Going Back*, which debuted at

ARTIST ALBUMS



SINGLES



number four last week, received a timely boost from the screening of *For One Night* - on ITV hours before the latest sales week started - and eventually emerged on top, increasing sales 16% to 40,684.

Manic Street Preachers had the upper hand in early sales flashes with their latest album, *Postcards From A Young Man* but it faded as the week progressed, eventually debuting at number three (38,314 sales) having been overtaken by both Collins and *The Script*, whose *Science & Faith* slips 1-2 (39,967 sales).

Going Back is Collins' 12th

number one in total - six solo, and six as a member of Genesis. The only artists to have more are The Beatles, with 15 number ones.

With consecutive number ones from their first two albums, *Songs About Jane* (2004) and *It Won't Be Soon Before Long* (2007), **Maroon 5** debut at number six (16,496 sales) with third set, *Hands All Over*.

Meanwhile, the Anglo-American **Black Country Communion** debut at number 13 (11,977 sales) with their eponymous first album. The band's members include former Deep Purple star Glenn Hughes and Jason Bonham, son of late Led Zeppelin star John.

Also making a decent showing, *Seal 6 - Commitment* debuts at number 11 (14,376 sales); *Guitar Heaven* by Santana (number 15, 5,788 sales); *The Rockstar Collection* by Taio Cruz (number 16, 9,274 sales); and *History Of Modern* by OMD (number 28, 5,891 sales).

At 63 years of age, **Santana** extends his album chart career to more than 40 years with a stellar collection of covers of songs originally performed by the likes of The Beatles, Led Zeppelin and The Doors with help from a diverse selection of guests including Nas, Joe Cocker and Yo Yo Ma.

The classic **Orchestral Manoeuvres In The Dark** line-up of Andy McCluskey, Paul Humphreys, Martin Cooper and Malcolm Holmes recovers after a gap of more than 20 years, with *History Of Modern*.

Comprising tracks from his 2008 debut *Departure*, 2009 follow-up *Rockstar* and new material, (including current hit *Dynamite*), *The Rockstar Collection's* debut position still leaves **Taio Cruz** - who has five Top 10 hits, two of them number ones - still waiting for his first Top 10 album.

New! 76 spends its 10th straight week atop the compilation chart (14,981 sales).

Overall album sales are down 2.51% week-on-week to 1,676,238 - 17.28% below same week 2009 sales of 2,023,899.

International charts coverage Alan

Collins and Plant make solo strikes across the globe

TWO FORMER LEAD SINGERS of legendary UK bands squared up against each other last week with new albums of covers. In the red corner, former Led Zeppelin singer Robert Plant, now 62, with his new set *Band Of Joy*, and in the blue corner, Genesis graduate Phil Collins, 59, (pictured) with *Going Back*. Neither singer can claim a knockout, though in 13 territories where both charted, Collins lands a bigger blow

in 10 and Plant in just three. They both debut in Austria (Collins at number three, Plant at 21), The Czech Republic (C:2, P:8), Finland (C:46, P:44), Flanders (C:9, P:56), France (C:3, P:21), Germany (C:2, P:13), Ireland (C:10, P:8), The Netherlands (C:1, P:40), New Zealand (C:2, P:6), Norway (C:17, P:3), Spain (C:4, P:45), Switzerland (C:4, P:13) and Wallonia (C:6, P:22). Additionally, Plant secures debuts in the US (five), Canada

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 PHIL COLLINS <i>Going Back</i>	£8.93	£8.99	£8.95	£8.93
2 THE SCRIPT <i>Science & Faith</i>	£8.93	£8.99	£8.95	£8.93
3 MANIC ST PREACHERS <i>Postcards...</i>	£8.93	£6.99	£7.99	£8.93
4 BRANDON FLOWERS <i>Flamingo</i>	£8.93	£8.99	£8.95	£8.93
5 ROBERT PLANT <i>Band Of Joy</i>	£8.95	£8.99	£8.95	£8.95

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	EMMA'S IMAGINATION Focus / Must Be The Music (EMUBANDS)
2	1	KATY B Katy On A Mission / Rinse (SR0)
3	NEW	ALEX GAUDINO I'm In Love (I Wanna Do It) / MoS (ARV)
4	4	EMMA'S IMAGINATION This Day / Must Be The Music (EMUBANDS)
5	2	DJ FRESH Gold Dust / DataMoS (ARV)
6	3	EXAMPLE Last Ones Standing / DataMoS (ARV)
7	10	MISSING ANDY The Way We're Made (Made In England) / Must Be The Music (EMUBANDS)
8	6	EXAMPLE Kickstarts / DataMoS (ARV)
9	NEW	GREG STREET Turn My Swag On / Fanatic (FANATIC)
10	NEW	PICTURES Earthly Treasures / Must Be The Music (EMUBANDS)
11	7	THE XX Islands / Young Turks (PIAS)
12	8	MISSING ANDY Sing For The Deaf / Must Be The Music (EMUBANDS)
13	9	PEPPER & PIANO You Took My Heart / Must Be The Music (EMUBANDS)
14	NEW	PEPPER & PIANO One Of These Days / Must Be The Music (EMUBANDS)
15	NEW	EMMA'S IMAGINATION Stamp Your Feet / Must Be The Music (EMUBANDS)
16	12	PICTURES Tears / Must Be The Music (EMUBANDS)
17	16	TENSNAKE Coma Cat / Defected (ADA/CIN)
18	17	BASHY Fantasy / Bashy Holdings (BH)
19	13	ADELE Make You Feel My Love / XL (PIAS)
20	NEW	DAITHI Gi / Must Be The Music (EMUBANDS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	NEW	BLACK COUNTRY COMMUNION Black Country Communion / Mascot (ADA/CIN)
3	NEW	OMD History Of Modern / 100 Percent (RDM/ARV)
4	4	EXAMPLE Won't Go Quietly / DataMoS (ARV)
5	2	UNDERWORLD Barking / Underworldlive.com (ADA/CIN)
6	5	JOLLY BOYS FEAT. ALBERT MINOTT Great Expectation / Wall Of Sound (PIAS)
7	3	ROYKSOPP Senior / Wall Of Sound (PIAS)
8	15	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
9	13	DIZZEE RASCAL Tongue N' Cheek / Dintee Stank (PIAS)
10	10	VAMPIRE WEEKEND Contra / XL (PIAS)
11	RE	SIMPLY RED Songs Of Love / Simplyred.com (simplyred.com)
12	NEW	KAMELOT Poetry For The Poisoned / Ear Music (AMDJ/ARV)
13	NEW	HILLIARD ENSEMBLE/JAN GARBAREK Officium Novum / ECM New Series (PROPER)
14	12	THE CHARLATANS Who We Touch / Cooking Vinyl (ADA/CIN)
15	8	SKUNK ANANSIE Wonderlustre / 1/2 Benelux (AMDJ/D)
16	6	WEEZER Hurley / Epitaph (ADA/CIN)
17	7	PAUL HEATON Acid Country / Proper (PROPER)
18	17	VILLAGERS Becoming A Jackal / Domino (PIAS)
19	9	BLACK MOUNTAIN Wilderness Heart / Jagjaguwar (PIAS)
20	RE	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	JOLLY BOYS FEAT. ALBERT MINOTT Great Expectation / Wall Of Sound (PIAS)	
2	NEW KAMELOT Poetry For The Poisoned / Ear Music (AMDJ/ARV)	
3	NEW HILLIARD ENSEMBLE/JAN GARBAREK Officium Novum / ECM New Series (PROPER)	
4	2 PAUL HEATON Acid Country / Proper (PROPER)	
5	4 VILLAGERS Becoming A Jackal / Domino (PIAS)	
6	3 BLACK MOUNTAIN Wilderness Heart / Jagjaguwar (PIAS)	
7	7 THE BOXER REBELLION Union / Boxer Rebellion (ADA/CIN)	
8	18 UNION The Union / Payola (TOWNSSEND/ARV)	
9	NEW O'DONNELL/SAVATORI Halo Reach Ost / Something Else (SOMETHING ELSE)	
10	5 HARPER SIMON Harper Simon / Pias Recordings (PIAS)	

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (ARV)
2	3	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
3	2	VARIOUS Monster Floorfillers / EMI TV/UMTV (ARV)
4	NEW	VARIOUS The Very Best Of 100 R&B Classics / Rhino (CIN)
5	NEW	VARIOUS Dance Nation 2010 / Dance Nation (ARV)
6	4	VARIOUS The Mash Up Mix 2010 / Ministry (ARV)
7	12	ORIGINAL TV SOUNDTRACK Camp Rock 2 - The Final Jam / Walt Disney (E)
8	5	VARIOUS 80s Groove / MoS/Sony Music (ARV)
9	7	VARIOUS 101 Running Songs - Lap 2 / EMI TV/Sony Music (ARV)
10	6	VARIOUS Street Nation 2010 / EMI TV/UMTV (ARV)
11	8	VARIOUS Happy Songs / EMI TV (E)
12	13	VARIOUS Scott Mills Pts Big Ones / Rhino/Sony (ARV)
13	10	VARIOUS Getdarker Pts This Is Dubstep - Vol 3 / Cetdarker (PIAS)
14	11	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
15	3	VARIOUS Hardcore Til I Die 3 / AATW/UMTV (ARV)
16	14	VARIOUS Drum & Bass Arena - Anthology / Ministry (ARV)
17	17	VARIOUS Epic / EMI TV/Sony Music (ARV)
18	15	VARIOUS Hed Kandi - Ibiza Live 2010 / EMI TV/Hed Kandi (ARV)
19	16	VARIOUS Pacha Pure Dance / New State (E)
20	NEW	VARIOUS Heroes & Sweethearts / USM Media (E)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ANDRE RIEU Forever Vienna / Decca (ARV)
2	NEW	HILLIARD ENSEMBLE/JAN GARBAREK Officium Novum / ECM New Series (PROPER)
3	3	CRAIG OGDEN The Guitarist / Classic FM (ARV)
4	2	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
5	5	LPO/PARRY The 50 Greatest Pieces Of Classical / XS (ARV)
6	7	ANDRE RIEU The Collection / Philips (ARV)
7	4	ANDRE RIEU Dreaming / Decca (ARV)
8	8	ROYAL SCOTS DRAGOON GUARDS Highland Gathering / Spectrum (ARV)
9	6	COLDSTREAM GUARDS Heroes / Decca (ARV)
10	RE	KARL JENKINS The Armed Man - A Mass For Peace / Venture (E)

Dance albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS The Mash Up Mix 2010 / Ministry (ARV)
2	2	VARIOUS Monster Floorfillers / EMI TV/UMTV (ARV)
3	NEW	VARIOUS Dance Nation 2010 / Dance Nation (ARV)
4	6	EXAMPLE Won't Go Quietly / DataMoS (ARV)
5	NEW	VARIOUS Hed Kandi - World Series - London / Hed Kandi (ARV)
6	4	ROYKSOPP Senior / Wall Of Sound (PIAS)
7	3	UNDERWORLD Barking / Underworldlive.com (ADA/CIN)
8	RE	VARIOUS Running Trax Xtra - 5K and 10K Edition / Ministry (ARV)
9	5	VARIOUS Pacha Pure Dance / New State (E)
10	NEW	VARIOUS Ministry Of Sound - Run To The Beat 2010 / Ministry (ARV)

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Jones



(seven), Australia (18) and Poland (27), while Collins is also new in Iceland (nine) and Japan (75).

While the battle of the Brits is

intriguing, the main event in world music retailing last week was A Thousand Suns, the new album by US giants Linkin Park. Although the album struggled to top the chart in their home territory - beating Trey Lorenz's new album Passion, Pain And Pleasure by a margin of less than 0.5% - A Thousand Suns was far and away the world's biggest seller in the week, taking pole position in Australia, Austria, Canada, The Czech Republic, New Zealand, Portugal and Switzerland, and landing in the Top 10 in a further 16 countries.

Despite the Collins/Plant chart invasion, the UK album that is on more

national charts than any other remains Iron Maiden's The Final Frontier. Still showing in 25 countries, it loses its last number ones, falling 1-2 in Russia, 1-3 in Sweden, 1-4 in The Czech Republic and 1-5 in Italy. The only countries in which it is not down are Hungary (5-4) and Poland (5-3).

After landing on eight overseas charts in the previous fortnight, Mancunian duo Hurts' debut album Happiness has its busiest week yet. It debuts in Poland (two), Sweden (four), Denmark (seven), Italy (16), Wallonia (34) and Australia (77), while jumping 28-11 in Flanders.

Veteran dance act Underworld had

already ticked off Japan and The Netherlands in the last fortnight, and their new album Barking now adds Italy (36), Flanders (44), Australia (46), Wallonia (50), Switzerland (60), Germany (73) and the US (151).

Finally, in a busy week, Skunk Anansie's Wanderlustre debuts in Switzerland (11), Germany (27), Austria (33), Flanders (50), Wallonia (64) and France (67), while Florence + The Machine's Lungs rockets to new peaks in the US (44-14), Canada (57-30) and Wallonia (90-54), with the first two leaps being triggered by a performance of Dog Days Are Over on MTV's Video Music Awards.

Music Week

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Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Label / Catalogue number (Distributor) (Write) / Publisher (Write)	Label / Catalogue number (Distributor)	Chart Position
1	New		BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic CATCO163709275 (CIN) (The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/10 (Mars/Lawrence/Levine/Cain/Walton)	HIGHEST NEW ENTRY	1
2	2	5	TAIO CRUZ Dynamite 4th & Broadway 2744693 (ARV) (Dr. Luke/Blanco/Martin) EMI/Kobeit (Gottweld/Martin/Levin/McKeel/Cruz)		2
3	3	4	KATY PERRY Teenage Dream Virgin (ATCO)66846393 (E) (Dr. Luke/Blanco/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (K.Perry/Gottweld/Levin/McKeel/Martin)		3
4	4	3	THE SCRIPT For The First Time (Times Are Hard) Phonogenic (ATCO)165072353 (ARV) (O'Donoghue/Sheehan/Frampton) Imagem (O'Donoghue/Sheehan)		4
5	1	3	ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You Syco 8869775712 (ARV) (RedOne) EMI/Sony ATV/Oh Suk/CM/Kobeit/Unif/Pop N Me (RedOne/Koche/Lundin/Bunetta)		5
6	6	14	EMINEM FEAT. RIHANNA Love The Way You Lie Interscope USJM71015397 (ARV) (Alex Da Kid) Universal/Imagem (Mathers/Grant/Hafferman)		6
7	New		EMMA'S IMAGINATION Focus Must Be The Music (ATCO)68174853 (EMUBANDS) (Must Be The Music) CC (Gillespie)		7
8	8	5	KATY B Katy On A Mission Rinse (ATCO)164967837 (SRD) (Benga/Geeneus) EMI (Brien/Adejumo/Geeneus)		8
9	10	2	SHONTELLE Impossible Island CATCO167495962 (ARV) (Arthor) P&P/Aristotacks/W/low (Wolosen/Birgisson)	SALES INCREASE	9
10	New		ALEX GAUDINO I'm In Love (I Wanna Do It) Mos MOS157CDS (ARV) (Gaudino/Rooney) Warner Chappell/EMI/Xencmania/Freeman/Ultra Empire (Gaudino/D'Albenzio/Powell)		10
11	7	10	USHER FEAT. PITBULL DJ Got Us Fallin' In Love laFace (ATCO)162868080 (ARV) (Martin/Shellback) Universal/EMI/Kobeit/Oh Suk/PI/Pitbull's Legacy (Martin/Shellback/Knechtel/Perez)		11
12	5	4	OLLY MURS Please Don't Let Me Go Epic/Syco 88697758702 (ARV) (Future Cut/Robson) Sell/Isaak/Universal/Warner Chappell/Stage Three (Murs/Robson/Kelly)		12
13	50	2	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER Heartbeat Interscope 2752224 (ARV) (Taylor) Universal/Metropolitan/Sony ATW/EIP (Iglesias/Taylor/Scott)	HIGHEST CHARTING	13
14	9	9	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me Atlantic (ATCO)163215698 (CIN) (Guetta/Fiesterer) Kobalt/Mall On Sunday/SonyATV/BucksTappa/Piano/Bug/What A Music (Dille/rc/Key/Livingston/Cc/ren/Guetta/Fiesterer/Tuinfrc)		14
15	11	12	YOLANDA BE COOL & DCUP We No Speak Americano Sweat It Out/AATW (ATCO)168883120 (ARV) (Martinez/Peterson) Universal (Peterson/Martinez/MacLennan/Garcone/Salerno)		15
16	15	6	KESHA Take It Off RCA (ATCO)66557463 (ARV) (Dr. Luke) Warner Chappell/Kobalt/Dynamite Cop (Sebert/Kelly/Gottweld)		16
17	New		CHARICE FEAT. IYAZ Pyramid 143/Reprise (ATCO)158663717 (CIN) (Twin and Alke) Warner Chappell/Universal/RedFly/Iyaz's Lyrics/Varius (McIndert/Perisson/Svensson/Ancersn/Issy/Alkenes/Scott)		17
18	22	12	ELIZA DOOLITTLE Pack Up Parlophone R6808 (E) (Prime) EMI/Universal/Sony ATW/Mullet (Doolittle/Prime/Woodcock/Powell/Asaf)	SALES INCREASE	18
19	17	9	TRAVIS MCCOY FEAT. BRUNO MARS Billionaire Decaydance/Fueled By Ramen AT0354CD (CIN) (The Smeezingtons) EMI/DayMusic/Bug/RecCon/Music Fe mamanem/ToyPlan/ArtForArts/Seke (McCoy/Mars/Lawrence/Levine)		19
20	12	5	BRANDON FLOWERS Crossfire Vertigo (ATCO)166582310 (ARV) (O'Brien) Universal (Flowers)		20
21	New		MARK RONSON & THE BUSINESS INTL. The Bike Song Columbia 88697786521 (ARV) (Ronson) EMI/Kobalt/Sony ATW/Downtown/Defend/CC (McCabe/Hanks/Steinweiss/Axel/rocd/Brenneck/Ronson)		21
22	49	3	THE SATURDAYS Higher Fascination/Geffen 8BUM71024215 (ARV) (Arthor) P&P/Aristotacks/W/low (Birgisson/Wolosen)	+50% SALES INCREASE	22
23	14	9	THE WANTED All Time Low Geffen 2743018 (ARV) (Mac) Rokstone/PeerMusic/Sony ATW/Warner Chappell (Mac/Hector/Drewett)		23
24	16	6	ROLL DEEP Green Light Relentless/Virgin RELCD68 (E) (Dunne/Weec/Hirst) EMI/Universal/Bucks/CC (Alexander/Akintoliz/Charles/Cwie/Black/Willizms/Altherly/Ally/Baker/Dunne/Hirst)		24
25	31	3	EMMA'S IMAGINATION This Day Must Be The Music (ATCO)16751052 (Must Be The Music) CC (Gillespie)	SALES INCREASE	25
26	19	9	SWEDISH HOUSE MAFIA FEAT. PHARRELL One (Your Name) Virgin VSCDT2015 (E) (Axwell/Ingrosso/Angello) Universal/EMI/More Water From Nazareth (Axwell/Ingrosso/Angello/Willizms)		26
27	23	10	B.O.B FEAT. HAYLEY WILLIAMS Airplanes Rebel Rock Ent/Atlantic/Grand Hustle AT0353CD (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squizz/Shady/J Franks/Kinetics and One Love (Simmons/Franks/Grant/Dusselliet/Scmmers)		27
28	21	8	NE-YO Beautiful Monster Def Jam (ATCO)162622066 (ARV) (StarGate/Wee) Universal/TrueLove/Z/Pein/TheGround/Ultre/Tunes/Dipipi/EMI (Smith/Eriksen/Hermansen/Wilhelm)		28
29	26	8	DJ FRESH Gold Dust Data/Mos CATCO16503436 (ARV) (Stein) Buck/EMI (Daley/Stein)		29
30	20	13	ENRIQUE IGLESIAS FEAT. PITBULL I Like It Interscope 2744795 (ARV) (RedOne) Kobalt/Universal/Sony ATW/EIP/Imagem (Iyaz/Iglesias/Richie/Perez)		30
31	30	2	MAROON 5 Misery A&M/Octone CATCO166959985 (ARV) (Lang) Universal/Valentine Valentine/February Twenty Second/CC (Levine/Carmichael/Farrar)		31
32	13	3	MCFLY Party Girl Island/Super 2750263 (ARV) (Austin) EMI/Kobalt/Cytron (Austin/Fletcher/John/Poyner/Luce)		32
33	24	7	THE SATURDAYS Missing You Fascination/Geffen 2743367 (ARV) (Hilbert/Reynolds) Warner Chappell/Hazesealt (Hilbert/Kronlund)		33
34	29	14	KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin VSCDT2013 (E) (Dr. Luke/Martin/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottweld/Martin/Levin/McKeel/Brcz/cus/Wilscnt/ve)		34
35	25	7	STROMAE Alors On Danse Island CATCO16773850 (ARV) (Stromae) K/lonaltr/Beccuse/Mosaert (Stromae)		35
36	18	3	ALESHA DIXON Drummer Boy Asylum/Atlantic ASYLUM15CD (CIN) (Sham/Walke/Harrell/Hedges/Butler) Verse and Sham/Reverb/Ultre Tunes/88/Precise Beats/Inner Beats (Joseph/Walke/Jackson/Riles)		36
37	27	4	EXAMPLE Last Ones Standing Data/Mos MOS155CDX (ARV) (Ytting/Smith) EMI/Universal/Pure Groove/Metropolitan/Foray/Dan Keyes (Cleavel/Smith/Ytting/Keyes)		37
38	62	2	MISSING ANDY The Way We're Made (Made in England) Must Be The Music (ATCO)16874825 (EMUBANDS) (Cook) CC (Rolls/Greaves/Cook)	+50% SALES INCREASE	38

39	33	15	EXAMPLE Kickstarts Data/Mos DATA230CDX (ARV) (Seb) Focus Universal/Pure Groove (Greve/Douwma)		39
40	28	2	MANIC STREET PREACHERS (It's Not War) Just The End Of Love Columbia 8869776962 (ARV) (Eringal/Manic Street Preachers) Sony ATW (Manic Street Preachers)		40
41	New		PENDULUM The Island Warner Brothers WEA472CD (CIN) (Swire/McGrillen) Chrysalis (Swire)		41
42	32	3	GREG STREET FEAT. SOULJA BOY & KERI HILSON Turn My Swag On (Remix) Fanatic USAE8097322 (FANATIC) (Street/ibc) EMI/Element 9/Published By Petrck/Diester/Big N Mege (D.Way/Mcconnell/Renculph)		42
43	New		PICTURES Earthly Treasures Must Be The Music (ATCO)16874845 (EMUBANDS) (Must Be The Music) CC (Casting/Mellett)		43
44	39	9	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air Columbia 8869775718 (ARV) (Magnetic Man/Hcfmen) EMI (Acoustic/Smith/Jones/Hunte)		44
45	34	7	THE XX Islands Young Turks Y0351 (PIAS) (The xx) Universal (Crocket/Smith/Quereshi)		45
46	43	20	EDWARD MAYA FEAT. VIKI JIGULINA Stereo Love 3 Beat Blue/AATW CXG10E1546 (ARV) (Marian) EMI (Mey/Jigulina)		46
47	51	18	EMINEM Not Afraid Interscope 2742789 (ARV) (Be/ice/Evens/Burnett/Eminem) Universal/Sony ATW/Rest/Novel/CC (Mathers/Rest/Semuel/Walton/Burnett)		47
48	57	3	KYLIE MINOGUE Get Outta My Way Parlophone (ORS)6826 (E) (Catherine/Welvik/Davies/Sheppe/Secn) EMI/Warner Chappell/Bug/Dcmen/Sheppe/Cutcher (Secn/F/Sheppe/Welvik/Davies/Hansen)	SALES INCREASE	48
49	42	11	JASON DERULO What If Budge Heights/Warner Bros (ATCO)164054260 (CIN) (Rctem) Universal/Mcny ATV (Derulo/ux/Rctem)		49
50	40	4	IYAZ So Big Reprise (ATCO)162591489 (CIN) (Rctem/Kelly) Warner Chappell/Conthan Rctem/Stodie Ecct/Sony ATV (Rctem/Kelly)		50
51	New		NICK JONAS Introducing Me Walt Disney/EMI USWD103846 (E) (Houston) Warner Chappell/Walt Disney (Houston)		51
52	36	2	MISSING ANDY Sing For The Deaf Must Be The Music (ATCO)167797612 (EMUBANDS) (Must Be The Music) CC (Cock/Rell)		52
53	55	24	TRAIN Hey, Soul Sister Columbia 8869762092 (ARV) (Terefe & Espinaze) Plilim/EMI/Stellar (Lind/Bjoerklum/Kocmenhan)		53
54	52	20	LADY GAGA Alejandro Interscope 2744129 (ARV) (RedOne/Lady Gaga) Sony ATW (Germantte/Khaye)		54
55	44	6	CHASE & STATUS FEAT. MALI Let You Go Vertigo (ATCO)164639657 (ARV) (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew)		55
56	35	35	THE SCRIPT The Man Who Can't Be Moved Phonogenic 88697750616 (ARV) (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner)		56
57	53	16	KELLY ROWLAND FEAT. DAVID GUETTA Commander Motown/Island (ATCO)16226866 (ARV) (Lowe/Guetta) EMI/What A Publishing/Foray/Di Pie (Guetta/Lowe/ve)		57
58	65	5	RUMER Slow Atlantic ATUK094CD (CIN) (Ercwin) Chrysalis (Joyce)	SALES INCREASE	58
59	46	26	PLAN B She Said 679/Atlantic 679172CD (CIN) (Drew/McEwan/Apple/pulay) Pure Groove/Universal/Sony ATW (Drew/Apple/pulay/Goss/Cassell)		59
60	48	4	PEPPER & PIANO You Took My Heart Must Be The Music (ATCO)16733693 (EMUBANDS) (Must Be The Music) CC (Alkazaj/Pepper)		60
61	38	5	HURTS Wonderful Life Major Label/RCA 88697746262 (ARV) (Hurt/Cross/Quant) EMI/Big Life (Ancerson/Hutchcroft/Cross)		61
62	New		TINA TURNER Proud Mary Capitol EUMD0086301 (E) (Lric-Alger/Davis) Warner Chappell/Warlington (Fgerty)		62
63	New		PEPPER & PIANO One Of These Days Must Be The Music (ATCO)16874869 (Must Be The Music) CC (Alkazaj/Pepper)		63
64	58	16	TINIE TEMPAH FEAT. LABRINTH Frisky Parlophone (DR)6814 (E) (Labrinth/Da Diggle) Stellar/EMI/CC (Kocguy/McKenzie/Williams)		64
65	New		EMMA'S IMAGINATION Stamp Your Feet White Label (ATCO)16842269 (EMUBANDS) (Must Be The Music) CC (Gillespie)		65
66	60	27	USHER FEAT. WILL.I.AM OMG Iz Face (ATCO)159525250 (ARV) (Will.I.am) Cherry Lane (Acams)		66
67	Re-entry		FLORENCE + THE MACHINE Dog Days Are Over Island 2736273 (ARV) (Frois/Summers) Universal/Golezzel (Welch/Summers)		67
68	66	11	MARK RONSON & THE BUSINESS INTL. Bang Bang Bang Columbia 8869774961 (ARV) (Ronson) Kobalt/EMI/Warner/Sound Crewe/Imagem/CC (Warner/Rever/Ultre/Tunes/Fusion/Conneville/Stein/Walke/Keusch)		68
69	71	30	TINIE TEMPAH Pass Out Parlophone R6805 (E) (Labrinth/Da Diggle) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)	SALES INCREASE	69
70	45	6	INNA Amazing AATW/INTV CATCO164580375 (ARV) (Bec/El/feeb/Butezem) EMI/Roton (Bec/El/feeb/Butezem)		70
71	75	3	PICTURES Tears Must Be The Music (ATCO)16761824 (Must Be The Music) CC (Mellett/Fitton)	SALES INCREASE	71
72	New		DEADMAU5 & WOLFGANG GARTNER Animal Rights Virgin (ATCO)167758411 (E) (Zimmerman/Youngman) EMI/Joseph Youngman (Zimmerman/Youngman)		72
73	73	58	JOURNEY Don't Stop Believin' Columbia USSM8100116 (ARV) (Eison/Stone) Q/Scry ATV (Gain/Perry/Schm)	SALES INCREASE	73
74	47	3	LINKIN PARK The Catalyst Warner (ATCO)164497400 (CIN) (Rubin/Shincoe) Imagem (Linkin Park)		74
75	37	2	DIE ANTWOOD Enter The Ninja Interscope USJM71018399 (ARV) (DJ Hi-Tek) EMI/Sony ATW/North Park (Ninja/NTS/Hi-Tek/Asc/c/Williams)		75

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Key
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

As used by Radio 1

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	4	2	PHIL COLLINS	Going Back	Atlantic 7567890588 (CIN)	SALES INCREASE
2	1	2	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV)	
3	New		MANIC STREET PREACHERS	Postcards From A Young Man	Columbia 8869774882 (ARV)	HIGHEST NEW ENTRY
4	5	3	BRANDON FLOWERS	Flamingo	Vertigo 2746005 (ARV)	
5	3	2	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV)	
6	New		MAROON 5	Hands All Over	ABM/Atlantic 2749821 (ARV)	
7	2	2	LINKIN PARK	A Thousand Suns	Warner Brothers 9362496311 (CIN)	
8	7	4	KATY PERRY	Teenage Dream	Virgin CDV3084 (E)	
9	11	51	MUMFORD & SONS	Sigh No More	Island 2722538 (ARV)	SALES INCREASE
10	6	29	THE XX	xx	Yours/3 Turks YTO31CD (PIAS)	
11	New		SEAL	Seal VI: Commitment	Reprise 9362496399 (CIN)	
12	9	89	LADY GAGA	The Fame	Interscope 1791397 (ARV)	SALES INCREASE
13	New		BLACK COUNTRY COMMUNION	Black Country Communion	Mascot M73191 (ADA/CIN)	
14	8	14	EMINEM	Recovery	Interscope 2739452 (ARV)	
15	New		SANTANA	Guitar Heaven: The Greatest Guitar Classics Of All Time	Arista 88697459642 (ARV)	
16	New		TAIO CRUZ	The Rokstarr Collection	4th & Broadway 2745260 (ARV)	
17	41	36	KATY PERRY	One Of The Boys	Virgin CDV3051 (E)	HIGHEST CLIMBER
18	Re-entry		USHER	Raymond Vs Raymond	Laface 88697638892 (ARV)	
19	18	11	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099540 (E)	SALES INCREASE
20	13	46	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	
21	21	65	THE SCRIPT	The Script	Phonogenic 88697361942 (ARV)	SALES INCREASE
22	16	24	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	
23	19	64	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	
24	12	3	HURTS	Happiness	Major Label/RCA 88697666882 (ARV)	
25	20	6	THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV)	
26	36	41	ALICIA KEYS	The Element Of Freedom	1 88697465712 (ARV)	+50% SALES INCREASE
27	23	105	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	SALES INCREASE
28	New		OMD	History Of Modern 100 Percent	100BX7 (ROMI/ARV)	
29	22	49	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	
30	17	9	TOM JONES	Praise & Blame	Island 274297 (ARV)	
31	24	69	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	
32	Re-entry		PAOLO NUTINI	These Streets	Atlantic 510150172 (CIN)	
33	28	12	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E)	
34	39	54	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	SALES INCREASE
35	34	22	30 SECONDS TO MARS	This Is War	Virgin CDVUS299 (E)	SALES INCREASE
36	35	36	JUSTIN BIEBER	My World	Def Jam 2725523 (ARV)	SALES INCREASE
37	30	46	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	
38	25	8	ARCADE FIRE	The Suburbs	Sonovox 2742629 (ARV)	

39	42	8	ENRIQUE IGLESIAS	Euphoria	Interscope 2741991 (ARV)	SALES INCREASE
40	31	44	RIHANNA	Rated R	Def Jam 2725990 (ARV)	
41	Re-entry		PINK	Funhouse	Laface 88697406492 (ARV)	
42	40	18	PENDULUM	Immersion	Warner Brothers 2564680914 (CIN)	SALES INCREASE
43	32	46	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	
44	64	84	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV)	+50% SALES INCREASE
45	10	2	INTERPOL	Interpol	cooperative V2/Universal WR747029 (RCMA/ARV)	
46	14	2	GRINDERMAN	Grinderman 2	Mute CDSTUMM299 (E)	
47	53	42	GUNS N' ROSES	Greatest Hits	Geffen 9861369 (ARV)	SALES INCREASE
48	43	49	MUSE	The Resistance	Helium 3/Warner Bros 2564686547 (CIN)	
49	45	14	EXAMPLE	Won't Go Quietly	Data/Me5 DATACDC6 (ARV)	
50	52	48	CHERYL COLE	3 Words	Fascination 2721459 (ARV)	
51	54	26	AMY MACDONALD	A Curious Thing	Mercury 273114C (ARV)	SALES INCREASE
52	61	22	KE\$HA	Animal	RCA 88697446462 (ARV)	SALES INCREASE
53	56	35	GLEE CAST	Glee - The Music - Season One - Vol 1	Epic 8869754592 (ARV)	SALES INCREASE
54	New		EDWYN COLLINS	Losing Sleep	Heavenly HWNL981 (E)	
55	Re-entry		SIMPLY RED	Greatest Hits 25	Simplyred.com SRA006CD (E)	
56	27	9	LISSIE	Catching A Tiger	Columbia 88697672602 (ARV)	
57	Re-entry		FOO FIGHTERS	Greatest Hits	RCA 8869736921 (ARV)	
58	29	3	STONE SOUR	Audio Secrecy	Roadrunner RR78702 (ADA/CIN)	
59	69	58	STEREOPHONICS	A Decade In The Sun - Best Of	V2 1780699 (ARV)	SALES INCREASE
60	74	51	ROD STEWART	Some Guys Have All The Luck	Rhino 8122798823 (CIN)	SALES INCREASE
61	60	36	ENRIQUE IGLESIAS	Greatest Hits	Interscope 1788453 (ARV)	
62	57	30	JASON DERULO	Jason Derulo	Beluga Heights/Warner Bros 9362496702 (CIN)	
63	55	10	PROFESSOR GREEN	Alive Till I'm Dead	Virgin CDV3080 (E)	
64	44	13	LADY ANTEBELLUM	Need You Now	Capitol 6336412 (E)	
65	46	39	DAVID GUETTA	One Love	Festival/Virgin 6441220 (E)	
66	Re-entry		GORILLAZ	Plastic Beach	Parlophone 6264661 (E)	
67	Re-entry		EMINEM	Curtain Call - The Hits	Interscope 9887893 (ARV)	
68	Re-entry		SCOUTING FOR GIRLS	Everybody Wants To Be On TV	Epic 88697634362 (ARV)	
69	62	30	ELLIE GOULDING	Lights	Polydor 2732799 (ARV)	
70	47	4	THE PRETTY RECKLESS	Light Me Up	Interscope 2746572 (ARV)	
71	71	6	MEAT LOAF	Piece Of The Action - The Best Of	Capden Deluxe 8869746762 (ARV)	SALES INCREASE
72	72	18	PHIL COLLINS	Hits	Virgin CDV2870 (E)	SALES INCREASE
73	50	6	IRON MAIDEN	The Final Frontier	EMI 6477701 (E)	
74	Re-entry		JLS	JLS	Epic 88697564572 (ARV)	
75	Re-entry		GLEE CAST	Glee - The Music - Vol 3 - Showstoppers	Epic 8869772932 (ARV)	

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- Key
- ★ Platinum (3cc, ccc)
- Gold (cc, ccc)
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- ★ 1m European sales

- EPI Awards
- Albums
- Cale & Eric Clapton: The Road To Escondido (silver), Crizzly Bear: Veckatimest (silver), Professor Green: Alive Till I'm Dead (gold), The Script: Science & Faith (gold), Tom Jones: Praise & Blame (gold), The xx: xx (platinum)

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