

MusicWeek



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ON QVC Exposure offered to artists via TV shopping channel



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LEARNING NEW LESSONS
Does the industry value music education and how will it handle spending cuts?



MASTERCLASS
BLACK'S MAGIC
Master songsmith Don Black divulges his lyric-writing secrets

EMI wins European court victory to pave way for reclaiming VAT charged on CD promos

Labels to land VAT treasure chest

Financial

By Robert Ashton

RECORD COMPANIES COULD SOON BE CASHING IN multi-million-pound cheques from the taxman, following a European court ruling that labels have been wrongly charged VAT on free CD promos over several decades.

Tax experts now suggest that a landmark victory for EMI against Her Majesty's Revenue & Customs in the European Court of Justice (ECJ) last week will see the Government shelling out a total of £30m to the industry.

The decision follows a long-running court battle between the major and UK tax authorities, with the record group arguing UK VAT legislation is out of kilter with European law. Currently, UK law requires VAT to be charged on all but one sample – for example a promo CD distributed to pluggers – given to the same person.

However, in European law Article 5(6) of the Sixth Directive exempts free samples and states: “the giving of samples... for the purposes of the taxable person's business shall not be so treated (for VAT)”.

The ECJ judgment rules in favour of EMI and now the UK and several other EU member states are likely to be forced to change their rules on the VAT treatment of CD promos and other samples. An EMI spokesman says, “We are pleased with the outcome, and will now be working with HMRC to agree the final settlement.” It is understood the major could recoup as much as £3.3m from the taxman.

Mishcon de Reya tax partner Jonathan Legg calls the European Court decision a “simple hands-down win for EMI and anyone giving away complimentary samples. This is a big deal for the record industry”.

Deloitte director and tax expert Giles Salmond now urges record companies, who have accounted for VAT, to submit

retrospective claims as quickly as possible.

In papers submitted to the court, EMI suggested it has a list of around 7,000 influential industry figures it sends promo CDs to, with up to 500 targeted for each specific release. With many figures – such as independent pluggers – being sent multiple copies, EMI estimated it was providing between 2,500 and 3,750 promos on each EMI release.

Between April 1987 and June 2003 it accounted for VAT on these copies before taking advice that

UK tax law was incompatible with the EC's Article 5(6) of the Sixth Directive. Arguing that promos are free samples, EMI stopped paying VAT on them from July 2003 and brought an action against the Revenue.

Grant Thornton UK LLP head of VAT Lorraine Parkin believes it is likely the three other majors and many independents will have lodged a claim against their own VAT payments as soon as they heard about EMI's test case: it was referred to the ECJ, from the VAT and Duties Tribunal in London, in 2008.

Parkin calculates that this will mean similar-sized payouts to the other majors coupled with hundreds of smaller-sized

refunds owed to the indies. This could push the total HMRC bill to £15m, but with interest due on top of that, this means the settlement will be nearer £30m. “These are big numbers and could run to over £100m when you include other companies such as film,” Parkin adds.

There is now a four-year limit on claiming VAT back, but if companies put their claims in before March 30 2009 (when there was no capping rules) companies could recoup all the way back to April 1 1973 when VAT was introduced – if they were issuing promos at the time.

Parkin also believes the European judgment can be introduced into UK law almost immediately without moving back to a British court. However, a HMRC spokesman argues that the judgment does not mean that all the UK's legislation on samples and business gifts is wrong. He adds, “We will need to carefully consider the extent to which UK legislation may require amending.”

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“These are big numbers and could run to over £100m...”

LORRAINE PARKIN,
GRANT THORNTON



Tinie Tempah triumphs in tussle with producer

TINIE TEMPAH HAS SCORED his second number one single with massive first-week sales, after overcoming the debut release from his producer Labrinth.

Tinie's Written In the Stars, his third Parlophone single, sold 115,073 copies last week to top the chart ahead of previous number one Bruno Mars' Just the Way You Are (Amazing) and Let The Sun Shine from Labrinth.

This was the debut single from Labrinth, who produced Tinie's previous number one single Pass Out and number two hit Frisky,

and who went on to become the first artist signing to Syco outside a TV platform in six years.

Tinie's manager Dumi Oburota says the success of Written In the Stars will prove the perfect launch point for Tinie's debut EMI album Disc-Overy, which is out today (Monday).

“To have three massive singles, that means that people want to buy it,” he says. “It would be great to get the same sales for the album that we have had for the singles.”

Already the album has reached number two on the HMV pre-release

chart and number four at Play.com, while Parlophone president Miles Leonard says the ship for Disc-Overy is above 100,000.

“I think the appetite for the album is really strong,” he adds. “Some people say artists like these are track artists, but from what we are hearing people recognise Tinie as an album artist.”

Last week proved a big seven days for singles, with Mars' Just the Way You Are (Amazing) selling 76,890 copies to chart at two, while Let The Sun Shine sold 67,868 to debut at three.

However, Oburota says there is no rivalry between Tinie and Labrinth, who has also produced a third song, Wonderman, for Disc-Overy. “Let The Sun Shine is a massive single and it is great that Labrinth has been signed. He is an amazing talent,” he says. “We wish everybody the best. Labrinth's success is our success.”

Indeed, Wonderman, which also features Ellie Goulding, will be the next Tinie Tempah single to go to radio, following his Swedish House Mafia collaboration Miami 2 Ibiza, which is already A-listed at Radio 1.

News

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

The Playlist



RUBY GOE Beat Breaking Boy

Goe Records

Written with DJs Ammo and Poet, this is one of the most exciting debuts of 2010, with Goe soaring atop an ambitious production. (single, October 25)



MONA Listen To Your Love

Zion Noiz

Island emerged victorious in the battle for this group's signature, who deliver Kings Of Leon-esque rock songs with real commercial swagger. (single, out now)



TROPHY WIFE Microlite

Moshi Moshi

Oxford's latest exports deserve the excitement building around their music. This haunting mix of guitars and programming is truly disarming. (single, November 8)



AIRBORNE TOXIC EVENT Your Wedding Day

Mercury

The LA group's new material is the sound of a band defining their identity. Produced by Dave Sardy, this is confident, ambitious and radio-friendly. (from album, 2011)



WU IYF Lucifer Calling

unsigned

They have been drawing A&Rs away from London for their recent shows and a 'no interviews' policy has *NME* champing at the bit for some action. (demo)



BROTHER Darling Buds Of May

unsigned

Another tightly-packed A&R scrum followed this group to The Flowerpot in London last week. These songs are itching to reach wider audiences. (demo)



SHAKIRA FEAT. DIZZEE RASCAL Loca

RCA

Dizzee joins the Columbian star on this sun-splashed pop song, rapping across a backdrop of horns and calypso rhythms. (single, November 28)



FRIENDLY FIRES AND AZARI & III Stay Here

IK7

A new track from Friendly Fires' Bugged Out mix CD, this collaboration is an infectious fusion of house beats and spoken vocals. (free download, available now)



SUNDAY GIRL Stop Hey

Geffen

Set to enjoy a promotional boost as the face of Graduate Fashion Week, Sunday Girl's first single proper is a 10-fi slice of electro folk pop. (single, January 17)



UNICORN KID Wild Life (NU:Tone Remix)

MOS

This spectacular remix of Unicorn Kid's new single is currently lapping up the specialist airplay. (single, October 25)

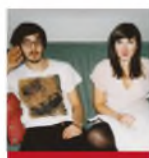


SIGN HERE

Sea Of Bees have put pen to paper with Heavenly, who will release the band's debut EP *The Woods* on October 18

New Zealand group **The Naked And The Famous** have signed to Fiction Records

Island has signed hotly-tipped US band **Mona** after a fierce A&R battle. The band played their first UK shows last week



GIG OF THE WEEK

Who:

Summer Camp

When: Friday, October 8

Where: The Lexington, London

Why: Summer Camp bring their wistful, breezy pop to The Lexington for this co-headlining slot with Frankie & The Heartstrings

Artists line up for television appearances as shopping channel b

QED for labels as QVC offers TV

Television

By Ben Cardew

CHARLOTTE CHURCH AND JASON DONOVAN can look forward to chart boosts when they appear on QVC later this month after the shopping channel was added to the Official Charts Company's chart panel.

Donovan will be performing live on QVC today (Monday), while Church will appear on October 18. They follow in the footsteps of artists including Billy Ocean and John Barrowman in going on the channel, which reaches 22.8m homes in the UK and Ireland.

QVC UK CEO Dermot Boyd says that the music industry has been quick to capitalise on what he believes is an important new sales channel. "It is a good way to get national exposure," he says. "These days there are so few music programmes on TV, so it is a way of getting on TV. Also, compared with most music shows on TV, with QVC



Happy shopper: Charlotte Church

they get a long time, from 15 minutes to an hour."

While QVC in the US has long featured musical stars, John Barrowman was the first artist to appear on QVC UK to sell his music when he went on the channel in February. Boyd explains that music is a new category for QVC UK and will have to hold its own, generating sales of around £1,000 a minute. If it does, though, he says music could become increasingly important for his company, with the possibility of looking beyond the CD.

"If customers like it then we will sell it," he says. "Music does have to compete for space but if music is selling then we will look at doing more formats."

But despite QVC's hard-selling reputation, Boyd says that artists do not have to actively hawk their wares. "We are overtly selling but they don't have to," he says.

"With QVC there is a graphic that tells people how much the album is and how to buy it from us. You don't have to say, 'Buy my CD.'"

QVC does, however, favour some degree of exclusivity with its offers.



Island and Mercury win race for 'game-ch

ONE OF THE MOST FEVERED A&R SCRAMBLES in recent years came to an end late last month, when Nashville four-piece *Mona* put pen to paper with Island UK and Mercury US.

The band's manager Saul Galpern explains that "everybody" tried to sign *Mona* for records - "I don't think there was any label that wasn't interested" - after the band played a series of open rehearsals in Nashville in August. They remain unsigned for publishing.

Ultimately, though, Galpern and the band decided on Island in the UK and Mercury in the US for the two labels' history and dedication to the band. "We felt we needed that commitment,"

Galpern explains. "I know I have got something incredibly special."

Island Records general manager Jon Turner adds, "They have got great songs and in [singer] Nick Brown they have someone who has a vision and who knows how to get there and who is a great songwriter. They have got the things we want in any act."

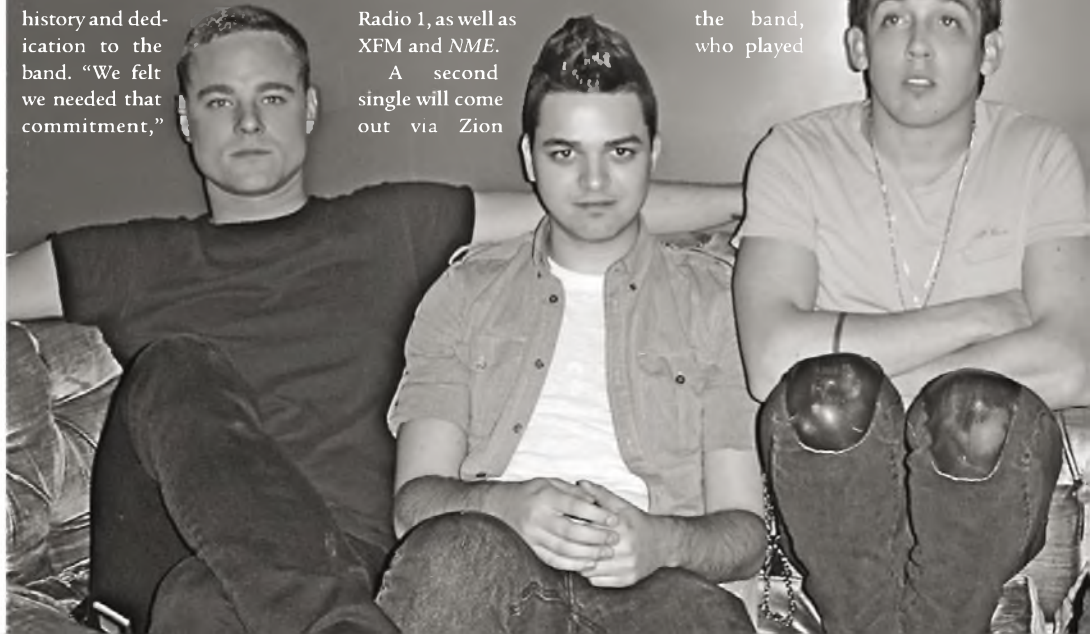
The band's debut single *Listen To Your Love* was released last week on the band's own Zion Noiz label as a download and seven-inch single. The seven-inch has already sold out its pressing of 500 and the release has won support from Zane Lowe and Fearne Cotton at Radio 1, as well as XFM and *NME*.

A second single will come out via Zion

Noiz/Island in November, with a third to follow in February and the album soon after. "The album is done - even the second one is half done - but it has to be mixed," says Galpern. "It is important that we get the album out as early as possible."

"The album sounds brilliant," states Island A&R manager Annie Christensen, who signed the band after seeing them in Nashville. "It sounds exactly how the first record from a rock band should sound."

Turner says that the UK will be a key market for the band, who played



becomes chart eligible

exposure

such as limited signed copies of albums. "We buy a certain amount [of the album being promoted] and we like to have a certain degree of uniqueness, like an autographed copy or a special competition," says Boyd.

Alongside Billy Ocean, who performed two songs on June 15 to promote his RCA album *The Very Best* (that sold 1,500 CDs in the first 10 minutes of his performance), other acts who have featured on QVC include Sheryl Crow, Beverley Knight, Blake and Camilla Kerslake. Elaine Paige and Women's Institute group The Harmonies will also soon guest alongside "a couple of really big groups".

"We have been talking to all the major record labels and they have all been interested," says Boyd. "We have been very pleased with the response and I hope they have been pleased. A few years ago we wouldn't have considered it. But with the changes in the music market they are looking for new outlets."

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Changing' Mona

three London dates last week and will be back in the country for more gigs in November.

"I know that they will spend some significant time in the UK," he says. "This is a market that can really connect with them quite quickly. People are keen to hear more Mona music."

Galpern says Mona are a "game-changing band", who represent a return to "proper rock and roll". And he is full of praise for singer Nick Brown. "He reminded me of a boxer, so driven and so ambitious, so hungry for success in a really good way," he explains.



Industry anxious for minister to take action on Licensing Act

Pressure on Government to shed light on live plans

Live

By Robert Ashton

THE INDUSTRY, POLITICIANS AND LIVE MUSIC CAMPAIGNERS are piling pressure on the Government to come clean on its live music plans, after the DCMS produced another document that does nothing to show the sector is better served under the current licensing regime.

Seven months after another major consultation on the sector closed, senior executives are now anxious that Tourism and Heritage Minister John Penrose appears to be stalling on a coalition manifesto commitment to "cut red tape for putting on live music" by not radically reforming the Licensing Act that has crippled grassroots music in pubs and clubs.

UK Music chief executive Feargal Sharkey, Liberal Democrat peer Lord Tim Clement-Jones, Culture Select Committee chairman John Whittingdale and others have met with Penrose to press him on what action, if any, the Government is proposing in this area.

Unfortunately, they have been stonewalled. Sharkey says it is "admirable" that Penrose, who also has responsibility for licensing matters, wants time to wade through a decade's worth of consultations and statistics. But he says it is now time for action. "The DCMS is sitting on top of 10 years of work in this area, including eight major consultations and two pieces of national research that all reach the same conclusions," adds Sharkey. "I don't think it impolite now to ask for clarity."

Only last week Penrose's department added more weight to this evidence when it produced the Alcohol, Entertainment and Late Night Refreshment Licensing report. A Government spokesman confirms Penrose has asked officials to look at the 2003 Act again "to see if there is scope for removing red tape" in areas of regulated entertainment.

However, he will not elaborate further. He adds, "We are not at the stage of explicitly citing any particu-



'Crippled': grassroots music has been hit hard according to critics of the Licensing Act. Inset: Tourism and Heritage Minister John Penrose



lar types of activity... Penrose is committed to making progress but wants to look at all the options around live music and also other forms of regulated entertainment.

He is currently looking at these and no decisions have as yet been taken."

But there is growing impatience within the live music sector that the DCMS minister has not made more progress or even made his thoughts clear on the last major live music consultation - launched by the then Labour Government at the end of last year.

That three-month review, which attracted around 800 responses, had proposed exempting venues with audiences of fewer than 100 people from the Licensing Act. But the timing of the consultation meant it got sidelined by the general election and the feeling from many insiders is that it may now be shelved.

More pressure on the Government is being applied by Clement-Jones, who has also tabled a new version of his Live Music Bill, which asks for an exemption of 200 people. Clement-Jones says, "We're back in the frame. Basically there is a need for some leeway to allow music to flourish."

Clement-Jones also counters that a lot of concerns about noise and audience numbers, voiced by local authorities, is covered by regulations such as Health and Safety.

The peer's Bill is due for a second reading in the House of Lords at the end of this month. "Given a fair wind I hope it can happen," he adds.

The Live Music Bill will get support from Sharkey, Clement-Jones' Lib Dem colleague Don Foster, Whittingdale and many others if Penrose does not make plain his thoughts shortly. "Tim has a straightforward concept. We've created space for Penrose and allowed time for thought but time is ticking," adds Sharkey.

The move to pressure Penrose comes as another document from the minister's department lands on executives' desks. On face value Alcohol, Entertainment... appears to suggest live music is doing well under the present licensing regime: the number of premises with live music provisions in 2010 was 85,900, 2% up on 2009's 84,500.

The number of Temporary Event Notices (TENs), often used to stage small gigs, also increased from 122,100 in 2009 to 124,400 in 2010.

However, Sharkey calls the stats a "rehash of discredited numbers" and says he can never be convinced the Licensing Act is working better for music because under the previous regime 100% of licensed premises were able to put on music.

He also rubbishes the Home Office's recent call to overhaul the Licensing Act by tightening up rules for TENs. He calls the Government's move an exorbitant waste of taxpayers' money. Sharkey adds, "According to this latest DCMS report only 220 of the hundreds of thousands of TENs were objected to. This is a tiny percentage. So what is the issue? It is not big enough for the intervention of the Home Office."

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Licensing Act Does DCMS report show 'improvement'?

	2009	2010
Premises with live music provision	84,500	85,900
Premises with recorded music provisions	103,000	104,500
Club premises with live music	10,900	10,800
Club premises with recorded music	12,100	12,000
Temporary Event Notices	122,100	124,400

Source: DCMS (Alcohol, Entertainment and Late Night Refreshment Licensing report)

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News

Editorial Paul Williams



GUY HANDS WILL HAVE his day in court with CitiGroup later this month, but EMI already has one legal victory to its name after winning its long-running case with the taxman concerning VAT payments on sample product.

The UK major has fought a six-year battle about this issue and has been rewarded by a European Court of Justice ruling that will not only result in a seven-figure sum going back in its own pockets but will have implications for all other music companies – as well as businesses in other industries that give away samples.

What the European Court concluded was that the UK had got it wrong in making EMI pay tax on CDs and other music releases given to radio stations to play on air and to journalists to review. That decision is common sense because this product was issued for free with the hope that the exposure it generated would lead to sales of the single or album in question. Until any of these releases

EMI's VAT win could lead to many windfalls across the music industry

that the samples are promoting start selling in sufficient quantities, the record company is out of pocket, as it has had to pay for the manufacture and distribution of these samples, as well as the costs involved in terms of the PR and promotion, let alone recording the music in the first place. Being expected to pay VAT on top is ludicrous.

As a result of this court decision labels will now be able to lodge a claim with HM Revenue & Customs for the money they have overpaid in VAT. Across the industry this is likely to add up to a very tidy windfall that could run into millions with some companies, if they registered with HMRC early enough, able to claim money going back many years.

This industry was already facing a potential VAT headache in the New Year when the rate goes up from 17.5% to 20%, pushing more costs onto the price of CDs and other releases in stores, so we should all savour this rare occurrence of money actually coming back from the taxman.

There are probably not too many readers of this publication who are frequent – or even occasional – viewers of the TV shopping station QVC, unless they accidentally stumble upon it while channel-hopping.

However, it has quietly become an important vehicle for selling music and this year the UK channel has followed the lead of QVC in the US by inviting the artists on themselves to promote their wares and even perform.

At a time when fewer people are now buying albums, as highlighted only last week in this column, the station has demonstrated it can really push sales. British soul veteran Billy Ocean managed to offload 1,500 copies of his Sony-released *The Very Best Of* album in 10 minutes when he appeared on QVC in June, while acts such as John Barrowman have also experienced a big sales boost through the station.

Now there is even more incentive for artists and their labels to use the channel following a tie-up between QVC and the Official Charts Company, which means any music sold on it will count towards the charts.

The acts planning to appear such as Elaine Paige may not be cutting-edge and the channel certainly is not, but as we all know, the only way to sell music is by getting it in front of people. There are fewer opportunities to do that through regular television, with music far less of a fixture of the terrestrial channels' mainstream schedules than it previously was, while on the high street many of the outlets once selling music have disappeared and some of those that remain are giving less space to CDs.

So QVC presents a real chance to engage with an audience who might not like to download but are happy to buy the occasional CD, though can only do so if they know what is available.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 17% NO 83%

THIS WEEK WE ASK:

Can QVC become an important sales channel for artists in the UK?

To vote, visit www.musicweek.com

Print, radio, TV and in-store celebrations for iconic label

UK media blitz planned for Elektra's 60th birthday

Media

By Ben Cardew

THE BRITISH MEDIA IS SET TO CELEBRATE the 60th anniversary of classic US label Elektra in style this month, with an Elektra night on BBC Four, a documentary on BBC Two and a *Mejo* magazine feature and covermount CD.

BBC Four is hosting Elektra Night on October 22. The centre-piece of this is a new documentary, *The Man Who Recorded America: Jac Holzman's Elektra Records*, featuring contributions from Jackson Browne, Iggy Pop, Judy Collins and Holzman himself, plus BBC archive footage of The Doors, The Incredible String Band and Judy Collins.

Meanwhile, Radio 2 is re-broadcasting *The Elektra Story*, presented by Paul Gambaccini, in three hour-long segments over consecutive weeks at 10pm, starting tomorrow (Tuesday). The series features interviews with Holzman and Elektra artists including Judy Collins and Carly Simon.

The November edition of Bauer's *Mejo* magazine (pictured) which went on sale late last week, includes a 27-page tribute to Elektra. This includes an introduction by The Doors' John Densmore, a rundown of the label's 60 greatest albums, the full story of the making of The Doors' debut album and an interview with Holzman.

The issue is soundtracked by *Journey To Love*, a 15-track covermount CD compiled and



sequenced by Holzman and mastered by Bruce Botnick, the legendary producer and engineer who worked with Elektra bands The Doors and Love. The CD traces the label's history.

Mejo editor-in-chief Phil Alexander calls Elektra "one of the world's most iconic labels". He adds, "When Jac mentioned Elektra's 60th anniversary to us last year, we felt that we had to commemorate it. Jac has worked very closely with us on the issue, providing us with access to his photographic archive as well as studiously compiling the CD. The fact that he got Bruce Botnick to master it was an inspired move."

"Like Ahmet Ertegun, Berry Gordy and Chris Blackwell, Jac Holzman is one of the truly great independent record men whose vision and acumen shaped both his label and the world of modern music as we know it," he adds.

The 60th anniversary celebrations kicked off in August when the company launched *Elektra60.com*, an interactive website that tells the story of the label launched by Holzman from his college dormitory in 1950. British journalist Mick Houghton has also written a book – *Becoming Elektra: The True Story Of Jac Holzman's Visionary Record Label* – in celebration of the anniversary.

The celebrations also have a notable retail element after Rough Trade East in London kicked off a month-long Elektra promotion last Friday, which will culminate in a free event on October 22 featuring Houghton reading from his book, as well as special guests.

Rough Trade East and other indie record stores will also be selling four limited-edition Elektra 60th seven-inches, featuring songs from Judy Collins, Nico, Love and Tim Buckley, while the Elektra 60 site will sell related merchandise including T-shirts and mugs.

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Simply Red soar thanks to change in ad rules

SIMPLY RED managed to generate £1m in ticket sales for the band's farewell tour in just three days – as well as giving their albums a timely spike – after taking advantage of a change in advertising rules.

Under changes which came into effect at the start of last month, TV channels can now run adverts featuring an artist within a programme, immediately after the artist in question has performed – something previously not allowed.

The band's management decided to take advantage of the change when ITV1 screened *Simply Red: For*

The Last Time on Saturday, September 25. The hour-long programme, which went out at 9pm, featured the band playing some of their greatest hits as well as an interview with Mick Hucknall (pictured).

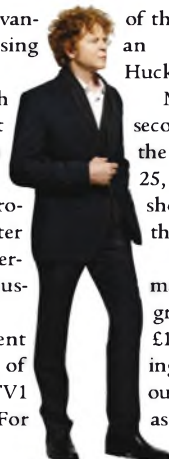
Management took out 20-second spots advertising both the band's greatest hits album 25, as well as the local arena shows in Scotland, the north, the south east and London.

The result, according to manager Ian Grenfell, was gross ticket sales of just over £1m in the three days following the ads running from an outlay of just £35,000, as well as added record sales. The

album was challenging to re-enter the Top 10 this week from last week's position of 55, while the band's *Songs Of Love* Tesco-exclusive compilation looked set to re-enter the Top 40 from 112.

"It had a spectacular effect," Grenfell adds, explaining that the show pulled in an audience of 5m plus. "For us the change in the rules was a very happy coincidence."

Grenfell explains that, while the show would have boosted sales anyway, there was a marked difference between ticket sales in regions where they did not advertise, where they saw a 20% to 30% uplift, and those where they did, which experienced a lift of between 50% and 60%.



ON THE WEB

- Sea Of Bees land Heavenly deal
- Harlow heads to Warner Australia
- Dave Most dies

www.musicweek.com

Big return on artist deal makes music an attractive target for companies

Power Amp proves investing in artists is far from madness

Investment

By Ben Cardew

INVESTMENT FIRM POWER AMP MUSIC has for the first time broken down the financials of one of its artist deals, revealing that it exceeded its targets by achieving nearly 50% return on its investment.

With *Madness* - Power Amp's first deal - the company was able to deliver a 46.9% return to investors over a 19-month period which included the release of the band's gold-certified *The Liberty of Norton Folgate* album and several tours. Power Amp CEO Tom Bywater says the return exceeds his company's goal of producing a 20% - 25% per annum return from artist deals.

The deal with *Madness*, signed in 2008, was a multi-revenue stream agreement, with the two parties sharing income from a number of sources including recording, publishing, live, sponsorship and merchandising.

Perhaps surprisingly, the deal generated an almost even split between income from recorded music and live: 50.65% derived from recording revenues, compared to 49.35% from other sources. The band's net live income alone rose by more than 30% during the term.

"We're delighted to have completed the deal profitably with *Madness*," Bywater says. "It was our first artist deal and has proved that our transparent, straightforward, artist-centric model works and is set to become the blueprint for investing in established artists."



House of funds: Power Amp partners *Madness* and Carl Barat (below)



Bywater says the news comes at a good time for investors, as Q4 will see the start of a new fundraising season for Enterprise Investment Scheme funds and Venture Capital Trusts, with Power Amp set to launch a new EIS fund offering in coming months.

"I totally understand that in the current climate investors are looking for safe investments in artists they have heard of and, preferably, like," he adds. "We have now proven that we can successfully

identify, sign, operate and exit suitable investment deals with established artists and we hope that this will attract further investment into the sector from both individuals and institutions."

Power Amp has 40 individual investors, ranging, as Bywater explains it, from "high net worth" through to "mega wealth" clients, as well as one institutional investor.

"The task of making the industry more attractive to outside investment is a difficult one as history is littered with examples of what the investment industry calls counter-party risk - in other words, veteran beach-hawkers tipping-off music investment tourists," he says.

"By providing reliable gateways into music investments, investors' perception of the industry's counter-party risk will slowly be diluted -



this must be the first step of a long-term plan to attract increasing investment of all types, high- and low-risk, into the industry."

Power Amp Music has recently announced deals that see the company funding the recording and release of new albums from Charlotte Church and Carl Barat.

"While comparisons can be drawn between Power Amp's established artist focus and the banks' reluctance to lend to businesses without track records or substantial assets, we feel that at this early stage of development, we have to work with the capital that is available to us and, unfortunately, there is almost no capital available for high-risk investments into new artists right now," says Bywater.

"However, as we prove our capability and reliability, we hope to be able to apply our 'artist-centric' investment model to new artists, too. There are a number of ways Power Amp could help new artist investors, such as major labels, to optimise their new artist investment resources and, ultimately, their returns.

"Our ambition, after making Power Amp an industry leading provider of artist finance, is to make the music industry a more attractive destination for investment - fortunately these ambitions go hand-in-hand."

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Sun deal gives fans chance to remix Green

MUSIC APP FIREPLAYER has secured an exclusive deal with *The Sun* to highlight a promotion with EMI signing Professor Green (pictured).

Fireplayer allows fans to remix tracks, with the Professor Green promotion encouraging fans to tackle his new single *Monster*. Green will then judge entries himself to choose the best remix.

The tie-up in today's (Monday's) newspaper prompts readers to download Fireplayer for free via the iTunes App Store. They can then purchase the remixable version of *Monster* for the premium price of £1.79. All sales will be chart eligible.

Once downloaded, purchasers can use Fireplayer to remix the

track and submit their efforts to the sun.co.uk, where entries will be made available for all to listen to. The winner will receive a one-off gold disc of their remix, signed by Professor Green.

Developed by Bounce Mobile, Fireplayer offers labels the opportunity to create complementary revenue streams that do not cannibalise traditional revenue sources, as well as promoting greater fan engagement and promotional opportunities. Initially available exclusively on the iPhone, iPod Touch and iPad devices, Fireplayer will be rolling out versions for Android, Symbian and other platforms in the near future.

In addition to EMI, the app has

the support of Universal and Ministry of Sound, while Bounce continues to sign up additional content partners ahead of official pan-European and global roll-out.

"Fireplayer's solution continues to drive value to our content partners and, with *The Sun* in support, will be able to drive real value to its readers," says Bounce Mobile CEO Martin Macmillan.

Virgin Records digital marketing manager Tony Barnes adds, "Fireplayer have built an app that gives fans a new way to interact with and enjoy the music they love. We're very pleased to be partnering with them and *The Sun* to give fans of Professor Green a great extra way to enjoy *Monster*."



News in brief



● **Take That's** new album with Robbie Williams will be titled *Progress* and will come out on November 22. *Progress* will be preceded by a single, *The Flood*, on November 14. The track goes to radio on Friday.

● Live Nation Entertainment chairman **Barry Diller** has resigned from his post and from the concert promotion giant's board of directors.

● **Virgin Media** is to throttle customer access to P2P sites on its cable network. The ISP will reportedly cut the bandwidth available to P2P protocols and Usenet at peak times in a phased introduction.

● **In The City 2010** has announced a new film strand in association with the Sensoria Festival of Music and Film. ITC will screen four films including *Upside Down - The Creation Records Story*, which was the subject of an ITC panel last year. Delegates will be able to see the film on Wednesday, October 13 at The Palace Hotel, Manchester.

● The BPI has appointed **Theo Blackwell** as its new head of public affairs to fill the gap left by the outgoing Richard Mollet, who is leaving to become CEO at the Publishers Association. Blackwell recently acted as an adviser to UK Digital Champion Martha Lane Fox and has been helping Camden in its efforts to promote its musical heritage.

● Generator chief executive **Jim Mawdsley** has been elected as chair of the Music Development Association, the national body made up of representatives from key UK music development agencies and organisations.

● **Ford** has unveiled a digital music partnership at the Interactive Advertising Bureau (IAB) MIXX Conference in New York, which sees the automotive company partnering with Pandora to deliver bespoke music content. The campaign focuses on sharing playlists via Pandora's social share function that have been created by both Jewel and John Legend. Each time users of the service share a playlist Ford and Pandora will donate to charities of the artist's choosing.

● Songkick, iTunes, YouTube and BBC Introducing were among the winners at last week's **BT Digital Music Awards** in London. Gorillaz received artist promotion of the year, Muse won best official site and Pendulum had app of the year. Nokia presents Rihanna Live was named as event of the year.

News

News in brief



● The Beastie Boys (pictured), Donovan, Chic, LL Cool J, Donna Summer and Tom Waits are among the nominees for entry to the **Rock and Roll Hall of Fame** in 2011. Also nominated are Alice Cooper, Bon Jovi, Neil Diamond, Darlene Love, Chuck Willis, Dr John, J. Geils Band, Laura Nyro and Joe Tex. The inductees for 2011 will be announced in December, with the induction ceremony taking place in March.

● Warner has appointed former V2 CEO Tony Harlow as managing director of Warner Music Australasia. He takes up the position later this month, reporting to Warner Music Asia Pacific CEO Lachie Rutherford. The role includes responsibility for Warner Music Australia and its divisions, including artist services company Peppermint Blue. Warner Music New Zealand general manager Phil Howling will also report to Harlow.

● MSN Music will be rolled into **Zune Marketplace** when the latter launches in the UK later this year. Existing MSN Music customers will be invited to use Zune Marketplace, where they will have access to 7m tracks. A Zune Pass costs £8.99 a month but the UK version will not have a US-style bundled downloads tier.

● German collecting society **GEMA** is to start principal proceedings against YouTube in the coming weeks. A German court rejected GEMA's request for a preliminary injunction against YouTube in August. In May, GEMA had demanded the removal of around 600 works from YouTube after year-long licensing talks broke down. GEMA is reported to be seeking a per-play royalty for each online video but YouTube had been proposing a revenue-sharing deal.



● Ad-funded music service **Qtrax** has launched in beta in several Asian and Australasian markets, including India, Singapore, Malaysia, Hong Kong, Australia and New Zealand. The site's international rollout has been repeatedly delayed and Qtrax was originally scheduled to launch in a number of Asian markets, including China, almost exactly a year ago. On the Qtrax site, it claims that launches in Argentina, Brazil, Chile, Russia, Taiwan and China are imminent.

Music industry united in mourning the loss of legendary promotions man

'Dave Most became successful because everybody loved him'

Obituary

By Paul Williams

FEW COULD MATCH Mickie Most's abilities as a record executive and music producer, but he needed younger brother Dave to turn his recordings into hits.

In Dave, who passed away last week aged 64 from a suspected heart attack, he had one of the greatest promotions men in the music business and, combined, the two brothers turned RAK into a leading label in the Seventies, with a UK roster to rival any of the majors.

The company used a simple but highly effective formula: Mickie, who launched RAK's record and publishing businesses in 1969 having previously produced a string of hits for other labels by the likes of The Animals, Donovan and Herman's Hermits, found the talent and made the records; Dave promoted them.

And in Dave's hands many of those records became hits on the back of huge radio airplay, including releases by Hot Chocolate, Mud, Suzi Quatro and Kim Wilde, who carried RAK's success story into the Eighties.

"He was sensational," remembers Nicky Chinn, co-writer with Mike Chapman of chart-topping RAK hits such as Mud's *Tiger Feet* and Lonely This Christmas and Quatro's *Can The Can* and *Devil Gate Drive*. "He had wonderful charm and humour – and he could sell ice to the Eskimos."

Chinn became close to Most and on occasions would accompany him to the BBC, where he would convince Radio 1 producers they should be playing the new releases he was plugging. He would rarely fail.

"He ran with great product, which helps, but nevertheless I know



Visionary: (l-r) Dave Most with Robin Gibb and Most's wife, Dot Hayes; Most's success with RAK continued into the Eighties with Kim Wilde

other people who ran with great product and made nothing of it," says Chinn. "If you gave Dave a hit record and a record he loved you were guaranteed it would get played. Radio 1 and the BBC building were like his second home."

One of the Radio 1 producers on the receiving end at that time was Tim Blackmore. Blackmore knew he was always going to get the hard sell from Most but the promotions man was so "incredibly personable" you could not resist engaging with him. "You always took a phone call from Dave Most, even though he was going to twist your arm to play Mickie's latest releases. He was always entertaining," says Blackmore, now UBC Media Group's consultant editorial director.

Blackmore suggests the younger Most was the link between the old songwriters of the 1930s and 1940s trying to convince the then all-powerful radio handleaders to perform their songs and the modern pluggers. Most did have feet in both recording and publishing camps, having taken charge of RAK's music publishing company, which represented many of the songs released by the record company, including Hot Chocolate's many hits, plus non-RAK Records repertoire such as *Make Me Smile (Come Up And See Me)* by Steve

Harley & The Cockney Rebel. RAK Publishing remains independent today, housed within RAK Recording Studios in St John's Wood, London.

Brenda Brooker, who worked with Most at Carlin in the Sixties prior to them both joining RAK, says a lot of people signed to RAK because of his promotions skills. "He had a great personality. He could win you over in that way," says Brooker, who took charge of RAK Publishing when Most left.

One of RAK's biggest stars, Suzi Quatro remembers Most's ability to handle tricky situations, such as the time they were going to fly out to Luxembourg to meet the Radio Luxembourg team. "I had a fear of flying and I didn't want to get on the aeroplane. I was frightened," remembers Quatro. "The only way I got on board was when he said to me 'You're going to disappoint everybody.'" Ever the professional, the star got back on the plane.

Working at the time at EMI, which distributed RAK's releases, a young Gary Farrow could view at first hand how good Most was. "He was one of the people who supported me throughout my career. To watch him work was genius," says Farrow. "He became successful because everybody loved him and



that's a quality that's really hard to master."

Mickie sold the record company to EMI in 1983, a decision that resulted in the brothers badly falling out – they did not make up by the time the record producer passed away himself in 2003.

Most went on to form a close bond with the Bee Gees, working with them over many years.

"Barry and I mourn the loss of Dave Most, who was a great friend to the Bee Gees and many others," Robin Gibb tells *Music Week*. "But the UK music industry should mourn Dave Most even more. The only hope for British music is to start trusting visionaries like Dave who acted on gut feeling and instinct and who, along with his brother Mickie, went on to make music history all over the world, especially the US."

Gibb says the torch of Dave Most's legacy must be passed on to a new generation. "That is our only hope for new composers and musicians, to get the maximum exposure at radio and in the media, championed by the people who are gifted with intuition and vision," says Gibb, adding, "Let us learn from Dave Most. We must not let his passing be in vain. He was a great man and we will not see the likes of him again."

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Batch of new signings keeps Rough Trade in sync

ROUGH TRADE MUSIC PUBLISHING is reaping the rewards of a hat-trick of signings, after scoring a trio of syncs from its new acts.

The UK-based independent publisher has taken on the worldwide representation of UK duo Walls, US group Real Estate and singer Matt Mondanile's affiliated act Ducktails.

Real Estate track *Beachcomber* has already been synced in a promo for Virgin Media as well as appearing in an episode of US sitcom *How I Met Your Mother*, while Walls' song

Soft Cover People has been used to help promote energy drink *Burn* in Brazil.

The company has also extended its long-term relationship with Owen Pallett, after acquiring the rights to songs from his recent Domino album *Heartland*. One song from that release, *The Great Elsewhere*, has been chosen for use in an upcoming Topman promotion.

Rough Trade Publishing managing director Cathi Gibson says the company intends to build on its cur-

rent successes through syncs by working with its sub-publishers around the world.

"Both bands [Walls and Real Estate] show a lot of potential on the sync front and, for us as a publisher, syncs are one of our main areas of activity," she notes. "The fact that the bands are both already being picked up internationally bodes really well for us."

Although both Walls and Real Estate are as yet unsigned for records in the UK, Gibson hopes that by

helping to raise both bands' profiles in the sync community Rough Trade can generate label interest.

"There's a lot of attention currently being focused on Walls and Real Estate as well as Ducktails and it's wonderful to be working with people with so much drive and enthusiasm," she says.

Gibson adds that the company signs acts based on their quality, rather than quantity, and explains that the hat-trick of new additions is the exception rather than the rule.



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- **Viewpoint:** *Q* editor-in-chief Paul Rees on working with Yoko Ono
- **Morrissey** to visit R2's Radcliffe and Maconie
- **Box TV** playlists

TV Airplay chart Top 40 



This Wk	Last	Artist	Title	Label	Plays
1	1	TAIO CRUZ	Dynamite	/ 4th & Broadway	507
2	5	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	/ Parlophone	460
3	25	BRUNO MARS	Just The Way You Are (Amazing)	/ Elektra/Atlantic	456
4	3	EMINEM FEAT. RIHANNA	Love The Way You Lie	/ Interscope	447
5	2	USHER FEAT. PITBULL DJ GOT US FALLIN' IN LOVE	/ LaFace	444	
6	6	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	/ Syco	428
7	4	CEE-LO GREEN	F*ck You	/ Warner Brothers	427
8	7	FLO-RIDA FEAT. DAVID GUETIA	Club Can't Handle Me	/ Atlantic	402
9	9	LABRINTH	Let The Sun Shine	/ Syco	382
10	30	CHERYL COLE	Promise This	/ Fascination	356
11	12	KATY B	Katy On A Mission	/ Rinse	350
12	8	ROLL DEEP	Green Light	/ Relentless/Virgin	345
13	17	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat	/ Interscope	341
14	11	KATY PERRY	Teenage Dream	/ Virgin	338
15	10	N-DUBZ	Best Behaviour	/ Island	310
16	16	SHONTELLE	Impossible	/ Island	304
17	13	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	/ Rebel Rock Ent/Atlantic/Grand Hustle	302
18	NEW	PROFESSOR GREEN FEAT. EXAMPLE	Monster	/ Virgin	301
19	15	KE\$HA	Take It Off	/ RCA	284
20	NEW	THE SATURDAYS	Higher	/ Fascination/Geffen	261
21	23	OLLY MURS	Please Don't Let Me Go	/ Epic/Syco	250
22	29	ALEX GAUDINO	I'm In Love (I Wanna Do It)	/ Mos	242
23	28	KELLY ROWLAND	Forever And A Day	/ Motown/Island	241
24	34	KYLIE MINOGUE	Get Outta My Way	/ Parlophone	239
25	19	NE-YO	One In A Million	/ Def Jam	238
26	14	NE-YO	Beautiful Monster	/ Def Jam	231
27	27	BRANDON FLOWERS	Crossfire	/ Vertigo	225
28	20	KINGS OF LEON	Radioactive	/ Hand Me Down	222
29	24	THE SCRIPT	For The First Time (Times Are Hard)	/ Phonogenic	218
30	21	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	/ Cash Money/Island	217
31	18	YOLANDA BE COOL & DCUP	We No Speak Americano	/ Sweat It Out/AATW	205
32	RE	THE WANTED	Heart Vacancy	/ Geffen	201
33	26	DEVLIN FEAT. YASMIN	Runaway	/ Island	198
34	37	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	/ 3 Beat/AATW/BBK	196
35	36	SWEDISH HOUSE MAFIA FEAT. PHARRELL ONE (YOUR NAME)	/ Virgin	191	
36	RE	CHARICE FEAT. IYAZ	Pyramid	/ 143/Reprise	187
37	22	TRAVIE MC	Billionaire	/ Decaydance/Fueled By Ramen	186
38	31	JASON DERULO	What If	/ Beluga Heights/Warner Bros	184
39	33	EXAMPLE	Last Ones Standing	/ Data/Mos	184
40	40	PENDULUM	The Island	/ Warner Brothers	182

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, DancanationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Monthly sessions in soft relaunch of British AOL site

Kelis kicks off AOL's new round of UK Sessions

Online

By Ben Cardew

AOL MUSIC UK will next week air its first AOL Session in three years, after a soft relaunch of its British site music.aol.co.uk.

The US technology company last week filmed a six-song set and interview with Kelis, which will be available from AOL Music UK from this Friday (October 8) alongside new pictures of the singer.

The Kelis content is intended as a high-profile reintroduction to the UK for the AOL Sessions, once an important promotional platform for acts in Britain, with Paul Weller, Sugababes, Kasabian and Robbie Williams all making appearances.

In the US – where AOL Music claims to be the biggest music website – this has continued with recent sessions from the likes of Rihanna, Gorillaz and Lady GaGa. On the UK site, however, there has not been a new session for three years, although users can view US Sessions content.

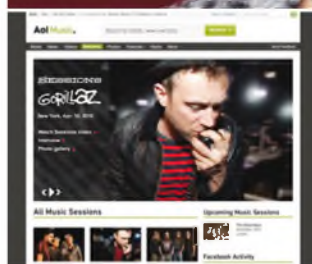
This is now set to change, with the Kelis performance kicking off what is intended to be monthly UK sessions, which will not be available to US users.

“This is about us using content from the US [and] also creating rich content for our users in the UK,” says AOL VP of communications Sarah Gavin.

The decision to relaunch the UK Sessions follows the soft launch of a revamped music.aol.co.uk this summer. The site now features online radio and videos courtesy of deals with Shoutcast and Muzu.tv respectively, as well as an improved photo gallery, news, features and lyrics. It is overseen by AOL Music UK senior editor Rebecca Laurence,



UK exclusive: Kelis is the first of a series of monthly sessions on the AOL UK site (below)



news editor Stephen Dowling and music editor Julian Marszalek.

“Music is a really important category for us,” adds AOL director of media for Europe Julian Downing.

“At the end of July we refreshed the music channel putting a greater emphasis on the quality of the content and also on the visual side. This is about offering original, exclusive content and this is where the Sessions fit in.”

“It is about producing quality editorial content underpinned by the technical heritage that we have,” adds Gavin. “We are taking values from the traditional publishing

industry, taking a benchmark for what we are doing online.”

The newly relaunched site will share some content with AOL Music in the US and will feature archived UK sessions, which include early live performances from Kings Of Leon and Amy Winehouse. It will also be closely linked to Spinner, another AOL music site with an editorial focus on alternative rock and indie.

But the intention is, according to Gavin, to create “original content produced for the UK”.

“The editorial team have their own voice, they are passionate about music and they want to share that with their audience,” says Gavin.

AOL Music has 272,000 unique users per month, according to comScore figures from June 2010, with 1.3m page views. Spinner-music.co.uk has 207,000 uniques with 616,000 page views.

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Media news in brief



● **Rush** (pictured) are to be honoured as “living legends” at the 2010 Classic Rock Roll of Honour awards in November. The band are also nominated for DVD/film of the year at the event, which takes place on November 10 at the Roundhouse in London.

● **Smooth Radio** today (Monday) launches a massive advertising campaign to mark its regional radio stations merging into one national DAB operation. The TV and outdoor campaign depicts eight listeners – the “Smooth Ambassadors” – and consists initially of two TV ads, posters and press. It will run for up to six weeks in the station’s key regions across the UK. American singer-songwriter Nell Bryden will soundtrack the TV ads.

● **Andy Ashton** from Dublin’s Spin 103.8 is to take over from Paul Jackson as XFM programme director, with Mike Walsh promoted to deputy

The move follows Jackson’s decision to move to Australia to take up a senior programming role. For the past three years Ashton has worked in international radio, where he launched stations for Communicorp.

● **The Campaign Against Living Miserably**, a charity that aims to reduce the number of suicides among young men, is launching a new free magazine in conjunction with Topman. *RESET*, which launches on November 15, will be distributed free via Topman stores in London, Liverpool and Manchester, with an initial circulation of 50,000.

News live

High-profile roadshow aims to build a national platform for future stars of black music

MOBO tour to reach urban at street level

Events

By Gordon Masson

THE MOBO ORGANISATION is using its 15th anniversary to launch its first nationwide tour designed to help establish a regular live circuit for urban acts.

The MOBO Tour, in partnership with Urban Development, Arts Council England and the PRS for Music Foundation, is using the expertise of the Coda Music Agency and promoter SJM Concerts to stage an initial six-date outing.

With the Metropolitan Police's controversial risk assessment Form 696 and perceived local authority prejudice against granting licenses for urban music events, many black

acts are discouraged from live gigs.

The MOBO Tour partners see the new initiative as a way to overcome these hurdles and also provide a stepping stone to establishing a regular live outlet.

MOBO founder Kanya King says that by striking high-level partnership deals they will be able to realise their vision of taking the tour nationwide.

She adds, "Our tour is dedicated to building a national platform for those musicians we admire who may not be big enough to win an award yet, but will be winners of the future."

Skepta has been named as the headline act in a line-up that includes some of the hottest names in the UK underground scene:

Scorcher, Donae'o, Aggro Santos, Mz Bratt, Jodie Connor, Maverick Sabre, RDA and Angel.

The bands hit the road for the first date at Waterfront in Norwich next week before visiting the O2 Academy 2 in Birmingham, Moho Live in Manchester, O2 Academy 2 in Liverpool and the Garage in Glasgow before culminating with the 800-capacity O2 Academy Islington on October 19. The MOBO Awards will be held in Liverpool the following night.

Every tour date will boast a local act as part of the MOBO UnSung scheme which gives a platform to unsigned artists. The UnSung acts will be Mike Hough, Roxxxane, Kof, Gtown Desi, R.I.O. and Marvell.

Organisers say the inaugural tour is visiting the strongest markets to sustain the concept and it is hoped the event will expand in the coming year to take in more cities and introduce more urban artists to the live circuit.

Funding for the tour has been provided by Arts Council England and the PRS for Music Foundation, but with the likes of Coda and SJM involved, it is hoped that the



Coda and SJM is important if these artists are genuinely going to start tapping into live revenues," says PRS for Music Foundation trustee Paulette Long. "Additionally it allows the live music industry access to these emerging acts and perhaps the opportunity to cross into new markets with new audiences, so it's a win-win for all involved."

Urban Development director Pamela McCormick adds, "This tour has been designed to promote the grass-roots sector of urban music. The partners are creating a business model that builds exposure for new talent on the live music circuit around the whole country by combining the financial backing of funding bodies with the reputation of commercial brands."

concept will turn a profit, with all funds being reinvested in future outings.

"Forming a partnership with commercial operations such as

gordon@musicweek.com

"Our tour is dedicated to building a platform for those who may not be big enough to win awards yet, but will be winners of the future..."

KANYA KING, MOBO FOUNDER



TopTix poised to shake up UK ticketing

ISRAELI OUTFIT TOPTIX has established a London base as the company pushes its new state-of-the-art ticketing system into more UK and European venues.

The office in Piccadilly is being led by ticketing software veteran Karl Vosper, who is recruiting a sales force to push the company's new Standing Room Only 4 (SRO4) system into the commercial market.

SRO4 claims to provide a state-of-the-art solution for concert promoters, theatre groups, sports stadia and other entertainment outlets with its software. This enables venues and bands to control their own ticketing with features such as dynamic pricing and bundles including accommodation packages.

The company's entry to the UK market follows European ticketing giant CTS Eventim, which set up its London base earlier this year to

handle systems and fulfilment for leading promoter Live Nation.

However, whereas Eventim and rivals such as Ticketmaster and See Tickets duke it out to sell event access directly to the public, TopTix is not in the same game. It concentrates on developing the software to process transactions.

TopTix has traditionally been sold through third-party distributors, but its VP international business development John Pinchbeck says the company has established the UK subsidiary specifically to capitalise on the new benefits of SRO4.

"The system was three years in the making and took 170,000 development hours. It offers unique advantages compared to other software," he says.

Pinchbeck says SRO4 has dynamic pricing built into it, as well as the ability to include price breaks and packaging, such as bundling travel, accommodation or

merchandise sales with the tickets. He adds, "It can also be used as middleware to connect a lot of disparate systems together which makes the new product particularly applicable to promoters and touring artists who want to control their own ticketing and fan data."

TopTix's SRO suite is already extensively used in the not-for-profit sector and the company claims the system handles the sale of hundreds of millions of tickets annually through more than 700 different venues and ticketing operations around the world, including landmark institutions like the Lincoln Centre in New York, English National Opera's London Coliseum and events such as the Edinburgh International Festival.

Pinchbeck claims SRO4's multi-tiered architecture allows clients to easily extend their ticketing services through social networking sites and mobile phones and TopTix is confident that such functionality will help increase its client base in the UK.

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
13,667,122	OXEGEN Punchestown Racecourse, Naas	225,000	MCD
113,670	PET SHOP BOYS Metro Radio Arena, Newcastle	3,789	Live Nation
106,050	PET SHOP BOYS Brighton Centre	3,535	Live Nation
101,400	PET SHOP BOYS Bournemouth International Centre	3,380	Live Nation
91,110	PET SHOP BOYS Empress Ballroom, Blackpool	3,037	Live Nation
15,473	SEPUTURA Academy, Dublin	844	MCD
6,638	SCHOOL OF SEVEN BELLS Scala, London	531	Live Nation
6,069	TOKYO POLICE CLUB Scala, London	578	Live Nation
4,444	TAYLOR HAWKINS Academy, Dublin	237	MCD
2,700	THE MIDDLE EAST Bush Hall, London	300	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 11 - July 24, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Secondary ticketing chart

pos	prev	event
1	NEW	SIMPLY RED
2	NEW	USHER
3	NEW	MY CHEMICAL ROMANCE
4	1	KINGS OF LEON
5	3	LADY GAGA
6	7	MICHAEL BUBLE
7	9	ANDRE RIEU
8	8	MUMFORD & SONS
9	NEW	JLS
10	18	THE SCRIPT
11	15	ERIC CLAPTON
12	NEW	ENRIQUE IGLESIAS
13	10	BIFFY CLYRO
14	NEW	PENDULUM
15	20	BRYAN ADAMS
16	19	BRANDON FLOWERS
17	NEW	MUSE
18	NEW	ANDREA BOCELLI
19	NEW	BOYZONE
20	NEW	MADNESS

Tixdaq Ticket resale price chart

pos	prev	event	dates
1	NEW	ERIC CLAPTON	154 8
2	3	KYLIE MINOGUE	132 9
3	NEW	USHER	130 4
4	NEW	CLIFF RICHARD	127 2
5	9	SIMPLY RED	123 6
6	1	LADY GAGA	121 4
7	8	WESTLIFE	112 9
8	19	LINKIN PARK	105 5
9	16	ALEXANDRA BURKE	102 5
10	7	KINGS OF LEON	97 8
11	4	MICHAEL BUBLE	94 5
12	NEW	X FACTOR FINALISTS	80 5
13	10	SHAKIRA	79 2
14	6	STING	78 3
15	20	THE SATURDAYS	77 3
16	14	MARY J BLIGE	74 3
17	17	ADAM LAMBERT	70 4
18	NEW	BOYZONE	70 6
19	15	JLS	68 8
20	11	MEAT LOAF	68 6

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News publishing

Songwriter inks deal in advance of repackaged album

Sony/ATV to harvest more from Tainted Cherry Tree

Signings

By Paul Williams

SONY/ATV HAS UPPEd its stake in Diana Vickers' *Songs From The Tainted Cherry Tree* album after signing a co-writer of several new songs set to feature on a repackaged version of the chart-topping set.

Writer-producer James Earp has co-written the song *My Wicked Heart* with Vickers and Peermusic-signed Dee Adam, which will be released as a single on October 17 and will feature as one of several new tracks in an extended version of the X Factor 2008 finalist's debut album.

"James is a gifted, young songwriting talent who we're delighted to have signed," says Sony/ATV UK managing director Rak Sanghvi. "He has a host of exciting projects in the pipeline already, including Diana Vickers' next single, as well as co-writes with a host of other artists, and is an exciting addition to our roster. I'm very much looking forward to working with James and watching his career blossom."

Earp and Adam have also co-produced the new single under the name Jedi, while James Roberts, senior A&R manager at Vickers'



Talent shows: Diana Vickers co-wrote material with James Earp and Dee Adam (inset)

record company RCA, says the pair co-wrote and produced "the bulk of the new tracks" being added to the reworked album, due out on October 25 and to be backed by a UK tour.

"I put Diana in with Dee Adam and they hit it off. James writes with Dee and *My Wicked Heart* was one of the first things they did," says Roberts.

Ahead of its full radio roll-out, *My Wicked Heart* was subject to a high-profile TV debut last Saturday after the track's video was given its own early evening slot on ITV2, aimed at The X Factor's audience.

Earp, who was subject to interest from several other music publishers before signing to Sony/ATV, is also involved in a number of other proj-

ects including working with Decca artist Jay Picton, Warner-signed Alex Hepburn, singer-songwriter Olivia Sebastianelli and Melanie C for her next album. Earp, who is managed by Vicky Dowdall (VDM) and Garry Boorman (CEC), also has his own artist project, Miesha.

Sony/ATV was already strongly represented on the original version of Vickers' album, which topped the OCC chart in May and featured several tracks by its writer Chris Braide. The company also co-published the chart-topping first single *Once* through Eg White. Since the album's release Vickers has signed her own publishing deal with Universal.

paul@musicweek.com

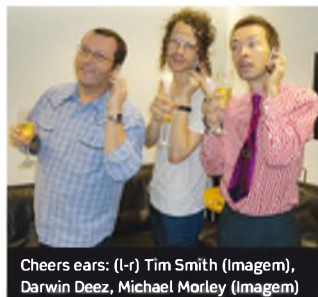
Imagem pushes Darwin's evolution

IMAGEM MUSIC is looking to increase the international profile of US singer Darwin Deez through syncs, after signing him to a long-term global publishing deal.

The Dutch publisher will use its global network to push tracks from Deez's self-titled debut album into the sync market in Europe and Australia in a bid to "add value" to the record and the singer's reputation.

The artist's single *Constellations* has already been used for a promotional trailer for Channel 4 show *The Inbetweeners* and in a French Vodafone commercial. Imagem Music managing director Tim Smith says the company is focusing its attention on the cooler end of the sync market for the rest of Deez's album, which is released by indie Lucky Number.

"We aren't particularly interested in doing a DFS commercial, for example, rather fashion, sports or young television shows," he notes, adding this is due to the nature of Deez's material.



Cheers ears: (l-r) Tim Smith (Imagem), Darwin Deez, Michael Morley (Imagem)

Smith says that raising the singer's global profile in countries including Germany, Holland and France will help *Lucky Number* in its second phase of promotion for the album, as well as laying the groundwork for the publisher to introduce Deez to the US market.

"We will only look toward the States once he has established himself in Europe," Smith notes. "With an artist like Darwin, you have to have a good story happening with him for the public in America to really sit up and pay attention."

Smith explains that, although Deez's music to date is "slightly left of centre", it is easy for Imagem to bring the singer into the mainstream.

He adds, "If he was already a mainstream artist, once the public had got tired of what he was doing there would be nowhere for him to go. What excites me is the range of opportunities open to us at the moment."

Imagem will also be looking to build on Deez's recent collaboration with rap duo Chiddy Bang, according to Smith.

"Darwin's highly creative approach to his work means he is constantly evolving as both a songwriter and a performer. Currently we are focusing on Darwin Deez the artist but this depends on what he is happy doing. It could soon become Darwin Deez the writer. I think it is just a case of letting him do what he does he will be the one who determines his future," Smith notes.

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- Robbie Williams launches Tweet The Lyrics game to promote new greatest hits album
- Beck's beer to give away 250m downloads via Play.com
- Soundgarden achieve US platinum sales in one day for album bundled with Guitar Hero

Digital news in brief

- **YouTube** has reached a licensing agreement with French music publisher SACEM that will run until 2012. Financial terms were not made public.
- The **RIAA** has issued Mulve, a site offering unlimited downloads directly rather than on a P2P basis, with a Digital Millennium Copyright Act take-down notice.
- **Kylie Minogue** has launched an online game to promote her current album Aphrodite. This follows EMI launching similar games for Gorillaz, Lily Allen and Iron Maiden.
- **BlackBerry** has launched PlayBook, (right), its tablet challenger to Apple's iPad. Unlike the iPad, it supports Flash.
- The **Apple Peel 520** case, which converts an iPod Touch into an iPhone, is to launch in the US. It costs \$60 (£37.93) and is already available in China.
- **ASCAP** has been told by the 2nd Circuit Court of Appeals in the US that the streaming rates it was to receive from Yahoo and RealNetworks were "unreasonable" and "imprecise".
- **Vevo** says it is generating "tens of millions" of dollars in revenue and it sees 500m views a month in the US and 1.4bn views a month globally.
- **Nokia** is delivering 2.3m mobile app downloads a day from its Ovi Store.
- Apple has updated **Ping**, its music social network within iTunes, to let users share and recommend tracks from their entire iTunes library – not just those purchased from the iTunes Store (as long as they are available to buy on iTunes).
- **Gorillaz** are using popular culture recommendation network GetGlue to promote their Plastic Beach album and world tour. Users can earn special stickers when they check into the band and their activities.



Social network views opening up of its API as long-term driver of innovation

MySpace integrates Pledge tool

Social networking

By Eamonn Forde

MYSACE UK HAS SIGNED A DEAL with Pledge Music to bring the fan-funding platform within its API, hinting at what the social network's long-awaited relaunch this month will look like.

Arriving in beta last week, the deal with Pledge sits alongside the recent UK Artist Support hub where partners such as the MMF offer advice to aspiring musicians.

MySpace UK director of audience and business development Barry Flanigan says, "The Pledge model really fits with what MySpace is about and increasingly where we are moving in the coming months and years. We are all about bringing fans and artists closer together and so we are really keen to bring our band community a range of tools and services to help make that happen."

The Pledge Music App allows unsigned acts to create and manage their funding activities from within their MySpace account. "This is not a revenue-generator," explains Flanigan. "It's about bringing in a tool that is very relevant to a lot of our band communities."

To this end, MySpace will be working on a series of co-promotions with acts using the Pledge

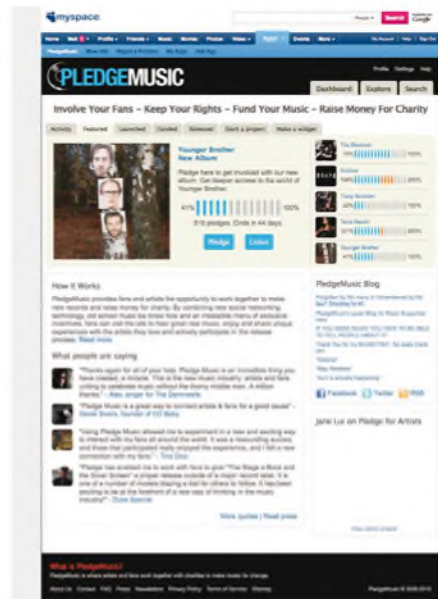
funding platform in the next few months, taking advantage of its marketing activities and editorial sections to highlight specific bands.

The longer-term strategy for MySpace is to open its API much wider and to create integrated partnerships with external sites and services, seamlessly incorporating them into its platform. "We wanted artists to be able to create and manage their Pledge campaign from directly within their MySpace profile without having to leave the platform," says Flanigan.

It is being presented as a reciprocal deal, where Pledge gets access to MySpace's community of unsigned acts while MySpace is able to offer its users a new set of tools.

"On a broader level, this is the kind of thing that we will be doing a lot more of," says Flanigan. "Looking at the music industry now, there are so many innovative companies that are developing great tools and services for bands. We want to bring the best of those services to our community on MySpace. It's good for us as it brings tools and services into MySpace. And it is good for our partners as we can help amplify what they are doing."

Five years ago, the hype around MySpace led News Corp to pay



time a new management team was working on a restructuring of the service.

This deal with Pledge hints at what the restructuring could involve – namely more deft partnerships with existing companies and a more integrated experience for users. This restructuring will be crucial to put MySpace back in the race with its biggest rival Facebook, which now has more than 500m users. Facebook's own potential foray into music social networking, however, was derailed last month when, at the last minute, it pulled out of Apple's Ping platform within iTunes after a reported 18 months of negotiations.

With this in mind, Flanigan says his company will be "introducing more tools and services that let people manage multiple services from their MySpace accounts" in the coming months.

"What this [opening up its API] really drives is a lot more innovation," concludes Flanigan. "It makes it easier for all those tools and services to connect together. This is what we are beginning to see in the digital industry generally and the music industry specifically. Opening up your API makes it easier for people to build on platforms. It allows people to be clever, smart and creative."

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Sonic youth embraces online radio – but they don't pay

NEW RESEARCH HAS FOUND AMERICAN TEENS are embracing Pandora over and above traditional radio online, but the majority of consumers are still not downloading content.

The American Youth Study: 2010 by Edison Research revealed that 20% of 12–24-year-olds had listened to Pandora in the previous month while 13% had listened in the previous week.

Uptake within this demographic was twice that for online streaming from established AM and FM brands. Listening to other online-only stations like Slacker, Last.fm and Accuradio had parity with AM and FM online listening.

This was hailed by Edison as "a truly significant finding" for the radio market as it placed independent webcasters on an equal footing with traditional radio brands online.

These online platforms are, for the most part, free to access, gen-



media type in the previous three months.

While NPD reads this as a sign that there is still room for growth in the digital entertainment sector, it comes as Nielsen reports that single-track

download sales in the first half of the year in the US were flat. If album bundles were to be added in, however, the market would have reported 5.4% growth from the same period in 2009.

For the US digital music business, free entry-point services like Pandora are working for younger music consumers, but converting them into paying consumers is the long-term challenge. As NPD

points out, there is still room for growth in the download sector and this is where the greatest revenue potential lies at the moment for music.



New services

- **Muso TNT** is a new online anti-piracy tool that removes illegally-uploaded files when they are identified online. It claims to scan "millions of sources daily".
- **Public Records** is a new A&R tool for unsigned electronic acts. Artists upload tracks via a SoundCloud dropbox and submissions are posted on the site where users can vote for their favourites. Top-rated tracks get a release option.

Apps round-up

- **Carl Cox (iPhone - £0.59)** The DJ's official app features news feeds, tour dates, photos, videos and new music. Users also get access to Cox's radio show, which has 12m listeners globally.
- **Jim Jones Revue - Aural Decimeter (iPhone - free)** Is your favourite band louder than the Jim Jones Revue? Let this free app be the judge as it ranks volume against the sonic apex of JJR.

News diary

From songsmith to Starsmith

UNEARTHED

HE CUT HIS TEETH producing and co-writing for other artists, now Starsmith is readying his own frontline career with the release of his first full single Give Me A Break later this month via Island Records.

Signed to the major last year following a A&R scrum Starsmith, aka 22-year-old Londoner Finlay Dow-Smith, first started generating heat with his remixes for Lady GaGa, N.E.R.D, Katy Perry, Paloma Faith and Bombay Bicycle Club.

He would later prove an essential part of Ellie Goulding's success, producing and co-writing five songs on her Polydor debut album Lights. He has also contributed to the latest Kylie Minogue chart-topper, Diana Vickers' debut and Cheryl Cole's forthcoming album.

Island marketing manager Natasha Mann says efforts are targeted toward delivering on Starsmith's debut single, ahead of the as-yet-untitled album release in 2011. "There is a huge amount of ground-work in place, so it is about galvanising everything so far and establishing him as an artist in his own right," she says.



Give Me A Break will be released as a double-A side single with Knuckleduster on October 18. The release will be backed by a string of live dates this month including performances at Manchester's Warehouse Project, London's Queen of Hoxton and Battersea Power Station, as part of the Freeze Festival.

Mann says the annual end-of-year tips will be an important part in the set-up for Starsmith's debut album, which will be released in the first quarter of 2011. "This is a huge priority for us. There is such a strong awareness about Starsmith already it's now just about delivering the singles that take this up to the next level," she says. "We have already heard some great music that shows he is more than capable of doing this."

Stuart Clarke

Cast list

Management

Polly Comber,
B-Unique

Marketing

Natasha Mann
Island

Press

Ash Collins/Ruth
Drake, Toast

Radio

Luke Neville/
James Theaker
Listen Up

Online

Paul Piggott
La Digit

A&R

Louis Bloom/Annie
Christensen, Island

TV

Andrea
Edmondson, Island

Radio

Luke Neville/
James Theaker
Listen Up

ON THE WEB THIS WEEK

ASCAP LOSE IN 'UNREASONABLE' AND 'IMPRECISE' ONLINE ROYALTIES CASE

David Bedford: "Once again, songwriters and composers are being treated like shit. If it wasn't for us, there wouldn't be any content for these people to make a fortune from."

LICENCED TO PLAY LIVE

John King: "Last year's statistical bulletin was rightly described as 'Alice in Wonderland' statistics by then shadow minister Ed Vaizey. Yet here we are 12 months on – same report, same conclusion and the same basic errors. Try this one for starters: The report shows that the number of premises licenced has increased by 4,000 since last year. How can this be possible if scores of pubs are closing every week?"

MU SAYS PAY TO PLAY IS OK

Jon Gomm: "I've mentioned this article, and read of it being mentioned, in various places online. In general the reaction is one of shock and sadness at Mr [Horace] Trubridge's remarks."

Dooley's Diary



Never forget... you heard it here first, kids

A SIGH OF RELIEF went up around the *Music Week* offices last Thursday when our educated guess as to the **release date of the new Take That album** – November 22, lest we forget – turned out to be correct. However, we were slightly disappointed to see that our other (private) prediction – that the album would be called Reunited – was entirely wrong, with the album going under the rather underwhelming name of Progress. Twitter soon had its say, though, with cheeky posters suggesting the album should have been called Regress, Back For Good (Or 18 Months) and – rather cruelly – **This One's Paying For The Holiday Home**... Another release getting everyone hot under the collar as the temperature drops is **the new Michael Jackson set**. Our source

tells us that the album is sounding very good indeed, with a modern, yet classic, sound, including contributions from RedOne and Akon... With the industry back from its annual solstice, labels are on **the hunt for new talent**. Last week proved a particularly fiery one, with **Brother** drawing huge numbers of A&Rs out to their London shows – including a hot gig at the Flowerpot last Tuesday – while new Island

signing **Mona** played their first UK shows to a rapt audience, after an almighty A&R scramble for their signatures... Meanwhile, there has been an overwhelming response to **Music Week and All Night Promotions' new monthly Breakout event** both from industry folk wanting to attend the monthly showcase for new acts at Proud Camden and others looking to get artists on the bill. Breakout debuts on October 13 – for free entry and to suggest artists email breakout@musicweek.com... It was **the Labour Party conference** in Manchester last week and, nowadays, where there's politicians there's pop stars. UK Music teamed up with the *Daily Mirror* and David Arnold to host its **Great Political Pop Quiz**, which saw political heavyweights such as Ed Balls, Gerry Sutcliffe, Ben 'Travolta' Bradshaw, Chris Bryant, Caroline Flint and Lord Jim Knight all cram into the city's Night & Day café to witness a blistering

performance of Sex On Fire by **top pop combo MP4**. Topical quiz team names included Heaven Knows I'm Miliband Now, The Glen Miliband and Miliband On The Run. However, after a suspiciously late spurt, **Sunday Bloody Sunday, captained by Labour**

firebrand Tom Watson (seen here flanked by *Sunday Mirror* political editor Vincent Moss and UK Music's own rock star Feargal Sharkey) were crowned winners... Dooley is fast becoming a connoisseur of Embassies but nonetheless felt honoured to join the **BPI Nordic Trade Mission** and hang out at the British ambassador's lavish residence in Oslo last week, despite the expected trays of Ferrero Rocher being replaced by similarly shaped **domes of battered fish**... We wrote last week about **Beggars' efforts at the 21-mile Great River Race** on the Thames in London. They tell us this week they raised more than £10,000 for The Honey Pot Charity – a sum that will be matched by the Beggars Group – after making it home. And this **despite employing one Jarvis Cocker** – a man who looks better suited to knitting than the rigours of rowing – on one of the Beggars' team... **Buggles were back on the scene** last Tuesday night some 30 years after the release of the evergreen Video Killed The Radio Star for what was apparently their first-ever gig, at London's Supper Club. The band performed in aid of the Royal Hospital for Neurodisability, with guest spots from – among oth-

ers – Gary Barlow and OMD, as well as Trevor Horn reprising his original backing vocals role on Propaganda's *Duel*. By the evening's end they were on course to raise £100,000, after having initially targeting £50,000, according to Horn... Over at Mayfair's The Music Room, **Annie Lennox played a surprise hits set** as her first

Island album was launched... That **James Blunt is a smart one**, having teamed up with Steve Robson, the man behind co-writes with the likes of Take That and James

Morrison, for his forthcoming album *Some Kind Of Trouble*. Robson was among those in the audience at One Mayfair in central London last Wednesday to hear Blunt perform some of the new set's songs. Pictured, (l-r) Murray Chalmers (Murray Chalmers PR), Blunt's manager Todd Interland, Blunt, Atlantic Records chairman Max Lousada, Tara Interland and Stuart Camp (both management), and Paul Boswell of booking agent Free Trade... And finally, **which beleaguered industry executive** has not only seen his business go into administration recently but has also had to endure his son enjoy huge chart success while penning somewhat vicious lyrical attacks about him?





BLACK'S MAGIC

Like so many of the songs he has written, master lyricist Don Black is timeless, having worked with everyone from Matt Monro and Helen Shapiro to Gary Barlow and Robbie Williams. Now the man behind some of the most memorable Bond themes pens his own masterclass about the arts of lyric writing

Masterclass

By Paul Williams

LIKE DIAMONDS, DON BLACK APPEARS TO BE FOREVER.

Nearly half a century after he scored his first songwriting hit *Walk Away* for Matt Monro, whom he was managing at the time, the master lyricist is still in huge demand with some of his more recent collaborators including Gary Barlow, Robbie Williams and Brian May.

Along the way there have been the Bond themes *Thunderball*, *Diamonds Are Forever* and *The Man With The Golden Gun*, just three of his many collaborations with John Barry who also co-wrote with him the Oscar-winning *Born Free*, while he has penned the words to two Billboard Hot 100 number one hits, *To Sir With Love* for Lulu and Michael Jackson's *Ben*.

His lyrics have also graced works by such legendary composers as Elmer Bernstein, Henry Mancini and Quincy Jones. His Bond adventures have continued with David Arnold and his extensive career in musical theatre has not only included projects with the likes of Barry, Jule Styne and Mort Shuman, but several works with Lord Andrew Lloyd Webber, including *Sunset Boulevard* and *Tell Me On A Sunday*.

You could, in fact, call him an icon. US performing rights organisation BMI obviously thinks so – at its annual London dinner and awards at the Dorchester Hotel tomorrow (Tuesday) it will be recognising him with the Icon award, an honour previously given to the likes of the Bee Gees, Donovan, Bryan Ferry and Van Morrison.

"I'm thrilled about being an Icon," says the Sony/ATV-signed writer. "It's fantastic. It's very selective but added to the joy of it all is the fact I am not a singer-songwriter; it's never been awarded to someone who sits and writes songs and isn't a performer. It's good for songwriters."

Black fondly recalls the time when in the early Sixties

he got friendly with Mike Hawker who had just penned a big hit for Helen Shapiro.

"Mike was also a songwriter and I thought, 'You can't make any money' and he came in one day and showed me a cheque for £1,200 from the PRS and I couldn't believe it. It was like a zillion pounds at the time, coming from a very modest background, and it was for *Walkin' Back To Happiness* and I thought, 'My God.' I [realised] it was possible to make money in this magical thing of writing words."

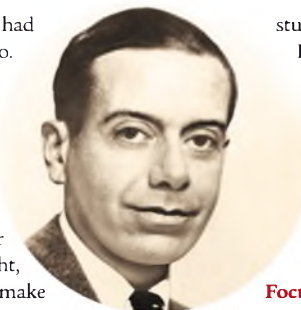
Black, whose early days included a brief period as a stand-up comedian, was at the time working in the historic Denmark Street with songwriters including Jimmy Phillips and Michael Carr.

Black recalls asking Carr one day what he was up to. "He said, 'I've got to think of an idea. I'm going to walk round the park and see what happens.' I thought, 'What a way to make a living.' I've been doing that now for 50 years, I followed that advice."

So join us on a walk in the park with a real expert as Black guides as through his lessons in the art of lyric writing.

Learn about the songwriters who came before

I started to think about the people I've been working with lately, Robbie Williams, Gary Barlow, Mike Oldfield, A R Rahman and Brian May, and I thought, "Are they different to the John Barrys and the Henry Mancinis and that generation?" They all have one thing in common and that is they all have a good knowledge of what's gone on before. They know about Cole Porter (above, inset) and Irving Berlin; it's a given. So I think it's very important for lyric writers today to have that knowledge. I don't want to make it sound old-fashioned and



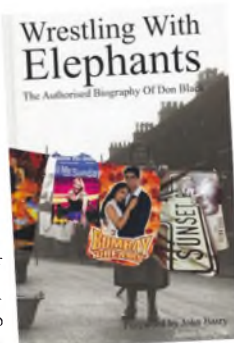
stuffy. They don't have to go to every single Rodgers and Hammerstein musical, but you've got to have a reverence for those songs because they were crafted. They were magnificent most of them, the Cole Porter, the Jerome Kern songs, so I think it's vital they have a bit of that knowledge otherwise they don't know what the craft is all about.

Focus on quality above quantity

The way people write songs today is different. I'm not knocking it. People write, I think, too many songs today. Sometimes I work with writers and they write four or five songs a day and you think, "There's got to be a little bit of creative fatigue involved in all of that because the craft like rhyming goes out."

If you can rhyme, rhyme

In my book [*Wrestling With Elephants, The Authorised Biography Of Don Black*, right] I say, "Rhyme reinforces, it clarifies, it focuses" and it's so true. When you rhyme a song it somehow glues it together and in most of those songs you love you find that rhyme is an essential part of it. It's an aid to the ear. It just works. A lot of writers today pay no mind to it and they still have hits. You don't have to rhyme, but if I was giving a lesson in lyric writing if you can rhyme, [do it], it somehow clinches it. If you say, "Fly me to the moon, let me play among the stars, let me know what spring is like on Jupiter and Calcutta" it doesn't quite work. It's like scratching your nail on a blackboard. The craft is important.



Don't rush it, great lyrics can take time

Today everyone is a writer. Everyone signed to a record company is told they have to write and you go in a room with these people and they want to write and they've got fire in the belly for it, but there's something about the urgency of it that I'm not too happy about. "Spend the day with him and write a song" and you're expected to do it. It never used to happen like that. Sometimes if you are writing a meaningful ballad it takes time to ponder these things. The greatest lyric writers in the world spend their days walking around parks or on buses or staring out of windows. It's not like sitting in a room instantly and bouncing it up. You don't write Moon River ad-libbing it.

A great title instantly conjures up a picture

Looking at contemporary things, I do like titles such as How Do You Sleep With A Broken Heart by Alicia Keys. I like stories and I always tell people the titles and opening lines are always very important when I write words. That conjures up a picture... How Do You Sleep With A Broken Heart. You're there already. Going back, you get the same thing with, "By the time I get to Phoenix she'll be rising." Straight away you think, "I've got a picture." And I also like, "I kissed a girl and I liked it." It's fantastic lyric writing, but you look down the chart and there are so many colourless titles that mean nothing and they are just words they happen to sing. It's like when people send you a track to put a lyric to where anything can fit. If you had a proper melody you would get a better song but often people just send you tracks. It isn't a rigid framework and a rigid framework adds to the skill and gift of the lyric writer because a lyric writer's gift is all about compression and economy.

Never go to a session without ideas

When people write today they seem to come to a writing session without any ideas particularly. They come in with nothing in their head. I've always, before I sit down and write with another writer, go with half a dozen titles or [at least] three or four. I've been raised like that. It saves a lot of time otherwise you just stare at each other for ages. So my advice is you should have a notebook with you all the time. If you've got an idea for a song, scribble it down. It will come in handy. I've just written with Mike Oldfield and he sent me Tubular Bells and I thought, "What goes with that." I've got books of ideas and odd lines and I go back, "Is there anything that would fit that, maybe?" It's very helpful.

Being given a specific scenario helps the creative juices

Now I do quite a few musicals and the thing is musicals help. [My Fair Lady lyricist] Alan Jay Lerner said to me one day he'd never written a song that didn't come from a show because he couldn't find that self-induced scenario: what it is all about. But if it's about Eliza Doolittle who's a cockney and thinks, "I'm getting married in the morning" you've got a situation and it's the same thing again with Sunset Boulevard.

You're writing As If We Never Said Goodbye and you're thinking, "It's Norma Desmond the star 20 years ago, she's making a comeback." You've got a situation. She goes to Paramount, she thinks she's making a big movie, then she sings. It's very helpful to have situations like that. Movie songs I've done like To Sir With Love; you know it's about a teacher and it's helpful to have those guidelines of a story, a movie or a play. It is fairly easy [to artificially create that]. What is difficult about it is in today's world I'm not sure how many people listen to a lyric all the way through like a To Sir With Love that has a beginning, a middle and an end because nowadays you get beats and that sounds great.

Keep your mind and ears open

You should listen to whatever's happening and I try to do that. I'll be listening to Stephen Sondheim in one room



and Grant and Clive, my kids, would be saying, "Have you heard that new Lily Allen?" and they make sure I do. She's fabulous. There's a freshness about her. There are great rhymes. There's a truthfulness. Everything is autobiographical and there's an honesty about it. It isn't that considered and great lyric writing should have a feel of spontaneity about it and she's got all that. She's very special.

Don't lose sleep over having to change a lyric

There is no reason to be precious about it. With Barbra Streisand I had to change With One Look. Those songs [from Sunset Boulevard] were written about a faded movie star. She wanted it more about a singer and I spent a wonderful day with her, changed a couple of bits and pieces. When you write musicals, musicals are written to be rewritten so you are used to people saying, "Can you write a different verse?"

I've discussed this a lot with Tim Rice and it's not as easy as it looks. Tim is always quoting, "It's easiest for the composer." Once he's written the tune that's the end of it, but if the director says he wants another verse you've got to do it again and again. Lyric writing, when it is done properly, I compare it to doing your own root canal work. It is a fidgety little thing to get it right, to hug the contours of the melody.

Juggling different projects keeps it interesting

At the moment I've got a big musical in Florida that opens in November, Bonnie and Clyde (left), so the thing is it's nice to say, "Forget that Bonnie and Clyde, I've been on it ages" and it's lovely to spend a day as I did the other day with a couple of writers to try to do something for Il Divo. To me it's a day out. It's a diversion and it gets the right muscles working.

A good idea can arrive at any time

When you are a lyric writer you are constantly on red alert for phrases. There's no question about that. You are not aware of it, but you are. I'm looking at a television play and somebody says something and I immediately think, "There is definitely an idea there" and I'll scribble it down. Not the whole thing, just a couple of words. It's as if I was in a restaurant and I heard someone say to somebody else, "You've lost that loving feeling." Writing as long as I have done, I'm aware of that.

Be economical

Lyric writing and comedy, there's a great closeness to it because you can ruin a joke with an extra syllable or extra word. A good joke is all about economy, the same as a lyric writer. I used to have this discussion with Bob Monkhouse. Whatever your favourite joke is you can really screw it up, as people do all the time.

Being a stand-up comic and writing my own scripts, it's the same as lyric writing, you can't meander. You look at your favourite comedian whether it's Groucho



"I compare lyric writing to doing your own root canal work. It is a fidgety little thing to get it right, to hug the contours of the melody..."

DON BLACK

Marx or Michael McIntyre and look at what they've actually said. Nothing is superfluous.

A lyric must not interfere with the melody

It's very important when you write lyrics that they sing properly, that they hug the tune because a composer will always want your lyric not to interfere with the melody. I know when it doesn't sing properly, when you've put the word "the" on a high note.

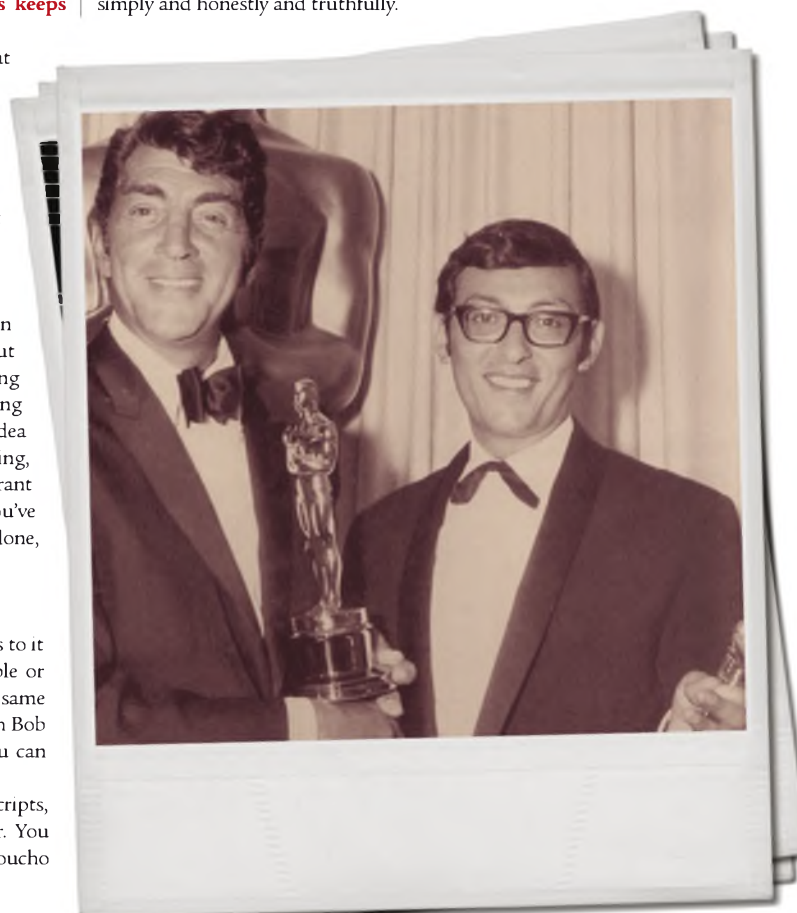
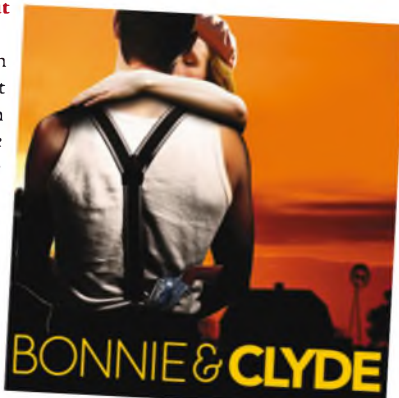
Sticking just to lyrics has kept the work coming in

One of the best decisions I made was just to stay a lyric writer, not to try to write the music as well. A lyric writer is in more demand because everybody has got a tune in them but not everyone has got a lyrical idea. I enjoy it so much, the writing of it and the enthusiasm for writing with young people. I don't want to impose my working techniques necessarily, but there are certain givens that are not going to change in songwriting and one of them is a good idea for a song. It's always nice to have a good idea for a song and have a way with words to say something simply and honestly and truthfully.

ABOVE
Family ties: with sons Grant and Clive (also his manager) and wife Shirley

ABOVE LEFT
Don Barry OBE: the lyricist went to the Palace in 1999 for his honour

BELOW
Recognition: Don Black (right) and Dean Martin in 1966 as Black receives his and John Barry's Oscars for Born Free





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Features

TEACHING NEW TALENT A LESSON

With the Government announcing a major review of music education, qualifications are vital for gaining a foothold in the industry. But does the industry value education and how will it deal with spending cuts?

Education

By Anna Winston

ANY SUCCESSFUL ARTIST knows that when you hit the big time there is a queue of people waiting to take some of the credit for your success. So The xx cannot have been surprised when their former school hit the headlines after they scooped this year's Barclaycard Mercury Prize.

Although it is not a specialist music or performing arts school, the Elliott School in south west London has something of a reputation for producing Mercury nominees and other artists: previous graduates include founding members of Hot Chip, Burial, Four Tet and members of Basquiat Strings, So Solid Crew, The Maccabees and DragonForce.

However, the band's willingness to acknowledge their school's part in their success – even if it was just to say that the school had allowed them to develop creatively by neglecting them – was relatively unusual.

In the worlds of popular, rock and urban music there is still a stigma attached to having come from a school, any school, that produces musicians. And with a few notable exceptions, most artists are advised against talking about their education if they come from a music college.

It seems that as far as the music industry is concerned, school is still not cool.

But behind the scenes the reality is quite different. A new skills audit has been launched by UK Music and Creative and Cultural Skills to get a better picture of how much the industry needs education and training and, although the full results are not due for publication until March, an exclusive preview has revealed some surprising results.

Despite an over-supply of graduates, the industry is experiencing significant skills gaps and shortages and it is not investing in training for its existing staff. However, the music industry now has one of the most educated creative workforces in the UK. Forty per cent of the 102,000 full-time employees within the 13,000 businesses that currently make up the music industry now have a degree-level qualification.

This figure will come as a shock to a few senior industry figures, who do not appear to value what educators

“Music education can be a difficult concept for someone brought up worrying about midweeks and quarterly figures... we've tried to point towards entrepreneurship because that is what built the music business”

KEVIN NIXON, BIMM



PICTURED

Back to the blackboard: respected places of learning such as Putney's Elliott School have produced alumni including Four Tet, The xx and Hot Chip

have to offer and have often seen enthusiasm as a substitute for ability.

In the past this lack of engagement has presented a problem for music education providers, but the situation has begun to change as the industry adjusts to a major change in its business model.

“You've got a traditional music industry that is a bit hunkered down, a little bit shell-shocked and not entirely sure what to do to protect existing revenue streams,” says director of the Institute of Contemporary Music Paul Kirkham. “They don't really see the purpose of education yet so it's a little more push than pull. But our relationships are developing.”

Kirkham has established partnerships with Columbia, which sponsors the college's songwriting course, Gibson Guitars, Yamaha, Hard Rock Cafe and Metropolis Studios and is about to launch a new tie-up with BMI.

Other label initiatives include the EMI Sound Foundation, a charity established to improve access to music education which has become the biggest sponsor of specialist performing arts colleges in the UK and has also established a number of bursaries.

Meanwhile, schemes such as Music4Good are helping to provide valuable apprenticeships. Atlantic A&R Joe Barbe was one of the apprentices recruited in the scheme's second year.

“The labels are coming forward now to get involved with Music4Good but at the time they weren't. But things are changing,” says Barbe.

It is also becoming clear that, although relationships with major industry labels are still considered important, they are not the Holy Grail they once were. “What we're getting away from is that very narrow idea of a student going to work with a label or work directly with one artist. It's much broader,” says Bucks New University head of music Fraser McKenzie.

“That's the most significant shift since I started here 11 years ago. There was this notion that students came here because they wanted to work for EMI. Now they know there may well be no EMI in the future anyway. It's nice if you get it, but they don't see that as where their career is going to be.”

And it is clear that students do believe there are jobs to be had. Colleges and universities with good reputations within the industry have seen applications rocket.

This year, the Liverpool Institute of Performing Arts received in excess of 1,000 applications for 35 UK places.

Indeed, for the privately funded institutions business is booming. The Brighton Institute of Modern Music is preparing to open a new branch in Northern Ireland before turning its attentions to the US, Canada and Australia after finalising a £10m investment deal with private equity firm Sovereign Capital earlier this year.

BIMM has also expanded its provision by buying another established education provider – the Tech Music School in London's Shepherd's Bush.

“Music education can be a difficult concept for someone who was brought up worrying about midweeks and quarterly figures. But we've got fantastic relations with all the labels,” says BIMM co-founder Kevin Nixon.

“We've tried to point towards a level of entrepreneurship in young people because that is what built the music business in the first place.”

But, while the commercial sector is booming and music courses are more popular than ever, there is a new dark cloud hanging over music education. Education Secretary Michael Gove has just announced a major review of music education in schools, but no one yet knows how much of a priority music is for the coalition Government. And whatever level of support they pledge the bleak reality is that heavy cuts in education budgets are imminent.

Some of the most vulnerable funding streams are

Features

“It’s going to be a tough time for music education... everyone is going to have to think quite laterally about how we maintain quality”

DEBORAH ANNETTS, MUSIC EDUCATION COUNCIL

those in place to support primary and secondary school music provision, the bedrock of any education system.

Ring-fenced funding is crucial to ensure that every child has a chance to learn an instrument at school. The Music Grant is a ring-fenced annual fund of £82.6m divided among local authorities. A further £136.5m is provided by the Music Standards Fund and £25m contributed directly by local authorities.

But this is not enough. The shortfall, some £112m, is made up by contributions from individual schools, parents and trusts. Deborah Annetts, chair of the Music Education Council and the Incorporated Society of Musicians, is worried.

“Even before the Election we were concerned that there could be pressure on resources going in to music education. If you’ve got an economy being squeezed then what’s going to happen to the parental contributions and what’s going to happen to local authority spending? We’ve been campaigning very hard to make sure the Music Grant remains in place.”

Schools will have to wait for the results of the Comprehensive Spending Review, due to be announced in October, to find out what impact the £23bn cut in spending is going to have on their music provision. In November the ISM/MEC will host a conference to discuss the results and what they mean.

“It’s going to be a tough time for music education, which means that everyone is going to have to think quite laterally about how we maintain quality,” says Annetts.

At the publicly-funded universities, which have already had their graduate numbers capped with a fine in place for any institution that takes on extra students above their allowance, that lateral thinking is now crucial. For most it means thinking about education as a commercial enterprise, often working with privately-funded colleges and businesses to boost the coffers.

Bucks New University, which has recently undergone a £60m upgrade, is one of those leading the way by marketing its on-campus facilities for both music and visual production to record labels and artist managers. But rather than just hiring out its studios, recording equip-

ment and cameras, the university is trying to turn its commercialisation into an opportunity for its students.

McKenzie explains, “At postgraduate level we’re looking to get students involved in what we call client-based projects. We’re looking to replace the traditional dissertation, which is a very academic exercise, with something that is industry-facing.”

“This isn’t about work experience or a work placement. This about a commercial contract with the university where there might be money changing hands, or more likely some kind of exchange of IP.”

The education sector is diversifying and organisations such as Access To Music are providing tried-and-tested models that combine the best of public and private.

With centres scattered around the UK, ATM has one of the widest reaches of any education provider. The focus is on further education provision but there is also a popular musician foundation degree created in partnership with the University of Westminster. It also delivers a course with the Royal Northern College of Music.

“One of our most exciting projects is our freelance music apprenticeship,” says ATM head of marketing Martin Smith. “We’re looking at about 220 apprentices this year. The key thing about it is, whereas a traditional apprenticeship is about being employed, in our case the income has to be self-generated. It’s a model that works brilliantly because 80% of businesses in the music industry are five people or less and very few can afford to employ an apprentice.”

“These new industries that we are beginning to work with are very interested in education and feel that there is a benefit from being associated with it.”

Meanwhile, industry stalwarts who have had contact with the education sector are finding new avenues to exploit. Earlier this year, industry veteran Steve Melhuish launched the Music Business School in Covent Garden, offering fast-track music business-focused courses aimed at a slightly older crowd.

“A lot of people haven’t got two or three years to spend on a HND or degree course. Or they already have a degree and just want to learn about the business part of the music business.”

Some of the modules Melhuish will provide are accredited by Rock School, part of the Access to Music group, and credits gained from those can be put towards a diploma.

Other more established colleges, often set up by industry professionals, are finding such partnerships with accreditation bodies financially fruitful.

It is an arrangement that is beneficial to both the uni-



versities, who can receive additional funding without having to worry about their delivery, and the colleges who receive some of the universities’ money and can expand their offering to enthusiastic students.

But head of commercial music at the University of the West of Scotland and editor of the BPI’s Music Education Directory Allan Dumbreck is cautious about this new development.

“If they’re accredited by a university they get anywhere between 50% and 90% of the budget for each of those students, but the difficulty is that the university gets so little of the money that it’s difficult for them to find the funds to track what’s happening. I know for a fact that there are programmes running where the college and the university are 200 miles apart. That makes management of those programmes difficult.”

As MED editor, Dumbreck has been a first-hand witness of the explosion in music education and is keenly aware that while a handful of providers are establishing themselves as a form of Ivy League by dint of their longevity and strong relationships with industry figures, a small number are undermining the reputation of the sector and failing their students.

Dumbreck is one of the leading advocates for the introduction of a universal, industry-recognised accreditation system for further and higher education and has been in talks with the BPI about the introduction of a scheme.

“It needs to be addressed,” he says. “It’s unlikely that music education will get a wholesale acceptance unless there is some form of accreditation.”

But despite the lack of regulation, graduates are rapidly forming the next generation of business leaders and innovators.

Neil Tollitt, who works for the developers behind computer game DJ Hero as well as performing as part of live remix trio Black Masa and running the Drm Rll Pls club night and blog, graduated from the University of Westminster’s commercial music degree course in 2008.

“I don’t know if [label heads] realise how many people are actually coming through from a music education background. One of my friends from the course now works at Wildlife and has just signed a band to Parlophone with a huge deal. Another works for Lucid PR and has started his own subsidiary of the company linked with RCA.”

“There are so many people from my course who are now doing well in the industry, [it means] I have great contacts and can get immediate feedback.”

In an industry that is going through tough times, it is good to know that the next generation of executives and artists are entering it both educated and enthusiastic.

anna.winston@ubm.com

TOP-BOTTOM
Investment in the Brighton Institute of Modern Music has enabled it to open a branch in Northern Ireland; the Liverpool Institute of Performing Arts received more than 1,000 applications for 35 UK places this year

Elite coaching at the Academy of Contemporary Music



It is hard to imagine a group of music students enthusing over the latest sports training techniques, but that is exactly what they are doing

at the Academy of Contemporary Music in Guildford – albeit unknowingly.

For the last 18 months ACM’s tutors and mentors have been collaborating with some of the world’s most experienced sports coaches, sharing a vast well of knowledge that will ultimately benefit athletes and musicians.

The idea to share best practice and skills development between the sports and music industries sprang out of a series of conversations between ACM’s A&R consultant Mark Bounds and Darlene Harrison, who is currently the manager of high-performance coaching at the Australian Sports Commission and was in England helping to establish UK Sport’s Elite Coaching programme.

“We started to kick around ideas about the convergences between music and sport in the assessment of talent, recognition of talent and development of talent. But also the way that the elite coaching programme had been devised to coach the coaches to coach the talent,” says Bounds.

“If you’ve got great talent you need great coaches to know how to get the best out of those performers. That is the area of common ground that we’ve found.”

The collaboration is not just about sharing the techniques that can help win gold at the Olympics or deal with the pressures of producing a number one album. It’s about sharing strategies that can help to train a performer, a team and a coach to create sustainable success.

“Usain Bolt is a classic example,” explains Bounds. “When he won the Olympics he didn’t go, ‘I’ve got an Olympic gold now, I’ll take all these commercial incentives that are being thrown my way and take my foot off the gas.’ He went out

and broke the world record. Now he’s looking at 2012. So his view is a long-term view,” said Bounds.

“We talk to a lot of sports coaches about second album syndrome. How you manage the pressures on the artist, the commercial pressures, to maintain creativity. It needs to be sustainable success and I think that’s what both industries are aiming to achieve.”

This year the college is preparing to take its relationship with the sporting world a step further, with a number of new initiatives launching later in the academic year.

But students are already being introduced to sports coaching techniques such as skills mapping to help them predict the skills sets needed for industry executives in five years’ time. And a new short course called Performers Edge, aimed purely at vocalists, is being partially delivered by Louise Deeley, a sports psychologist who specialises in neuro linguistic programming.

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WHAT PRICE DIGITAL?

With Amazon's recent low-price Arcade Fire digital promotion causing waves in the US, Music Ally asks what exactly is the appropriate price of a download in today's multi-tiered retail world?

PICTURED

Fire sale: Amazon's Arcade Fire promotion contributed hugely to the band's massive digital sales tally, while Asthmatic Kitty Records suggested Sufjan Stevens fans used alternative stores when buying his new album

Retail

THE VALUE OF MUSIC is an increasingly fraught issue in the digital age. Bands such as Radiohead and Nine Inch Nails have already raised eyebrows by the way they responded to the challenge of competing with free. But now there is concern because retailers are starting to get in on the game, too.

This was highlighted with the US chart-topping success of Arcade Fire's album *The Suburbs*. In the first week of sales nearly 100,000 copies were digitally sold, led by an eye-catching \$3.99 (£2.51) promotion from Amazon MP3 store.

The online retailer's tactics immediately raised alarm bells at Asthmatic Kitty Records, which sent a long email to fans drawing attention to the likelihood that Amazon would be running a similar promotion for Sufjan Stevens' new album *The Age of Adz*.

The sentiment of the email was to discourage fans from purchasing the album from the retailer. It said: "We love getting good music into the hands of good people, and when a price is low, more people buy. A low price will introduce a lot of people to Sufjan's music and to this wonderful album. For that, we're grateful. But we also feel the work that our artists produce is worth more than the cost of a latte. We value the skill, love and time they've put into making their records. And we feel that our work, too, in promotion and distribution, is also valuable and worthwhile."

The email went on to voice that, in Asthmatic Kitty's opinion, EPs should sell for around \$7 (£4.41) and full-length CDs for \$10-12 (£6.30-£7.56), with digital versions retailing for \$5 and \$8 (£3.15 and £5.04) respectively.

It closed with a pointed comment to fans: "We trust you and in your ability to make your own choice," then added links to alternative digital retailers. On the label's own site, the CD is selling for \$12 on pre-order, which also includes early access to MP3s.

To some this might seem like an indie label biting the hand of a powerful benefactor, but it illustrates a wider concern about the potential effects of Amazon's cheap-as-chips strategy for getting a bigger chunk of the digital music market.

These fears are not about Amazon screwing artists and labels by selling their music for a lower price - the company is certainly taking more of the hit in its effort to gain market share.

The concern is more for the message being sent out: that a new album by a breaking-big independent artist can be picked up for little more than "the price of a latte".

High-profile deals on new albums such as Arcade Fire and Sufjan Stevens are a step on from Amazon's popular Daily Deal promotion, which touts \$3.99 albums to nearly 1.5m Twitter followers. However, it is possible to look at the Amazon MP3 situation another way - as a marketing challenge on two counts.

Firstly, it is the challenge of converting the casual buyers enticed by a \$3.99 deal into more committed fans, who might buy tickets, merchandise or other albums by that artist.

It is about getting those people to "like" the artist on Facebook and follow them on Twitter. And most importantly, it is about turning them into recommenders of the album or artist. To a large extent, this is about the music being good enough to make this happen organically.

But rather than asking whether Amazon is devaluing their music, perhaps labels should be focusing more on what Amazon could be doing to make those \$3.99 purchases the first step in an ongoing relationship with the artist?



The second challenge is about making sure cheap deals on digital music stores do not cannibalise the money coming in from fans who already know and like the artist.

Which brings us into the familiar terrain of Topspin-style tiered offers: making extra content available around an album for the real fans, who - if it warrants it - will pay a decent bit more than \$10-12 for a CD plus digital plus extras bundle.

Seen in that light, Daily Deals and release-week pricing promotions are a powerful spur for artists and labels to think about how they can, to borrow the lingo of Techdirt's Mike Masnick, connect with fans and give them a reason to buy (something more than a \$3.99 album download).

Amazon's desire to make a dent in iTunes' dominance may be pulling prices lower, but the increased opportunities to connect with fans are providing upward opportunities, too. The conclusion to be drawn is not that albums should have one price - whether \$3.99 or \$8 - but that they may have many prices, with savvy digital marketing playing a crucial role.

Digital pricing can stretch upwards as well as downwards. True fans will happily pay more for content they love, especially if they are getting clear benefits.

This was illustrated perfectly this week with data from US fan-funding service Kickstarter, which revealed that the most popular pledge amount across its service is \$25 (£15), but that the most lucrative pledge is \$100 (£63).

The \$25 tier accounts for 18.41% of pledges on the site, but the \$100 tier generates 16.36% of the revenues for Kickstarter artists.

There is a parallel here, too, in the iPhone games industry. Developer NimbleBit recently launched an iPhone/iPad game called *Pocket Frogs*, which is free to download, but allows players to pay \$0.99, \$4.99 and \$29.99 for in-app virtual item packs.

Half of the in-app purchases are for the \$0.99 option, but that only generates 9% of the game's revenues. Eight per cent of the transactions are for the \$29.99 option, which generate 49% of the revenues. This model could work particularly well within cloud locker-based music services where fans can be offered the opportunity either to buy more of an artist's work or to upgrade to premium offerings of the music.



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Out this week

Singles

- **The Bees** I Really Need Love (Fiction)
Previous single (chart peak): Listening Man (did not chart)
- **Cee-Lo Green** F**k You (Warner Brothers)
Previous single: Is The Soul Machine (did not chart)
- **Enrique Iglesias feat. Nicole Scherzinger** Heartbeat (Interscope)
Previous single: I Like It (4)
- **Kelis** Scream (Interscope)
Previous single: 4th of July (Fireworks) (32)
- **Lil' Wayne feat. Drake** Right Above It (Island)
Previous single: Drop the World (51)
- **Magnetic Man feat. Katy B** Perfect Stranger (Columbia)
Previous single: I Need Air (10)
- **Mumford & Sons** Sign No More (Island)
Previous single: Roll Away Your Stone (did not chart)
- **Plan B** The Recluse (679/Atlantic)
Previous single: Prayin' (16)
- **Robbie Williams & Gary Barlow** Shame (Virgin)
Previous single: Morning Sun (45)
- **Kelly Rowland** Forever And A Day (Motown/Island)
Previous single: Commander (9)

Albums

- **a-ha** 25 - Very Best Of (Rhino)
Previous album (first-week sales/total sales): Foot Of The Mountain (18,753/52,053)
- **Carl Barat** Carl Barat (Arcady)
Debut album



● Clinic Bubblegum (Domino)

Previous album: Do It! (380/1,420)

“Six albums in and acid-drenched Liverpoolian garage rockers Clinic have thrown us something of a curveball. Legendarily urgent and wired musically, Bubblegum instead sees the four-piece strap on acoustic guitars, hire a string section and slow down. The beautiful opener I'm Aware sets the tone nicely, with its echoes of some long-lost Seventies folk-rock classic, while fellow tracks Baby and Linda come as close to ballad territory as the band ever could. Fans of Clinic's psych-out sound need not despair, however; with their array of creaky analogue melodies and singer Ade Blackburn's coiled, menacing vocals, the last thing Bubblegum sounds is cosy. Instead we hear a band growing up a little, slowing down a little but still retaining the ability to creep the listener out. Just a little, though.”

www.musicweek.com/reviews

- **Joe Cocker** Hard Knocks (Ansta)
Previous album: Hymn For My Soul (17,250/69,183)
- **Matt Costa** Mobile Chateau (Brushfire/Island)
Previous album: Unfamiliar Faces (886/3,397)
- **Engineers** In Praise Of More (Kscope)
Previous album: Three Fact Fader (900/3,189)

- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
Previous album: Kiss & Tell (902/51,848)
- **Fran Healy** Wreckorder (Wreckordlabel)
Debut album
- **John Lennon** Gimme Some Truth (EM)
Previous album: Working Class Hero - The Definitive Lennon (20,350/€6,663)
- **Tinie Tempah** Disc-Overy (Parlophone)
Debut album

Out next week

Singles

- **Arcade Fire** Ready To Start (Sonovox)
- **Andy Bell** Non Stop (Mute)
- **Michael Buble** Hollywood (143/Reprise)
- **Anna Calvi** Jezebel/Moulinette (Domino)
- **Chapel Club** All The Eastern Girls (A&M)
- **Chiddy Bang** The Good Life (Regal)
- **Christian TV** When She Turns 18 (Mercury)
- **Detroit Social Club** Northern Man (Fiction)
- **Foals** Spanish Sahara (Transgressive/Warner)
- **Alexis Jordan** Happiness (Roc Nation/Columbia)
- **The Joy Formidable** I Don't Want To See You Like This (Atlantic)
- **Pixie Lott** Broken Arrow (Mercury)
- **Marina and the Diamonds** Shampain (679/Atlantic)
- **Joe McElderry** Ambitions (Syco)
- **Morcheeba** Blood Like Lemonade (PIAS)
- **Newham Generals** Bag Of Grease EP (Dirtee Stank)

“To call Newham Generals Dizzee Rascal's protégés would be to neglect the influence they had on a young Dylan Mills in the early Noughties. Here he has returned the favour in kind by offering the grime act a route to market. Flying in the face of urban commercial resurgence, D Double E and Footsie have taken a more underground path, albeit supported by specialist plays from the likes of Radio 1, Kiss and BBC iXtra. Whether they will cross into crossover success is debatable but, without a doubt, the collective continue to serve a thriving and hungry scene which offers up potential stars of tomorrow.”

www.musicweek.com/reviews

- **Debi Nova** Drummer Boy (Island)
- **OK Go** White Knuckles (Paracade/ADA)
- **Ou Est Le Swimming Pool** The Key (Fire & Manoeuvre)
- **Talay Riley** Humanoid (live)
- **Scouting For Girls** Don't Want To Leave You (Epic)
- **Swedish House Mafia Vs Tinie Tempah** Miami 2 Ibiza (Virgin)
- **Taylor Swift** Mine (Mercury)
- **Team Ghost** Celebrate What You Can't See EP (Sonic Cathedral)
- **The Ting Tings** Hands (Columbia)
- **We Are Scientists** I Don't Bite (Masterswan/PIAS)
- **Jamie Woon** Night Air (tandem Songs/Polydor)

Albums

- **Antony and the Johnsons** Swanlights (Rough Trade)
- **Ash A - Z Vol. 2** (Atomic Heart)
- **The Bees** Every Step's A Yes (Fiction)
- **Belle & Sebastian** ...Write About Love (Rough Trade)
- **Belleruche** 270 Stories (fru Thoughts)

● Chiddy Bang The Preview (Regal)



● Die Antwoord \$O\$ (Interscope)

The debut album from South African rap-ravers Die Antwoord boasts collaborations with DJ/producer Diplo (on forthcoming single Evil Boy) and rapper Jack Parow. The album follows the success of internet sensation and debut UK single Enter the Ninja and their live collaboration with Aphex Twin at London's LED Festival. The band will perform their biggest UK show to date when they headline The Scale on November 14.

- **Matthew Herbert** One (Club (Accidental))
- **Tolga Kashif & London Symphony Orchestra** The Genesis Suite (lightsong MG)
- **Levellers** A Weapon Called The Word 20th Anniversary (On The Pledge)
- **Magnetic Man** Magnetic Man (Columbia)
- **The Orb** feat. David Gilmour Metallic Spheres (Columbia)
- **Panico** Kick (Chemikal Underground)
- **Cliff Richard** Bold As Brass (EMI)
- **Paul Smith** Margins (Billingham)
- **Squeeze** Spot The Difference (Love)
- **Sufjan Stevens** The Age Of Adz (Asthmatic Kitty)
- **Various** Godskitchen Pure Trance Anthems 2011 (New State)
- **Various** The Vampire Diaries (EMI)
- **Lil' Wayne** I'm Not A Human Being (Island)
- **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)
- **Kings Of Leon** Radioactive (Hane Me Down)
- **N-Dubz** Best Behaviour (Island)
- **Jay Sean feat. Nicki Minaj** 2012 (It Ain't The End) (Cash Money/Island)
- **The Wanted** Heart Vacancy (Geffen)

Albums

- **The Beatles** Blue: Remastered/Red: Remastered (Apple/EMI)
- **Michael Buble** Crazy Love: The Hollywood Edition (143/Reprise)
- **Camilla Kerslake** Moments (Future)
- **Ali Campbell** Great British Songs (Jacaranda)
- **Crowded House** The Very Very Best (Mercury)
- **Bob Dylan** The Witmark Demos: 1962-1964 (Columbia)
- **Caro Emerald** Deleted Scenes From The Cutting Room Floor (Dramatico)
- **Kings Of Leon** Come Around Sundown (Hane Me Down)
- **John Legend & The Roots** Wake Up! (Columbia)
- **Pixie Lott** Turn It Up (Louder) (Mercury)
- **Hannah Montana** Forever (Walt Disney)
- **Mt. Desolation** Mt. Desolation (Island)
- **OK Go** Of The Blue Colour Of The Sky (Paracade/ADA)
- **Emily Osment** Fight Or Flight (Virgin)
- **The Overtones** Good Ol' Fashioned Love (VME/Rhino)
- **Pearl Jam** Live (Island)
- **Plain White T's** Wonders Of The Younger (Island)
- **Squarepusher** Shobaleader One (Warp)

October 25

Singles

- **Peter Andre** Defender (Conehead)
- **Blake She** (Blake)
- **James Blunt** Stay The Night (Atlantic/Custard)
- **Devlin** feat. Yasmin Runaway (Island)
- **Ed Drewett** Champagne Lemonade (Virgin)
- **Travie McCoy** We'll Be Alright

- (Decaydance/Fueled By Ramen)
- **Lauren Pritchard** Not The Drinking (Island)
- **Rihanna** Only Girl (In The World) (Def Jam)
- **The Saturdays** Higher (Fascination/Geffen)

Albums

- **Broken Records** Let Me Come Home (4AD)
- **Paul Carrack** A Different Hat (Carrack UK)
- **Charlotte Church** Back To Scratch (Dooby/EMI)
- **Elton John & Leon Russell** The Union (Mercury)



- **Bryan Ferry** Olympia (Virgin)
- **The Harmonies** Voices Of The W.I. (Island)
- **JP, Chrissie & The Fairground Boys** Fidelity! (EarMusic)
- **Joe McElderry** Wide Awake (Syco)
- **Lauren Pritchard** Wasted In Jackson (Spirit Milk/Island)
- **Skepta** Doin' It Again (3 Beat/AATW/BBK)
- **The Soldiers** Letters Home (Rhino)
- **Barbra Streisand** The Ultimate Collection (Columbia)
- **Swedish House Mafia** Until One (Virgin)
- **Taylor Swift** Speak Now (Mercury)
- **The Wanted** The Wanted (Geffen)

November 1

Singles

- **Bon Jovi** Greatest Hits (Mercury)

THE PANEL

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



MARTIN KENDRICK (NOIZE MAKES ENEMIES/LAYER)
AWOLNATION: Back From Earth EP (Red Bull)

Opening like MC5 reborn for the Twitter generation, AWOLNATION's debut EP is a full-throttle mix of Sixties garage rock dragged kicking and screaming into 2010 with synths and electronic beats drenched over filthy vocals. There's even an electro nod to nu-metal; it's got it all.



LOUIS PATTISON (THE GUARDIAN)
Yann Tiersen: Dust Lane (Mute)

Yann Tiersen is still probably best known for working on the soundtrack to Amélie, but that sells him short. His Mute debut sees his palette of acoustic guitar, violin and accordion swathed in distortion and synths and the seasick sing-alongs conjure up an engagingly dark mood.



OLIVER PRIMUS (THEFOURORFIVE.COM)
Misty Miller: Remember (AWAL)

Fifteen-year-old Misty Miller has produced a subtle yet alluring debut EP here. Summoning the soulful voices of legends past, she stands one ukulele strum away from success, proving that talent cares very little about age. Wonderful stuff.



JIM GELLATLY (AMAZING RADIO)
Films Of Colour: Actions (Fandango)

One of the highlights of our playlist at the moment, I'm really excited about this band. A perfect mix of cool and commercial, its infectious, electro-tinged indie pop has massive crossover potential. If the rest of their material is as strong as this debut they will be on to something special.

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



● **Nadine Coyle** *Insatiable* (Black Pen)

“Much has been made of Nadine Coyle’s decision to sell her new album exclusively through Tesco, and rather less of the music within. The retail giant will be happy to hear, then, that lead single *Insatiable* is a massive pop song, bearing all the hallmarks of a Guy Chambers co-write, including the sort of soaring chorus that he has made his own. *Insatiable* will inevitably be judged alongside the pioneering Xenomania productions that made *Girls Aloud*’s material so critically acclaimed and while it doesn’t quite live up to that level, it does nevertheless throw up some interesting quirks, pitting soulful horns alongside Eighties guitar squeal, gigantic synth stabs, skittering Nineties drums and 2010 vocal tics. It shouldn’t work, maybe, but it does.”

www.musicweek.com/reviews

- **Ellie Goulding** *Lights* (Polydor)
- **I Blame Coco** *In Spirit Golden* (Island)
- **Jamiroquai** *Blue Skies* (Mercury)
- **Lady Antebellum** *American Honey* (Parlophone)
- **Ne-Yo** *One In A Million* (Def Jam)
- **will.i.am feat. Nicki Minaj** *Check It Out* (Polydor)

Albums

- **Bryan Adams** *Bare Bones* (A&M)
- **Peter Dinklage** *Accelerate* (Conehead)
- **Cee-Lo Green** *The Lady Killer* (Warner Brothers)
- **Devlin** *Bud, Sweat & Beers* (Island)
- **Neil Diamond** *Dreams* (Columbia)
- **Escape The Fate** *Escape The Fate* (Polydor)
- **Good Charlotte** *Cardiology* (Epic)
- **I Blame Coco** *The Constant* (Island)
- **Jamiroquai** *Rock Dust Light Star* (Mercury)

- **Jay-Z** *The Hits Collection Vol. 1* (Roc Nation)
 - **Norah Jones** *Featuring...* (Blue Note)
 - **Ne-Yo** *Libra Scale* (Def Jam)
 - **Elaine Paige** *Elaine Paige & Friends* (Rhino)
 - **Pet Shop Boys** *Ultimate Pet Shop Boys* (Parlophone)
 - **Roll Deep** *Winner Stays On* (Relentless/Virgin)
- Already boasting two massive singles in *Good Times* and *Green Light*, Roll Deep’s new album is shaping up for a good run at retail. The 10-strong collective’s fourth set to date, *Winner Stays On*, arrives as the group are nominated for Best UK act at this year’s MOBOs and will be preceded by the release of new single *Take Control*, featuring Alesha Dixon, on October 31.
- **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)

November 8

Singles

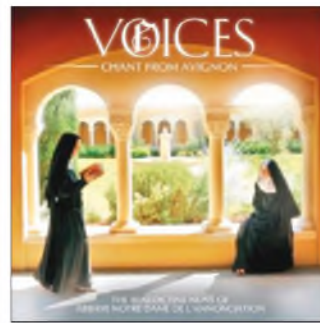
- **B.O.B feat. Rivers Cuomo** *Magic* (Rebel Rock Ent/Atlantic/Grand Hustle)
- **Cockburn King** *One Eye Closed* (Island)
- **The Drums** *Me And The Moon* (Island/Moshi Moshi)
- **Eminem feat. Lil Wayne** *No Love* (Interscope)
- **McFly** *Shine A Light* (Island)
- **Mike Posner** *Cooler Than Me* (J)
- **Diana Vickers** *My Wicked Heart* (RCA)

Albums

- **James Blunt** *Some Kind Of Trouble* (Atlantic/Custard)
- Blunt launched his third album with a glitzy showcase launch at One Mayfair last week, where fans joined the invited media and retail throng, after entering a competition using the Facebook Places application. Atlantic will be using the application throughout the album campaign: when Blunt hits the road in February next year, fans will be able to ‘check in’ at the venue on Facebook Places to gain access to exclusive content. *Some Kind Of Trouble* is preceded by lead

single *Stay The Night*, co-written with Ryan Tedder and released on October 25.

- **Chase & Status** tbc (Mercury)
- **The Chelsea Pensioners** *Men In Scarlet* (Rhino)
- **Mary Coughlan** *The House Of Ill Repute* (Ruby Works)
- **Nadine Coyle** *Insatiable* (Black Pen)
- **Tone Damli** *I Know* (Mercury)
- **Ellie Goulding** *Lights* (repack) (Polydor)
- **David Guetta** *One More Love* (Positiva/Virgin)
- **Katherine Jenkins** *Believe: Live From The O2* (Eagle)
- **Kid Cudi** *Man On The Moon 2: The Legend Of Mr. Rager* (Island)
- **Imelda May** *Mayhem* (Decca)



- **The Nuns Of Avignon** *Voice: Chant From Avignon* (Decca)
- **Pearl Jam** *Death On Two Legs* (Island)

November 15

Singles

- **Florence + The Machine** *Heavy In Your Arms* (Island)
- **Hurts** *Stay* (Major Label/Rca)
- **Nelly** *Just A Dream* (Island)
- **Katy Perry** *Firework* (Virgin)
- **Shontelle** *Licky* (Under The Covers) (Island)
- **Take That** *The Flood* (Polydor)
- **Kanye West** *Runaway* (Roc-A-Fella/Def Jam)

Albums

- **Anberlin** *Dark Is The Way, Light Is A Place* (Island)

- **Brian Eno** *Small Craft On A Milk Sea* (Warp)
- **Florence + The Machine** *Between The Lungs* (Island)
- **Foster & Allen** *Magic Moments* (DMGG/TV)
- **Nelly Furtado** *The Best Of Nelly Furtado* (Polydor)
- **Josh Groban** tbc (143/Reprise)
- **Jools Holland and His Rhythm & Blues Orchestra** *Rocking Horse* (Rhino)
- **Kid Rock** *Born Free* (Atlantic)
- **Mfly** *Above The Noise* (Island/Super)
- **Pearl Jam** *Live On Ten Legs* (Island)
- **Pink** *Greatest Hits* (LaFace)
- **Andre Rieu** *Moonlight Serenade* (Decca)
- **Rihanna** *Loud* (Def Jam)
- **Twin Shadow** *Forget* (4AD)
- **Various** *Burlesque OST* (RCA)
- **Shayne Ward** *Obsession* (Syco)

November 22

Singles

- **Akon** *Angel* (Island)
- **Anberlin** *Impossible* (Island)
- **Deadmau5** *iTunes Countdown 4* (Maustrap/Virgin)
- **Fifty** *Well, Well, Well* (A&M)
- **Annie Lennox** *Universal Child* (Island)
- **Janelle Monae** *Tightrope* (Wondaland Arts Society/Bad Boy/Atlantic)
- **Morning Parade** *Under The Stars* (Parlophone)
- **Robyn** *Indestructible* (Konichiwa)
- **The Script** *Nothing* (Phonogenic)
- **Selena Gomez & the Scene** *A Year Without Rain* (Hollywood)

Albums

- **Justin Bieber** tbc (Mercury)
- **Daft Punk** *Tron Legacy (OST)* (Walt Disney)
- **JLS** *Outta This World* (Epic)
- **Nicki Minaj** *Pink Friday* (Island)
- **Shaheen** tbc (Island)
- **Shontelle** *No Gravity* (Island)
- **Swedish House Mafia** *Until One: Deluxe* (Virgin)
- **Shontelle** *No Gravity* (Island)

- **Take That** *Progress* (Polydor)
- **Various** *Coronation Street: Magical Memories* (UMG)
- **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** *Endless* (A&M)
- **Nigel Hess** *Silent Nights* (Island)
- **Katherine Jenkins** *Believe: Platinum Edition* (Warner Music Ent)
- **Leona Lewis** *The Labyrinth Tour: Live At The O2* (Syco)
- **Olly Murs** *Feel Free* (Epic/Syco)
- **Robyn** *Body Talk Pt 3* (Konichiwa)
- **Kelly Rowland** *Kelly Rowland* (Island)
- **Straight No Chaser** *With A Twist* (Rhino)



- **Tinchy Stryder** *Third Strike* (4th & Broadway)
- **Russell Watson** *La Voce* (Epic)

December 6

Albums

- **The Priests** *No 1* (Epic)
- **Bryn Terfel** *Carols And Christmas Songs* (Deutsche Grammophon)

SINGLE OF THE WEEK

Cee-Lo Green *F**k You* (Warner Brothers)



Despite a particularly unfriendly title for radio, *F**k You* has made its mark across the UK’s airwaves as *Forget You*, with stations responding to a viral campaign which saw the video viewed more than 1m times in the 24 hours after its debut. From there, celebrity nods from the likes of Simon Pegg, Ashton Kutcher and 50 Cent have fuelled online activity. Globally the song has proved equally big, with success already under its belt in the US, Australia and across Europe. Possibly the only single to be released this year that could have kept Robbie and Gary from the number one spot, *F**k You* is the lead single from Green’s forthcoming album *The Lady Killer*.

ALBUM OF THE WEEK

Tinie Tempah *Disc-Overy* (Parlophone)



It has already been a phenomenal year for Tinie Tempah. After hitting the ground running with the number one *Pass Out* his story got bigger by the week. Subsequent singles *Frisky* and *Written In The Stars* have both delivered at radio and, between the three tracks, they provide a firm indication of what you can expect from this debut long-player. *Disc-Overy* boasts a strong cast-list of collaborators, from Kelly Rowland to Ellie Goulding, while on a production front Al Shux, Swedish House Mafia and Labrinth have all worked with the star here. Highlights include *Illusion* and the Goulding collaboration, *Wonderman*.

Key releases

Rumer has it that Seasons will fly



WITH INTRODUCTORY SINGLE

Radioactive setting the airplay charts aglow, demand for Kings Of Leon's upcoming album *Come Around* Sundown redoubles. Increasing its appeal for the sixth week in a row, the album now sits at number one on the pre-release charts at Amazon, HMV and Play.

After reaching number 16 with introductory single *Slow*, singer/songwriter Rumer is attracting a lot

of attention with follow-up *Aretha*. Both tracks are included on Rumer's debut album *Seasons Of My Soul*. The album does not drop for four weeks but is responding nicely to the stimulus provided by the singles and improves 7-6 at Play, while holding at three at Amazon and debuting at 11 at HMV.

The most successful female country singer in years, Taylor Swift cracked the UK market with second

album *Fearless*, which rose to number five in the chart and sold upwards of 380,000 copies – more than four times as many as her self-titled 2006 debut. Swift's third album *Speak Now* is eagerly awaited in many quarters and debuts at 18 at both Amazon and HMV and at 13 at Play.

That Cee-Lo Green's upcoming single will be a major hit is a certainty. Whether it charts as F**K

You!, *Forget You!* or *FU* – the three titles under which it is currently listed – remains to be seen, but the track has already topped the radio airplay chart and spends its second week atop the list of pre-releases from Shazam users.

The xx's self-titled debut album continues to rule Last.fm's overall chart, where it provides nine of the 20 most-played tracks on the site.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	LADY GAGA	1048	-118
2	EMINEM	986	191
3	JASMINE V	981	588
4	DEMI LOVATO	957	11
5	A-HA	654	-570
6	JUSTIN BIEBER	652	100
7	KE\$HA	311	-119
8	DRAKE	303	-45
9	MIRANDA COSGROVE	275	-89
10	MICHAEL JACKSON	264	-116
11	ASHLEY TISDALE	231	-41
12	METALLICA	213	32
13	MUSE	161	-46
14	OK GO	158	132
15	POMPLAMOOSE	144	44
16	THE WANTED	134	17
17	NELLY	134	122
18	30 SECONDS TO MARS	133	-22
19	RIHANNA	133	93
20	TREY SONGZ	126	-100

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	<i>Come Around...</i>	Hand Me Down
2	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
3	TAKE THAT	<i>Progress</i>	Polydor
4	JOE MCELDERRY	<i>Wide Awake</i>	Syco
5	ALTER BRIDGE	<i>AB III (3)</i>	Roadrunner
6	RUMER	<i>Seasons Of My Soul</i>	Atlantic
7	SHAYNE WARD	<i>Obsession</i>	Syco
8	JLS	<i>Outta This World</i>	Epic
9	NE-YO	<i>Libra Scale</i>	Def Jam
10	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
11	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
12	VARIOUS	<i>Annie Mac Presents 2010</i>	Island
13	TAYLOR SWIFT	<i>Speak Now</i>	Mercury
14	MY CHEMICAL ROMANCE	<i>Danger...</i>	Reprise
15	JAMES BLUNT	<i>Some Kind...</i>	Atlantic/Custard
16	OLIVY MURS	<i>Olivy Murs</i>	Epic/Syco
17	BON JOVI	<i>Greatest Hits</i>	Mercury
18	MT. DESOLATION	<i>Mt. Desolation</i>	Island
19	VARIOUS	<i>Now! 77</i>	EMI TV/UMTV
20	SWEDISH HOUSE MAFIA	<i>Until One</i>	Virgin

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	<i>Come Around...</i>	Hand Me Down
2	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
3	RUMER	<i>Seasons Of My Soul</i>	Atlantic
4	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
5	SUSAN BOYLE	<i>The Gift</i>	Syco
6	THE HARMONIES	<i>Voices Of The W.I.</i>	Island
7	JOE MCELDERRY	<i>Wide Awake</i>	Syco
8	BOB DYLAN	<i>Tell Tale Signs</i>	Columbia
9	BRUCE SPRINGSTEEN	<i>The Promise...</i>	Columbia
10	MURRAY GOLD	<i>Doctor Who Series 5</i>	Sava Screen
11	ALTER BRIDGE	<i>AB III (3)</i>	Roadrunner
12	JLS	<i>Outta This World</i>	Epic
13	BENEDICTINE NUNS...	<i>Voices...</i>	Decca
14	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
15	E JOHN & L RUSSELL	<i>The Union</i>	Mercury
16	RUSSELL WATSON	<i>La Voce</i>	Epic
17	BEE GEES	<i>Mythology</i>	Rhino
18	TAYLOR SWIFT	<i>Speak Now</i>	Mercury
19	NE-YO	<i>Libra Scale</i>	Def Jam
20	BELLE & SEBASTIAN	<i>Write...</i>	Rough Trade

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	KINGS OF LEON	<i>Come Around...</i>	Hand Me Down
2	TAKE THAT	<i>Progress</i>	Polydor
3	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Virgin
4	ALTER BRIDGE	<i>AB III (3)</i>	Roadrunner
5	JOE MCELDERRY	<i>Wide Awake</i>	Syco
6	JLS	<i>Outta This World</i>	Epic
7	STEREOPHONICS	<i>Word Gets Around</i>	Mercury
8	MY CHEMICAL ROMANCE	<i>Danger Days</i>	Reprise
9	STEREOPHONICS	<i>Performance...</i>	Mercury
10	NE-YO	<i>Libra Scale</i>	Def Jam
11	RUMER	<i>Seasons Of My Soul</i>	Atlantic
12	OLIVY MURS	<i>Tbc</i>	Epic/Syco
13	THE JAM	<i>Sound Affects (deluxe)</i>	UMC
14	THE WANTED	<i>tbc</i>	Geffen
15	GEORGE MICHAEL	<i>Faith (remastered)</i>	Epic
16	THE BEATLES	<i>Blue: Remastered</i>	Apple/EMI
17	THE BEATLES	<i>Red: Remastered</i>	Apple/EMI
18	TAYLOR SWIFT	<i>Speak Now</i>	Mercury
19	CLIFF RICHARD	<i>Bold As Brass</i>	EMI
20	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury

hmv.com

Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	THE XX	<i>Islands</i>	Young Turks
2	THE XX	<i>Crystallised</i>	Young Turks
3	KATY PERRY	<i>Teenage Dream</i>	Virgin
4	THE XX	<i>VCR</i>	Young Turks
5	THE XX	<i>Intro</i>	Young Turks
6	THE XX	<i>Heart Skipped A Beat</i>	Young Turks
7	MUMFORD & SONS	<i>The Cave</i>	Island
8	MUMFORD & SONS	<i>Little Lion Man</i>	Island
9	ARCADE FIRE	<i>Ready To Start</i>	Sonovox
10	THE XX	<i>Basic Space</i>	Young Turks
11	LADY GAGA	<i>Alejandro</i>	Interscope
12	THE XX	<i>Shelter</i>	Young Turks
13	ARCADE FIRE	<i>The Suburbs</i>	Sonovox
14	LADY GAGA	<i>Bad Romance</i>	Interscope
15	THE XX	<i>Fantasy</i>	Young Turks
16	FLORENCE + THE MACHINE	<i>Dog Days...</i>	Island
17	MANIC STREET PREACHERS	<i>Just...</i>	Columbia
18	LADY GAGA	<i>Telephone</i>	Interscope
19	TAIO CRUZ	<i>Dynamite</i>	4th & Broadway
20	THE XX	<i>Infinity</i>	Young Turks

last.fm

CATALOGUE REVIEWS

JOHN LENNON

Signature Box (EMI 9065092)

To mark what would have been John Lennon's 70th birthday, Yoko Ono has overseen a radical overhaul of his catalogue, resulting in remastered and expanded versions of existing titles and the release of some exciting additions. The deluxe 11-CD Signature Box comprises eight upgraded solo albums (Plastic Ono Band, Mind Games, Rock 'n' Roll, Some Time In New York City, Imagine, Walls & Bridges, Double Fantasy and Milk And Honey) and bonus discs of singles not on albums, studio outtakes and home demos, adding up to a grand total of 115 recordings, housed in a presentation box, along with a 64-page booklet featuring essays by Ono, Sean Lennon and Julian Lennon and a John Lennon print.



JOHN LENNON

Power To The People: The Hits (EMI 9066402)/Gimme Some Truth (9066422)/Double Fantasy Stripped Down (9059902)



Released to supplement the catalogue explored above, each of these three sets has much to commend it. *Power To The People: The Hits* (also available as a CD/DVD set) cherry-picks 15 of Lennon's most popular songs in remastered form; *Gimme Some Truth* is a more leisurely exploration of his catalogue over four discs; and *Double Fantasy Stripped Down* takes his last album before his death – a collaboration with Yoko Ono – and pares back the instrumentation to allow the charm of the songs to shine through. The latter is available only as a two-CD set with a remastered original *Double Fantasy*.

EAST 17

Stay Another Day – The Very Best Of (Music Club Deluxe/Rhino MCDLX 504)



Wallham-stow's finest, and one of the more rougher-edged boy bands of their time, East 17 racked up an impressive 18 Top 40 hits between 1992 and 1999, 12 of which reached the Top 10. This low-priced double-disc set anthologises them all – including the hard-to-find later Telstar label hits – and adds a further 16 key album tracks to provide a perfect primer for the cockney quartet. In retrospect, some of their singles were pretty naff – Gold and a terrible version of *West End Girls* in particular – but they more than make up for these with their sole number one, the perennial *Stay Another Day*, and *If You Ever*, a fabulous collaboration with Gabrielle.

VARIOUS

How Many Roads – Black America Sings Bob Dylan (Ace CDCHD 1278)



With Adele's version of *Make You Feel My Love* in the Top 10 and Jimi Hendrix's recording of *All Along The Watchtower* getting considerable exposure on the anniversary of his death, a lot of young people are being exposed to Bob Dylan for the first time. This album offers 20 of the most soulful recordings of his music, kicking off with a compelling version of *Blowin' In The Wind* by Memphis soul man O.V. Wright. Brook Benton offers an elegant *Don't Think Twice, It's Alright*, The Persuasions nail *The Man In Me* and The Neville Brothers provide an ethereal take on *With God On Our Side*. Patti LaBelle, Bobby Womack, Nina Simone and Esther Phillips also ensure the quality remains high.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label / Distributor
1	2	MICHAEL JACKSON	<i>Number Ones</i> / Epic (ARV)
2	1	GUNS N' ROSES	<i>Greatest Hits</i> / Geffen (ARV)
3	4	EMINEM	<i>Curtain Call – The Hits</i> / Interscope (ARV)
4	3	PHIL COLLINS	<i>Hits</i> / Virgin (E)
5	6	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations – The Best Of</i> / Mercury (ARV)
6	5	ABBA	<i>Gold</i> / Polydor (ARV)
7	12	ERIC CLAPTON	<i>Complete</i> / Polydor (ARV)
8	7	BILLY JOEL	<i>Piano Man – The Very Best Of</i> / Columbia (ARV)
9	16	THE POLICE	<i>The Police</i> / A&M (ARV)
10	14	FLEETWOOD MAC	<i>The Very Best Of</i> / WSM (ARV)
11	8	THE WHO	<i>Then And Now</i> / Polydor (ARV)
12	11	EITON JOHN	<i>Rocket Man – The Definitive Hits</i> / Mercury (ARV)
13	RE	THE DOORS	<i>The Very Best Of</i> / Elektra/Rhino (CIN)
14	9	WHITNEY HOUSTON	<i>The Ultimate Collection</i> / Arista (ARV)
15	13	BOB MARLEY & THE WAILERS	<i>Legend</i> / Tuff Gong (ARV)
16	RE	TAKE THAT	<i>Never Forget – The Ultimate Collection</i> / RCA (ARV)
17	RE	THE CARPENTERS	<i>Gold – Greatest Hits</i> / A&M (ARV)
18	17	PAUL WELLER	<i>Hit Parade</i> / Island/Polydor (ARV)
19	15	GIRLS ALoud	<i>The Sound Of – Greatest Hits</i> / Fascination (ARV)
20	10	ROBBIE WILLIAMS	<i>Greatest Hits</i> / Chrysalis (E)

Official Charts Company 2010

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	2	4	TIM BERG	Bromance (The Love You Seek) / Data/MoS
2	5	4	UNDERWORLD	Always Loved A Film / Cooking Vinyl
3	3	4	DUCK SAUCE	Barbra Streisand / 3 Beat
4	7	3	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
5	11	3	AVICII & SEBASTIEN DRUMS	My Feelings For You / Vicious
6	6	5	LABRINTH	Let The Sun Shine In / Syco
7	9	3	WIZARD SLEEVE	Get Down Tonight / Southern Fried
8	19	2	SCARLETTE FEVER	Crash And Burn / Starfish
9	4	5	TV ROCK FEAT. ZOE BADVI	Release Me / 3 Beat
10	29	2	AFROJACK FEAT. EVA SIMONS	Take Over Control / Data
11	13	4	DONATI & AMATO VS. ATFC	Thrill Me / E L&B
12	1	4	JAMIROQUAI	White Knuckle Ride / Mercury
13	15	3	ED DREWETT	Champagne Lemonade / Virgin
14	25	2	PLATNUM	Signals / AATW
15	31	2	GURU JOSH FEAT. LAUREN ROSE	Frozen Teardrops / Decode
16	14	2	DREAMCATCHER FEAT. JESSO	Sweet Addiction / American Girl Recordings
17	22	2	THE WOMBATS	Tokyo (Vampires & Wolves) / 14th Floor
18	18	3	THE SHRINK RELOADED	Nervous Breakdown 2010 / Loverush Digital
19	24	3	GURRUMUL	Wukun / Drematic
20	38	2	PLAN B	The Recluse / 679/Atlantic
21	10	7	RIO	Hot Girl / AATW
22	21	3	THE WANTED	Heart Vacancy / Geffen
23	NEW		GYPTIAN	Hold You / MoS/Levels Recordings
24	12	5	ALEXIS JORDAN	Happiness / Roc Nation/Columbia
25	28	7	AXWELL FEAT. ERROL REID	Nothing But Love / Deconstruction/Columbia
26	NEW		JERRY ROPERO VS. DENNIS THE MENACE	Coracao / Black & Negro/Vendetta
27	NEW		MAGNETIC MAN FEAT. KATY B	Perfect Stranger / Columbia
28	16	7	KYLIE MINOGUE	Get Outta My Way / Parlophone
29	35	2	NIGHTSTYLERS	Chase The Sun / Serious
30	40	2	DARREN BAILLIE & CHICO DEL MAR	When I Saw You / Audio Flip
31	37	3	SIR IVAN	Hare Krishna / Peccem
32	34	6	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
33	26	8	OAKENFOLD FEAT. MATT GOSS	Firefly / Perfecto
34	NEW		DONNA SUMMER	To Paris With Love / Driven By The Music/Chic/Interscope
35	36	9	EXAMPLE	Last Ones Standing / DeLa/MoS
36	Re	11	STROMAE	Alors On Danse / Island
37	NEW		ADRIAN LUX	Teenage Crime / One More Tune
38	32	12	ALEX GAUDINO	I'm In Love (I Wanna Do It) / MoS
39	30	5	ALEX GARDNER	Feeling Fine / A&M
40	8	5	REGI & KAYA JONES	Take It Off / Mostiko

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	4	4	LABRINTH	Let The Sun Shine In / Syco
2	14	2	SCARLETTE FEVER	Crash And Burn / Starfish
3	10	2	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
4	9	4	WIZARD SLEEVE	Get Down Tonight / Southern Fried
5	7	3	KELIS	Scream / Interscope
6	19	2	DUCK SAUCE	Barbra Streisand / 3 Beat
7	12	2	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
8	1	4	TIM BERG	Bromance (The Love You Seek) / Data/MoS
9	21	2	KELLY ROWLAND	Forever And A Day / Motown/Island
10	18	3	ED DREWETT	Champagne Lemonade / Virgin
11	6	3	BASHY	Fantasy / Beshy Holdings
12	15	2	PROFESSOR GREEN FEAT. EXAMPLE	Monster / Virgin
13	2	4	JAMIROQUAI	White Knuckle Ride / Mercury
14	NEW		LOICK ESSIEN	Love Drunk / RCA
15	NEW		CHERYL COLE	Promise This / Fascination
16	30	2	3OH!3	Double Vision / Asylum/Photo Finish/Atlantic
17	NEW		AFROJACK FEAT. EVA SIMONS	Take Over Control / Data
18	5	4	AXWELL FEAT. ERROL REID	Nothing But Love / Deconstruction/Columbia
19	29	2	SELENA GOMEZ & THE SCENE	Round & Round / Hollywood
20	28	2	NATHAN	Supa Loud / Vibes Corner/MoN
21	RE	2	DAVINCHE FEAT. WRETCH 22 & CLEO SOL	Dancefloor / Dirty Cnvs
22	13	5	KATY PERRY	Teenage Dream / Virgin
23	25	2	ULTRA FEAT. FEARLESS & DAPPY	Addicted To Love / AATW
24	NEW		THE SATURDAYS	Higher / Fascination/Geffen
25	NEW		PLATNUM	Signals / AATW
26	23	9	TAIO CRUZ	Dynamite / 4th & Broadway
27	22	5	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
28	27	2	M! Girl	From A Magazine / White Label
29	NEW		MOHOMBI FEAT. NELLY	Miss Me / 2101/Island
30	24	5	SCISSOR SISTERS	Any Which Way / Polydor

Berg's Bromance getting stronger by the week



Tim Berg

In the fast moving world of the Upfront club chart, releases rarely get a second chance at reaching number one and to be in contention three weeks in a row is almost unheard of – but after two weeks as runner-up, Tim Berg's Seek Bromance (The Love You Seek) finally scampers to the summit. No other song that has spent more than a week at number two has managed to top the chart in the 21st Century.

Berg – real name Tim Bergling – could even replace himself at number one next week, as another of his tunes – My Feelings For You, recorded as Avicii – closes 11-5. Although support for Seek Bromance is down slightly week-on-week, the track has a decent 10% victory margin over veteran campaigners

Underworld, whose new single Always Loved A Film closes 5-2.

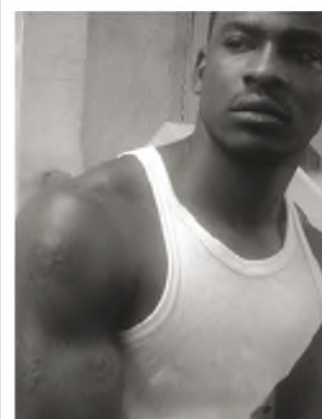
Seek Bromance was number one on the Commercial Pop chart last week but now dips to number eight there, being replaced at the summit by Let The Sun Shine, the debut solo single by Labrinth, who previously worked with Tinie Tempah. The latter track's broad appeal is enhanced by mixes from the likes of Joey Negro, Dave Spoon, Chasing Pluto and Ultraviolet and is its 18% ahead of Scarlette Fever's Crash And Burn.

No drama on the Urban chart, where Usher feat. Pitbull's DJ Got Us Falling In Love tops for the fifth week in a row and the seventh week in all, though Tinie Tempah's Written In The Stars moves 3-2.

Alan Jones



In the red corner: Underworld challenge for Upfront supremacy



From the heard: Skepta tops the Cool Cuts chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	11	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love / LaFace
2	3	3	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
3	2	9	TAIO CRUZ	Dynamite / 4th & Broadway
4	15	1	GYPTIAN	Hold You / MoS/Levels Recordings
5	5	6	EMINEM FEAT. RIHANNA	Love The Way You Lie / Interscope
6	6	11	NE-YO	Beautiful Monster / Def Jam
7	4	5	IYAZ	So Big / Reprise
8	12	3	PROFESSOR GREEN FEAT. EXAMPLE	Monster / Virgin
9	18	2	IRONIK FEAT. JESSICA LOWNDERS	Falling In Love / BPM
10	7	11	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic
11	11	8	HONOREBEL FEAT. SEAN KINGSTON	My Girl / Relentless/Virgin
12	14	11	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes / Rebel Rock Ent/Atlantic/Grand Hustle
13	8	9	AGGRO SANTOS	Saint Or Sinner / Future
14	9	13	ROLL DEEP	Green Light / Relentless/Virgin
15	10	10	JASON DERULO	What If / Beluga Heights/Warner Bros
16	17	11	LAFAYETTE JOSEPHS	Bruised / Rockizm
17	13	12	BEYONCE	Why Don't You Love Me? / Columbia
18	21	3	MR M	Dash Down / Undisputed
19	NEW	1	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Polydor
20	20	5	JP TRONIK	Jungle Skank / Suga Kane
21	16	13	TINCHY STRYDER	In My System / 4th & Broadway
22	19	16	KELLY ROWLAND FEAT. DAVID GUETTA	Commander / Motown/Island
23	27	10	N*E*R*D FEAT. NELLY FURTADO	Hot-N-Fun / Interscope
24	26	6	MOJO MORGAN	Million \$ Check / Gedio Soldiers Usa
25	22	22	TINIE TEMPAH FEAT. LABRINTH	Frisky / Parlophone
26	30	9	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You / Syco
27	23	32	NATHAN FEAT. FLO-RIDA	Caught Me Sippin' / Vibes Corner
28	24	30	USHER FEAT. WILL.I.AM	OMG / LaFace
29	NEW	1	PLATNUM	Signals / AATW
30	25	4	RICHARD EARNSHAW	In Time / GrooveFinder

Cool Cuts Top 20

Pos	ARTIST	Title
1	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart
2	AVICII & SEBASTIEN DRUMS	My Feelings For You
3	TIM BERG	Bromance (The Love You Seek)
4	MARTIN SOLVEIG	Hello
5	PLAN B	The Recluse
6	GEORGE MICHAEL	I Want Your Sex
7	SCISSOR SISTERS	Any Which Way
8	ARMAND VAN HELDEN & STEVE AOKI	Brrrat!
9	BEATBULIYZ	Human Nature
10	PRYDA	Niton/Vega
11	DARWIN DEEZ	Constellations
12	BLAME	Whispers Into Screams
13	GYPTIAN	Hold You
14	SHIT ROBOT	Tuff Enuff
15	HANNAH	Sanity
16	THE XX	VCR
17	SIGMA & DJ FRESH	Lassitude
18	FOAMO	Here Comes
19	MATT CASSELL & DANNY FREAKAZOID	Sign Your Name
20	CASSIUS	The Rawkers EP



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



Tinie lands on singles summit

TINIE'S STARS SHINE more brightly than Labrinth's sun at the top of the singles chart this week, while midweek leader Mark Ronson is doomed to his second straight number two on the albums chart.

Some 16 weeks ago, **Tinie Tempah** and **Labrinth** – or Patrick Okogwu and Timothy McKenzie, as their parents named them – were in hot pursuit of a number one hit jointly with Frisky. It ended in valiant failure, with the track's introductory tally of 87,209 sales proving to be the second highest for a number two in the first nine months of 2010.

It was the follow-up to Tinie's debut hit, *Pass Out*, which opened even more brightly in March, with first-week sales of 92,002 earning it a number one debut. Labrinth did not get an artist credit on that one, but co-wrote and produced the track, as he did *Frisky*.

One of the few acts to sign to Simon Cowell's *Syco* imprint not to graduate from reality TV, *Let The Sunshine In* is Labrinth's introductory solo single, and sold 67,868 copies last week to debut at number three, while Tinie's *Written In The Stars* (with featured vocals by Eric Turner) sold 115,073 copies, the highest tally for a number one for 14 weeks, and the third highest of

the year. Sandwiched between the two, last week's number one *Just The Way You Are* (Amazing) dips to two on sales of 76,890 for **Bruno Mars**.

After freezing last week, *Dynamite* by **Taio Cruz**, *Teenage Dream* by **Katy Perry** and *For The First Time* by **The Script** decline in convoy, falling 2-5 (36,234 sales), 3-6 (34,445 sales) and 4-7 (30,504 sales), respectively. There's a bigger dip for the year's biggest selling single, *Love The Way You Lie* by **Eminem feat. Rihanna**. After 14 straight weeks in the Top 10, it slides 6-11, with sales of 20,845 raising its career tally to 698,226.

The 17th UK Top 75 entry entitled *Heartbeat*, **Enrique Iglesias'** latest hit, feat. Nicole Scherzinger, pulses 13-8 (26,851 sales). It is Iglesias' eighth Top 10 entry, Scherzinger's 10th and *Heartbeat's* sixth.

Meanwhile, *Get Outta My Way* is **Kylie Minogue's** 47th Top 75 entry and her 45th Top 40 hit – but not yet her 34th Top 10 entry. The track vaults 48-12 (19,342 sales) on the overall chart, but debuts at number one on the physical sales chart, after selling 5,408 copies on CD and 1,661 copies on seven-inch picture disc.

With *The X Factor* back in full

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,653,498	1,465,738
prev week	2,451,368	1,383,424
% change	+8.2%	+6.0%

Vs last week	Compilations	Total albums
Sales	294,030	1,759,768
prev week	292,814	1,676,238
% change	+0.4%	+4.98%

Year to date	Singles	Artist albums
Sales	106,504,283	58,791,269
vs prev year	99,193,082	60,181,663
% change	+7.4%	-2.3%

Year to date	Compilations	Total albums
Sales	14,218,968	73,010,237
vs prev year	15,753,908	75,935,571
% change	-9.7%	-3.8%

Compiled from sales data by Music Week

swing, there are, once again, many records improving and regaining chart status thanks to exposure – either via covers of use of the original – on the show.

The most obvious beneficiary is *Do You Feel My Love* by **Adele**. A number 26 hit in 2008, the song has been performed on the *X Factor* this year by Anastasia Baker, Katie Waisel and Gamu Nhengu and whose performance at *Boot Camp* reduced Louis Walsh to tears and catapults the Adele version of the track to number four (38,053 sales). It is the only track on Adele's debut album, 19, that she did not write, being a cover of a song written by Bob Dylan for his 1997 album *Time Out Of Mind*. It is the 22nd Top 10 hit penned by Dylan, joining such celebrated antecedents as *The Mighty Quinn* (Manfred Mann), *All Along The Watchtower* (Jimi Hendrix) and *Knockin' On Heaven's Door* (Guns N' Roses).

After winning *Sky 1's* *Must Be The Music*, **Emma's Imagination** debuted at number seven last week with *Focus* – but the track now crashes to number 53 (4,552 sales). It is the third biggest retreat from the Top 10 this year behind the 54 position slide of Tina Turner's *The Best* (9-63) in April, and the 4-51 collapse of *Delirious' History* in March – both songs being charted by Facebook campaigns, as is new entry *This Little Light* (number 26, 11,120), a charity single by a Christian band from Manchester.

Some 2,653,498 singles were sold last week, 8.2% up week-on-week, and 14.7% above same week 2009 sales of 2,312,560.

In another busy week of artist albums chart action, there are 11 debuts in the Top 75 (12 if we count **David Bowie's** much expanded *Station To Station* as new) but none of the newcomers is strong enough to match **The Script**, whose second album, *Science & Faith* returns to number one. It does so despite its

ARTIST ALBUMS



SINGLES



debuting at number four (19,103 sales). Released to mark the 70th anniversary of *The Battle Of Britain*, it is the military musicians' second chart album but it is a safe bet that none of their members participated in their first, *The Dam Busters March*, which reached number 18 nearly 55 years ago.

While first single (*Still A Weirdo*) debuts at number 39 (6,566 sales), singer/songwriter **KT Tunstall's** latest album *Tiger Suit*, debuts at number five (19,082 sales). Both of KT's previous regular albums – *Eye To The Telescope* and *Drastic Fantastic* – peaked at number three.

As a member of *Cream*, *Blind Faith*, in partnership with John Mayall and *Delaney & Bonnie*, as *Derek & The Dominoes*, and in various other combinations, **Eric Clapton** has racked up 45 album chart entries. The 65-year-old guitarist's latest release, *Clapton*, debuts at number seven (15,081 sales), securing his 25th Top 10 entry.

A year younger, and with an almost equally complex career path, Canadian veteran **Neil Young** is also flying solo with new album, *Le Noise*. Comprising entirely of self-penned new material, it debuts at number 18 (10,141 sales), providing Young with his 43rd chart album.

More than 34 years after peaking at number five, a much-expanded version of **David Bowie's** classic *Station To Station* album re-enters the chart at number 26 (6,834 sales).

Arizona's **Jimmy Eat World** started recording in 1994 but did not breach the chart until 2001. Their fourth chart album, *Invented*, debuts at number 29 (5,875 sales).

Now *That's What I Call Music!* 76 tops the compilations chart for the 11th straight week (13,614 sales). Overall album sales, at 1,759,767, are up 4.98% week-on-week, but down 14.15% on same week 2009 sales of 2,049,878.

Alan Jones

International charts coverage Alan Jones

Linkin Park's A Thousand Suns tops global ranking

A THOUSAND SUNS by Linkin Park (pictured) dips to number three in the band's US homeland but remains top of the global sales pyramid for the second week in a row. Its lead has shrunk enormously, with *Eminem's* *Recovery* challenging to return to the apex, although both are being hotly pursued by *Phil Collins' Going Back*.

Collins' album increases its portfolio this week, with debuts in Italy (number five), Denmark (number

six), Sweden (number seven), Australia (number nine), Poland (number 13) and Portugal (number 30). It also makes second-week gains in Wallonia (6-2), Flanders (9-3), Spain (4-3) and Norway (17-14), while holding at number one in the Netherlands, number two in Germany, number three in France and number four in Switzerland. It declines in the Czech Republic (2-3), New Zealand (2-5), Austria (3-7), Hungary (9-12) and

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 THE SCRIPT <i>Science & Faith</i>	£8.93	£8.99	£8.95	£8.93
2 MARK RONSON <i>Record Collection</i>	£8.93	£7.99	£8.95	£8.93
3 PHIL COLLINS <i>Going Back</i>	£8.93	£8.99	£8.95	£8.93
4 CENTRAL BAND... <i>Reach For The Skies</i>	£8.93	£8.99	£8.95	£8.93
5 KT TUNSTALL <i>Tiger Suit</i>	£8.93	£8.99	£8.95	£8.93

Charts sales

Key
 ■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Make You Feel My Love / XL (PIAS)
2	2	KATY B Katy On A Mission / Rinse (SRD)
3	3	ALEX GAUDINO I'm In Love (I Wanna Do It) / MoS (ARV)
4	NEW	LZ7 This Little Light / Hercol (Absolute Anvato)
5	5	DI FRESH Gold Dust / DataMoS (ARV)
6	NEW	DANNY BYRD FEAT. I-KAY Ill Behaviour / Hospital (SRD)
7	9	GREG STREET FEAT. SOULJA BOY & KERI HILSON Turn My Swag On (Remix) / Faratic (Faratic)
8	8	EXAMPLE Kickstarts / DataMoS (ARV)
9	6	EXAMPLE Last Ones Standing / DataMoS (ARV)
10	1	EMMA'S IMAGINATION Focus / Must Be The Music (Emubands)
11	11	THE XX Islands / Young Turks (PIAS)
12	NEW	ALLIE MOSS Corner / Allie Moss (Tunecore)
13	4	EMMA'S IMAGINATION This Day / Must Be The Music (Emubands)
14	NEW	ASH There Is Hope Again / Atomic Heart (ADA/CIN)
15	17	TENSNAKE Coma Cat / Defected (ADA/CIN)
16	RE	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
17	7	MISSING ANDY The Way We're Made (Made In England) / Must Be The Music (Emubands)
18	18	BASHY Fantasy / Bashy Holdings (BH)
19	RE	ADELE Hometown Glory / XL (PIAS)
20	13	PEPPER & PIANO You Took My Heart / Must Be The Music (Emubands)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE XX XX / Young Turks (PIAS)
2	11	SIMPLY RED Songs Of Love / Simplyred.com (Simplyred.com)
3	2	BLACK COUNTRY COMMUNION Black Country Communion / Mascot (ADA/CIN)
4	RE	ADELE 19 / XL (PIAS)
5	NEW	SAW DOCTORS The Further Adventures Of... / Shamtown (Active Anvato)
6	4	EXAMPLE Won't Go Quietly / DataMoS (ARV)
7	NEW	DUKE & THE KING Long Live The Duke & The King / Silva Oak (PIAS)
8	NEW	DEERHUNTER Halcyon Digest / LAD (PIAS)
9	3	OMD History Of Modern / 100 Percent (RDM ARV)
10	NEW	DIMMU BORGIR Abrahamadabra / Nuclear Blast (PH)
11	NEW	TRICKY Mixed Race / Domino (PIAS)
12	NEW	ALOE BLACC Good Things / Stones Throw (ADA/CIN)
13	NEW	BAD RELIGION The Dissent Of Man / Epitaph (ADA/CIN)
14	10	VAMPIRE WEEKEND Contra / XL (PIAS)
15	8	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
16	9	DIZZEE RASCAL Tongue N' Cheek / Dntee Stank (PIAS)
17	NEW	AEROPLANE We Can't Fly / Wall Of Sound (PIAS)
18	NEW	CHROMEO Business Casual / Back Yard Recordings (ARV)
19	6	JOLLY BOYS FEAT. ALBERT MINOTT Great Expectation / Wall Of Sound (PIAS)
20	NEW	RONNIE WOOD I Feel Like Playing / Eagle (ADA/CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	5	ALLIE MOSS Corner / Allie Moss (Tunecore)
2	1	TENSNAKE Coma Cat / Defected (ADA/CIN)
3	2	BASHY Fantasy / Bashy Holdings (BH)
4	NEW	INJUSTICE Long Long Way From Home / Must Have It (One Media)
5	NEW	DANNY BYRD Moonwalker / Hospital (SRD)
6	4	MIDNIGHT BEAST Booty Call EP / The Midnight Beast (AWAL)
7	6	KATIE PRICE Free To Love Again / WRP (Essential)
8	NEW	ARCHITECTS Day In Day Out / Century Media (RSX Gem)
9	7	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
10	NEW	ESTABLISHMENT Be That Way / Cubit Recordings (DA RECORDINGS/LABELWORK)

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	2	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
3	3	VARIOUS Monster Floorfillers / EMI TV/UMTV (ARV)
4	NEW	VARIOUS Essential R&B - 90s Anthems / Sony (ARV)
5	4	VARIOUS The Very Best Of 100 R&B Classics / Rhino (CIN)
6	NEW	VARIOUS Come Dine With Me Pts Dinner Party Songs / Rhino/Sony (ARV)
7	5	VARIOUS Dance Nation 2010 / Dance Nation (ARV)
8	6	VARIOUS The Mash Up Mix 2010 / Ministry (ARV)
9	10	VARIOUS Street Nation 2010 / EMI TV/UMTV (ARV)
10	8	VARIOUS 80s Groove / MoS/Sony Music (ARV)
11	11	VARIOUS Happy Songs / EMI TV (E)
12	7	ORIGINAL TV SOUNDTRACK Camp Rock 2 - The Final Jam / Walt Disney (E)
13	12	VARIOUS Scott Mills Pts Big Ones / Rhino/Sony (ARV)
14	3	VARIOUS 101 Running Songs - Lap 2 / EMI TV/Sony Music (ARV)
15	13	VARIOUS Getdarker Pts This Is Dubstep - Vol 3 / Getdarker (PIAS)
16	15	VARIOUS Hardcore Til I Die 3 / AATW/UMTV (ARV)
17	16	VARIOUS Drum & Bass Arena - Anthology / Ministry (ARV)
18	14	VARIOUS Chilled R&B - Summer Classics / Sony (ARV)
19	18	VARIOUS Hed Kandi - Ibiza Live 2010 / EMI TV/Hed Kandi (ARV)
20	17	VARIOUS Epic / EMI TV/Sony Music (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
2	1	BLACK COUNTRY COMMUNION Black Country Communion / Mascot (ADA/CIN)
3	4	MUSE The Resistance / Helium 3/Warner Bros (CIN)
4	NEW	KILLING JOKE Absolute Dissent / Spinefarm (ARV)
5	NEW	SOUNDGARDEN Telephantasm / Polydor (ARV)
6	6	FOO FIGHTERS Greatest Hits / RCA (ARV)
7	3	STONE SOUR Audio Secrecy / Roadrunner (ADA/CIN)
8	8	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	RE	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)
10	5	THE PRETTY RECKLESS Light Me Up / Interscope (ARV)

Jazz & Blues albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	MICHAEL BUBLE Call Me Irresponsible / 1/31/Reprise (CIN)
2	NEW	ALOE BLACC Good Things / Stones Throw (ADA/CIN)
3	4	SEASICK STEVE Man From Another Time / Atlantic (CIN)
4	2	MICHAEL BUBLE It's Time / 1/31/Reprise (CIN)
5	3	JAMIE CULLUM The Pursuit / Decca (ARV)
6	7	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
7	6	MICHAEL BUBLE Michael Buble / 1/31/Reprise (CIN)
8	RE	SEASICK STEVE Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
9	RE	NORAH JONES Come Away With Me / Parlophone (E)
10	5	GLENN MILLER The Very Best Of / Sony RCA (ARV)

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Iron Jones



Ireland (10-12), and dips out of the chart in Iceland, Finland and Japan.

It is now charting in 19 overseas territories - just one less than the

most visible current UK export, Iron Maiden's The Final Frontier - but has the upper hand in most of them. Maiden's album is Top 10 only in Estonia (4-6), Italy (5-7), Russia (2-8), Sweden (3-10) and Norway (12-10).

Robert Plant's Band Of Joy is also charted in 19 countries, newly gaining chart status in Sweden (number six), Italy (number 13) and Denmark (number 18) while losing it in Finland. Band Of Joy is on the rise in Norway (3-2), Flanders (56-6), Wallonia (22-10), Poland (27-14) and the Netherlands (40-37) but slips lower in 10 territories, remaining in the Top 10 only in the Czech Republic (8-9) and

Canada (7-10), apart from those already named.

Veteran and diverse British acts Seal, The Manic Street Preachers and OMD all make multiple debuts. Seal 6: Commitment is the follow-up to 2008's Soul, which was huge over much of the continent, although it only reached number one in France, where it topped the list for 13 weeks. Along with the Czech Republic, France leads the way with Seal 6: Commitment, with the album debuting at number five. It also charts in Switzerland (number eight), Spain (number 17), the Netherlands (number 19), Hungary (number 25),

Finland (number 26), Portugal (number 29), Wallonia (number 30), Germany (number 46) and Austria (number 48). The Manics' Postcards From A Young Man improves 15-10 in the Czech Republic, and debuts in Ireland (number 13), Finland (number 20), Japan (number 56), Spain (number 61), the Netherlands (number 62), Germany (number 65) and Switzerland (number 87).

Finally, OMD's History Of Modern makes an impressive number five debut in Germany while also gaining a foothold in Austria (number 36), Switzerland (number 63) and the Netherlands (number 97).

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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 (Producer/Publisher/Writer)	Label / Catalogue number (Distributor)	
1	New		TINIE TEMPAA FEAT. ERIC TURNER Written In The Stars (Tsh) Warner Chappell/EMI (Mughal/Dkogwu/Turner/Bernardo)	Parlophone CAT0164630384 (E)	HIGHEST NEW ENTRY
2	1	2	BRUNO MARS Just The Way You Are (Amazing) (The Smeezingtons/Neediz) Universal/Warner Chappell/EMI/Bugl/Q (Mars/Lawrence/Levine/Cain/Waiton)	Elektra/Atlantic CAT0163709275 (1IN)	
3	New		LABRINTH Let The Sun Shine (Labrinth) EMI/Stellar (Mckenzie)	Syco 88697755802 (ARV)	
4	Re-entry		ADELE Make You Feel My Love XI XS393CD (PIAS) (Ramone) Sony ATV (Dylan)		
5	2	6	TAIO CRUZ Dynamite 4th & Broadway 2744693 (ARV) (Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Martin/Levin/McKeel/Cruz)		
6	3	5	KATY PERRY Teenage Dream Virgin (ATCO)166846093 (E) (Dr. Luke/Blanco/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (K. Perry/Gottwald/Levin/McKeel/Martin)		
7	4	4	THE SCRIPT For The First Time (Times Are Hard) (O'Donoghue/Sheehan/Frampton) Imagem (O'Donoghue/Sheehan)	Phonogenic CAT0165072353 (ARV)	
8	13	3	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER Heartbeat (Taylor) Universal/Metropolitan/Sony ATVI/EP (Iglesias/Taylor/Scott)	Interscope 2752224 (ARV)	SALES INCREASE
9	8	6	KATY B Katy On A Mission Rinse (Benga/Geeneus) EMI (Brien/Adejumo/Geeneus)	CAT0164967837 (SRD)	SALES INCREASE
10	5	4	ALEXANDRA BURKE FEAT. LAZA MORGAN Start Without You (RedOne) EMI/Sony ATVI/Ch Sukii/M/Kobalt/Juni/Pop N Me (RedOne/Kotechal/Lundin/Bunetta)	Syco 88697755712 (ARV)	
11	6	15	EMINEM FEAT. RIHANNA Love The Way You Lie (Alex Da Kid) Universal/Imagem (Mathers/Giant/Hafferman)	Interscope USUM71015397 (ARV)	
12	48	4	KYLIE MINOGUE Get Outta My Way (Lutfather/Wallevin/Davidson/Sharpe/Secor) EMI/Warner Chappell/Bug/Damon Sharpe/Lutfather (Secor/Sharpe/Wallevin/Davidson/Hansen)	Parlophone CDR56826 (E)	HIGHEST CLIMBER
13	9	3	SHONTELLE Impossible Island (Arnthor) P&P/Aristostacks/Wilow (Wroldsen/Birgisson)	CAT0167495962 (ARV)	
14	11	11	USHER FEAT. PITBULL DJ Got Us Fallin' In Love (Martin/Shellback) Universal/EMI/Kobalt/Dh Sukii/Pitbull's Legacy (Martin/Shellback/Kotechal/Perez)	LaFace CAT0162868080 (ARV)	
15	18	13	ELIZA DOOLITTLE Pack Up (Prime) EMI/Universal/Sony ATVI/Mulet (Doolittle/Prime/Woodcock/Powell/Asaf)	R6808 (E)	SALES INCREASE
16	12	5	OLLY MURS Please Don't Let Me Go (Future (Lut/Robson) Salli/Isaak/Universal/Warner Chappell/Stage Three (Murs/Robson/Kelly)	Epic/Syco 88697758702 (ARV)	
17	21	2	MARK RONSON & THE BUSINESS INTL. The Bike Song (Ronson) EMI/Kobalt/Sony ATVI/Downtown/Defend/CC (McCabe/Hanks/Steinweiss/Axel/Red/Brenneck/Ronson)	Columbia 88697786521 (ARV)	SALES INCREASE
18	16	7	KESHA Take It Off (Dr. Luke) Warner Chappell/Kobalt/Dynamite Cop (Seberrt/Kelly/Gottwald)	RCA CAT0166557463 (ARV)	
19	10	2	ALEX GAUDINO I'm In Love (I Wanna Do It) (Gaudino/Rooney) Warner Chappell/EMI/Xenomania/Freeman/Ultra Empire (Gaudino/D'Albenzio/Powell)	Mos MOS157CD5 (ARV)	
20	14	10	FLO-RIDA FEAT. DAVID GUETTA Club Can't Handle Me (Guetta/Riesterer) Kobalt/Mail On Sunday/Sony ATVI/Bucks/Alpa/Pizano/Bug/What A Music (Dillard/Key/Livingston/Careni/Guetta/Riesterer/Tuinfort)	Atlantic CAT0163215698 (1IN)	
21	15	13	YOLANDA BE COOL & DCUP We No Speak Americano (Martinez/Peterson) Universal (Peterson/Martinez/MacLennan/Carosone/Salerno)	Sweat It Out/AATW CAT0163883210 (ARV)	
22	23	10	THE WANTED All Time Low (Mac) Rokstone/PeerMusic/Sony ATVI/Warner Chappell (Mac/Hector/Drewett)	Geffen 2743018 (ARV)	SALES INCREASE
23	New		THE WOMBATS Tokyo (Vampires & Wolves) (Valentine) Warner Chappell/Good Soldier (Murphy/The Wombats)	14th Floor 14FLR45CD (1IN)	
24	19	10	TRAVIS MCCOY FEAT. BRUNO MARS Billionaire (The Smeezingtons) EMI/DayMusic/Bug/RocCori/MusicFamamanem/ToyPlan/ArtForArtsSake (McCoy/Mars/Lawrence/Levine)	Billionaire/AT0354CD (1IN)	
25	22	4	THE SATURDAYS Higher (Arnthor) P&P/Aristostacks/Wilow (Birgisson/Wroldsen)	Fascination/Geffen GBUM71024215 (ARV)	
26	New		L7 This Little Light (Mhondera/Mhondera) Universal/Appleby/Thankyou/Zebra (Mhondera/Athalei/West/Mhondera)	Fierce! CAT01688261 (Absolute Alivato)	
27	27	11	B.O.B FEAT. HAYLEY WILLIAMS Airplanes (Alex Da Kid/Frank E) Universal/WBH/Hzm Squad/Shady/1 Franks/Kinetics and One Love (Simmons/Franks/Giani/Dussollier/Sommers)	Rebel Rock Ent/Atlantic/Grand Hustle AT0353CD (1IN)	SALES INCREASE
28	20	6	BRANDON FLOWERS Crossfire (O'Brien) Universal (Flowers)	Vertigo CAT0166582310 (ARV)	
29	24	7	ROLL DEEP Green Light (Dunne/Weed/Hirst) EMI/Universal/Bucks/CC (Alexander/Akintola/Charles/Cowie/Black/Williams/Atherly/Alti/Baker/Dunne/Hirst)	Relentless/Virgin REICD68 (E)	
30	26	10	SWEDISH HOUSE MAFIA FEAT. PHARRELL One (Your Name) (Axxwell/Ingrosso/Angello) Universal/EMI/More Water From Nazareth (Axxwell/Ingrosso/Angello)	Virgin VSCD2015 (E)	
31	New		STATUS QUO WITH THE CORPS OF ARMY MUSIC CHOIR In The Army Now (2010) (Williams) Dayglo/Muziekuitgeverij/Nada Music Int. (Bolland/Bolland)	Fourth (choro 2751394 (ARV)	
32	30	14	ENRIQUE IGLESIAS FEAT. PITBULL I Like It (RedOne) Kobalt/Universal/Sony ATVI/EP/Imagem (Khayal/Iglesias/Richie/Perez)	Interscope 2744795 (ARV)	SALES INCREASE
33	28	9	NE-YO Beautiful Monster (Star/Gate/Vee) Universal/TrueLove/2Pen/InTheGround/UltraTunes/Dipiu/EMI (Smith/Eriksen/Hermansen/Wilhelm)	Def Jam CAT0162622066 (ARV)	
34	29	9	DJ FRESH Gold Dust (Stein) Bucks/EMI (Daley/Stein)	Data/Mos CAT0165013436 (ARV)	
35	34	15	KATY PERRY FEAT. SNOOP DOGG California Gurls (Dr. Luke/Martin/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martin/Levin/McKeel/Broadus/Wilson/Love)	Virgin VSCD2013 (E)	
36	New		DANNY BYRD FEAT. I-KAY III Behaviour (Byrd) Songs In The Key Of Knie/CC (Byrd)	Hospital NHS75 (SRD)	
37	17	2	CHARICE FEAT. IVAY Pyramid (Twin and Aike) Warner Chappell/Universal/Red/lyllyna's Lyrics/Seven Peaks/Jimmy Richards/Scott de Malinder/Perisson/Svensson/Anderson/Jessy/Alkenas/Scott)	143/Reprise CAT0158663717 (1IN)	
38	42	4	GREG STREET FEAT. SOULJA BOY & KERI HILSON Turn My Swag On (Street/Hbc) EMI/Element 9/Published By Patrick/Disaster/Big N Mage (D.Way/Mcconnel/Randolph)	Fanatic USAE80973722	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer/Publisher/Writer)	Label / Catalogue number (Distributor)	
39	New		KT TUNSTALL (Still A) WeirDo Relentless/Virgin (Kurstin) Sony ATVI/EMI (Tunstall/Kurstin)	CAT0166566635 (E)	
40	35	8	STROMAE Alors On Danse (Stromae) Kilomaitre/Becuser/Mosaert (Stromae)	Island CAT016713850 (ARV)	
41	33	8	THE SATURDAYS Missing You (Hilbert/Reynolds) Warner Chappell/Hanseatic (Hilbert/Kronlund)	Fascination/Geffen 2743367 (ARV)	
42	Re-entry		MORRISSEY Everyday Is Like Sunday (Street) Warner Chappell/EMI (Morrissey/Street)	Major Minor CDM721 (E)	
43	68	12	MARK RONSON & THE BUSINESS INTL. Bang Bang Bang (Ronson) Kobalt/EMI/WonderSound (rew/imagem/CC (Warner/Fareed/Hodgson/Ronson/Greenwald/Steinweiss/Keusch)	Columbia 8869774961 (ARV)	+50% SALES INCREASE
44	39	16	EXAMPLE Kickstarts (Sub Focus) Universal/Pure Groove (Gleave/Douwma)	Data/Mos DATA230CDX (ARV)	
45	49	12	JASON DERULO What If (Rotem) Universal/Sony ATV (Desrouleaux/Rotem)	Beluga Heights/Warner Bros CAT0164034360 (1IN)	SALES INCREASE
46	32	4	MCFLY Party Girl (Austin) EMI/Kobalt/Opton (Austin/Hetcher/Jones/Poynter/Ludd)	Island/Super 2750263 (ARV)	
47	New		SELENA GOMEZ & THE SCENE Round & Round (Rudolf/Bolooki/Lind/Reeves) Sony ATVI/Warner Chappell/Lion Aire/Ikasher/Halatrax/Bolooki (Rudolf/Ikasher/Dobson/Halavacs/Bolooki)	Hollywood-Polydor D686432 (ARV)	
48	Re-entry		RADIOHEAD Creep (Slade/Kolderie) Warner Chappell/Rondor/Imagem/Ilbc (Yorke/O'Brien/Greenwood/Greenwood/Selway/Hammond/H)	Parlophone CDR6359 (E)	
49	37	5	EXAMPLE Last Ones Standing (Ytling/Smith) EMI/Universal/Pure Groove/Metropolitan/Foray/Dan Keyes (Gleave/Smith/Ytling/Keyes)	Data/Mos MOS158CDX (ARV)	
50	Re-entry		OASIS Stop Crying Your Heart Out (Mojam/Future (Lut) Bucks/CC (Manderson/Omer/Murray)	Big Brother RKIDSCD24 (PIAS)	
51	New		PROFESSOR GREEN FEAT. EXAMPLE Monster (Mojam/Future (Lut) Bucks/CC (Manderson/Omer/Murray)	Virgin VSCD2018 (E)	
52	44	10	MAGNETIC MAN FEAT. ANGELA HUNTE I Need Air (Magnetic Man/Hoffman) EMI (Adejumo/Smith/Jones/Hunte)	Columbia 8869775218 (ARV)	
53	7	2	EMMA'S IMAGINATION Focus (Must Be The Music) (Gillespie)	Must Be The Music CAT0168174853 (EMUBANDS)	
54	36	4	ALESHA DIXON Drummer Boy (Sham/Walka/Harell/Hedges/Butler) Verse and Sham/Reverb/Ultra Tunes/Is NB/Precise Beats/Inner Beats (Joseph/Walka/Jackson/Riles)	Asylum/Atlantic ASYLUM15CD (1IN)	
55	47	19	EMINEM Not Afraid (Boi ian/Evans/Burnett/Eminem) Universal/Sony ATVI/Resto/Nueve/CC (Mathers/Resto/Samuels/Evans/Burnett)	Interscope 2742789 (ARV)	
56	31	3	MAROON 5 Misery A&M/Octone (Lang) Universal/Valentine/February Twenty Second/CC (Levine/Carmichael/Farrar)	CAT0166959983 (ARV)	
57	69	31	TINIE TEMPAA Pass Out (Labrinth/Da Diggar) Stellar/EMI/CC (Labrinth/Tinie Tempaa/Williams)	Parlophone R6805 (E)	+50% SALES INCREASE
58	Re-entry		ROBERTA FLACK The First Time Ever I Saw Your Face (Eringa/Manic Street Preachers) Sony ATV (Manic Street Preachers)	Atlantic CAT01693392 (1IN)	
59	46	21	EDWARD MAYA FEAT. VIKA JIGULINA Stereo Love 3 Beat (Marian) EMI (Maya/Jigulina)	Blue/AATW CXGL0E1346 (ARV)	
60	59	27	PLAN B She Said (Drew/McLwan/Appapoulay) Pure Groove/Universal/Sony ATV (Drew/Appapoulay/Goss/Cassell)	Atlantic 6791172CD (1IN)	
61	64	17	TINIE TEMPAA FEAT. LABRINTH Frisky (Labrinth/Da Diggar) Stellar/EMI (Ologwu/McKenzie/Williams)	Parlophone CDR6814 (E)	SALES INCREASE
62	54	21	LADY GAGA Alejandro (RedOne/Lady Gaga) Sony ATV (Germanotta/Khaya)	Interscope 274429 (ARV)	
63	40	3	MANIC STREET PREACHERS (It's Not War) (Eringa/Manic Street Preachers) Sony ATV (Manic Street Preachers)	Just The End Of Love Columbia 88697769662 (ARV)	
64	Re-entry		DAVID GRAY This Year's Love (Gray/McLure/Poison) Chrysalis (Gray)	East West EW228CD1 (1IN)	
65	53	25	TRAIN Hey, Soul Sister (Terefe & Espionage) Pitman/EMI/Stellar (Lind/Boerklund/Monahan)	Columbia 88697692092 (ARV)	
66	56	36	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner)	Phonogenic 88697350612 (ARV)	
67	45	8	THE XX Young Turks (The XX) Universal (Croft/Sim/Smith/Quereshi)	Young Turks YTO35 (PIAS)	
68	61	6	HURTS Wonderful Life (Hurts/Cross/Quant) EMI/Big Life (Anderson/Hutchcraft/Cross)	Major Label/RCA 88697746262 (ARV)	
69	57	17	KELLY ROWLAND FEAT. DAVID GUETTA Commander (Love/Guetta) EMI/What A Publishing/Foray/Di Piu (Guetta/Love/Vee)	Motown/Island CAT0162266806 (ARV)	
70	66	28	USHER FEAT. WILL I.AM OMG (will.i.am) chery Lane (Adams)	LaFace CAT0159525250 (ARV)	
71	55	7	CHASE & STATUS FEAT. MALI Let You Go (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew)	Vertigo CAT0164639657 (ARV)	
72	New		ALLIE MOSS Corner (Kassiree) Soundy (Moss)	Allie Moss USTC80998679 (TUNECORE)	
73	Re-entry		ALICIA KEYS Empire State Of Mind Part II (Shuxi/Keys) EMI/Global Talent/CluQ (Keys/Shuxi/Carter/Sewell-Ulep/Hunte/Keys/Robinson)	CAT0157951829 (ARV)	
74	Re-entry		SOULJA BOY TELLEM Turn My Swag On (Natural Disaster/Randolph) EMI/Element 9/Published By Patrick/Disaster/Big N Mage (D.Way/Mcconnel/Randolph)	Interscope CAT0167889730 (ARV)	
75	25	4	EMMA'S IMAGINATION This Day (Must Be The Music) (Gillespie)	Must Be The Music CAT0166561052 (EMUBANDS)	

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(It's Not War) Just The End Of Love 63	Corner 72	Are Hard) 7	Impossible 13	Misery 56	She Said 60	This Little Light 26	Key	As used by Radio 1
(Still A) WeirDo 39	Creep 48	Frisky 61	In The Army Now (2010) 31	Missing You 41	Start Without You 10	This Year's Love 64	★ Platinum (600,000)	
Airplanes 67	Crossfire 28	Get Outta My Way 12	Islands 67	Monster 51	Stereo Love 59	Tokyo (Vampires & Wolves) 23	● Gold (400,000)	
Alejandro 22	DJ Got Us Fallin' In Love 14	Gold Dust 34	Just The Way You Are (Amazing) 2	Not Afraid 55	Stop Crying Your Heart Out 50	Turn My Swag On 74	● Silver (200,000)	
All Time Low 22	Drummer Boy 54	Green Light 29	Katy On A Mission 9	OMG 70	Take It Off 18	Turn My Swag On (Remix) 38		
Alors On Danse 40	Dynamite 5	Heartbeat 8	Kickstarts 44	One (Your Name) 30	Teenage Dream 6	We No Speak Americano 21		
Bang Bang Bang 43	Empire State Of Mind Part II 73	Hey, Soul Sister 65	Last Ones Standing 49	OMG 20	The Bike Song 17	What If 45		
Beautiful Monster 33	Everyday Is Like Sunday 42	Higher 25	Let The Sun Shine 3	Party Girl 46	The First Time Ever I Saw Your Face 58	Wonderful Life 68		
Billionaire 24	Focus 53	I Like It 32	Let The Way You Lie 11	Pass Out 57	The Man Who Can't Be Moved 66	Written In The Stars 1		
California Gurls 35	For The First Time (Times Are Hard) 2	I'm In Love (I Wanna Do It) 39	Make You Feel My Love 4	Please Don't Let Me Go 16				
Club Can't Handle Me 20	III Behaviour 36	III Behaviour 36		Pyramid 37				
Commander 69				Round & Round 47				

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 (Producer)	Label / Catalogue number (Distributor)	
1	2	3	THE SCRIPT Science & Faith (Sheehani O'Donoghue/Frampton/Kipner)	Phonogenic 8869775492 (ARV)	
2	New		MARK RONSON & THE BUSINESS INTL. Record Collection (Ronson)	Columbia 8869773631 (ARV)	HIGHEST NEW ENTRY
3	1	3	PHIL COLLINS Going Back (Collins)	Atlantic 7567890588 (LIN)	
4	New		CENTRAL BAND OF THE RAF Reach For The Skies (Cohen/Worskell)	Decca 2747512 (ARV)	
5	New		KT TUNSTALL Tiger Suit (Abbiss/Kurstin)	Relentless/Virgin CDREL22 (E)	
6	9	52	MUMFORD & SONS Sigh No More (Draws)	Island 2716932 (ARV)	2★ SALES INCREASE
7	New		ERIC CLAPTON Clapton Reprise (Clapton/Bramhall/Staley)	9362496359 (CIN)	
8	4	4	BRANDON FLOWERS Flamingo (O'Brien/Price/Lanois/Flowers)	Vertigo 2746005 (ARV)	
9	55	20	SIMPLY RED Greatest Hits 25 (Various)	Simplyred.com SRA006CD (EMI)	HIGHEST CLIMBER
10	3	5	KATY PERRY Teenage Dream (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	Virgin CDV3084 (E)	
11	3	2	MANIC STREET PREACHERS Postcards From A Young Man (Eringa/Williams/Manic Street Preachers)	Columbia 88697741882 (ARV)	
12	10	30	THE XX Young Turks (Smith/McDonald)	YTO31CD (PIAS)	★
13	12	90	LADY GAGA The Fame (RedOne)	Interscope 1791397 (ARV)	4★
14	22	25	PLAN B The Defamation Of Strickland Banks (Drew/Epworth/Applebury/McLwan)	Atlantic 5186584712 (LIN)	★ +50% SALES INCREASE
15	14	15	EMINEM Recovery (Just Blaze/D. Khalil/Mr. Porter/Chin-Quee/Gilbert/Eminem/Haynie/Banda/Ansari/Burnett/Jonsin/Shepherd/Dr. Dre/Bjorkgers/Alex Da Kid/Havoc/Magnedoz)	Interscope 2739452 (ARV)	
16	5	3	ROBERT PLANT Band Of Joy (Plant/Miller)	Decca 2748331 (ARV)	
17	15	2	SANTANA Guitar Heaven: The Greatest Guitar Classics Of All Time (Benson/Serletic)	Arista 88697459642 (ARV)	SALES INCREASE
18	New		NEIL YOUNG Le Noise (Lanois)	143/Reprise 9362496186 (CIN)	
19	17	37	KATY PERRY One Of The Boys (Wells/Dr. Luke/Stewart/Ballard/Perry/Walker)	Virgin CDV3051 (E)	★ SALES INCREASE
20	7	3	LINKIN PARK A Thousand Suns (Rubin/Shinoda)	Warner Brothers 936249631 (CIN)	
21	19	12	ELIZA DOOLITTLE Eliza Doolittle (Prime/Dadds/Jonny S'Haug/Thornalley/Chrisanthou/Napier)	Parlophone 6099540 (E)	SALES INCREASE
22	11	2	SEAL Seal VI: Commitment (Foster/Saag)	Reprise 9362496439 (CIN)	
23	26	42	Alicia Keys The Element Of Freedom (Bhasker/Keys/Brothers/Gad/Swizz Beatz/Shux)	88697465712 (ARV)	SALES INCREASE
24	20	47	BIFFY CLYRO Only Revolutions (GG Garth/Biffy Clyro)	14th Floor 5186561452 (LIN)	★
25	6	2	MAROON 5 Hands All Over (Lange)	A&M/Octone 2749821 (ARV)	
26	New		DAVID BOWIE Station To Station (Bowie/Maslin)	EMI 529060 (E)	
27	21	66	THE SCRIPT The Script (The Script)	Phonogenic 88697361942 (ARV)	2★
28	32	133	PAOLO NUTINI These Streets (Nelson)	Atlantic 510150172 (CIN)	4★ SALES INCREASE
29	New		JIMMY EAT WORLD Invented (Jimmy Eat World/Trombino)	Interscope 2748416 (ARV)	
30	25	7	THE SATURDAYS Headlines (Hilbert/Reynolds/Maci/Arnthor/Biancanello/Watters/Holmes/Infiost/Young/Boice/Magnusson/Kreuger/Starrsmith/Wheatley/Taliaferro)	Fascination/Geffen 2746350 (ARV)	
31	41	85	PINK Funhouse (Various)	LaFace 88697406922 (ARV)	3★ SALES INCREASE
32	16	2	TAIO CRUZ The Rokstarr Collection (Dr. Luke/Blanco/Cruz/FT Smith/Nglish/Wee)	4th & Broadway 2745260 (ARV)	
33	33	13	KYLIE MINOGUE Aphrodite (Eliot/Price/Cutler/Waller/K/Davidsen/Sheppard/Secor/Stasium/Thibault/Merc/Keno/FT Smith/Chatterley/Falbot/Harris/Ingrossolidehall/Cabrieuf/jrcheim)	Parlophone 6429032 (E)	SALES INCREASE
34	18	2	USHER Raymond V. Raymond - Deluxe (Jimmy Jam/Le Brun/Steve/Er sin/Willemu/Pollow Da Don/Garrett/Lawford/Will. J. Am/The Avic Brothers/Dupri/Cox/Danja/Palm/Blackey/Warrior/Shell/Lack/Blanco/Steylotype/Ch/Clonice/DC/nc)	LaFace 88697638892 (ARV)	
35	23	65	FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hugall/White)	Island 1797940 (ARV)	4★
36	29	50	MICHAEL BUBLE Crazy Love (Foster/Rock/Gatica/Chang)	Reprise 9362497077 (CIN)	5★
37	27	106	KINGS OF LEON Only By The Night (Petraglia/King)	Hand Me Down 88697327121 (ARV)	5★
38	Re-entry		SIMPLY RED Songs Of Love (Various)	Simplyred.com SRA007CD (SIMPLYRED.COM)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	35	23	30 SECONDS TO MARS This Is War (Flood/Lillywhite/30 Seconds To Mars)	Virgin CDVUS299 (E)	SALES INCREASE
40	24	4	HURTS Happiness (Hurts/Quant/The Nexus/Cross)	Major Label/RCA 8869766682 (ARV)	
41	31	70	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 2564690137 (CIN)	4★
42	37	47	PALOMA FAITH Do You Want The Truth Or Something Beautiful (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/Kurstin/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)	Epic 8869754352 (ARV)	★ SALES INCREASE
43	30	10	TOM JONES Praise & Blame (Johns)	Island 274297 (ARV)	
44	34	55	PIXIE LOTT Turn It Up (FT Smith/Hauge/Thornalley/Kurstin/Gad/Jeeberg/Zizor/RedOne/Laubacher/Culfather)	Mercury 2700146 (ARV)	2★ SALES INCREASE
45	36	37	JUSTIN BIEBER My World (Bieber/Corron/Stewart/Harrell/D'Mile/Duty Swill/Weyne/Lewis/Muhammad/Hamilton/Shin/Pietri/Boi Fresh/D. Frank E/Malina)	Def Jam 2725573 (ARV)	★ SALES INCREASE
46	44	85	MICHAEL JACKSON Number Ones (Jones/Jackson/Various)	Epic 2022509 (ARV)	5★ SALES INCREASE
47	39	9	ENRIQUE IGLESIAS Euphoria (RedOne/Taylor/Paucar/DJ. Nesty/Victor)	Interscope 2741991 (ARV)	SALES INCREASE
48	38	9	ARCADE FIRE The Suburbs (Arcade Fire/Draws)	Sonovox 2742629 (ARV)	
49	13	2	BLACK COUNTRY COMMUNION Black Country Communion (Shirley)	Mascot M73191 (ADA/CIN)	
50	40	45	RIHANNA Rated R (Chase & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will. I. Am/Free School/Enksen/Timberlake/Knox/Harrison)	Def Jam 2725990 (ARV)	★
51	47	43	GUNS N' ROSES Greatest Hits (Various)	Geffen 9861369 (ARV)	3★ SALES INCREASE
52	42	19	PENDULUM Immersion (Swire/McGrillen)	Warner Brothers 5186594882 (CIN)	
53	50	49	CHERYL COLE 3 Words (will. i. am/Syience/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)	Fascination 2721459 (ARV)	3★ SALES INCREASE
54	48	50	MUSE The Resistance (Muse)	Warner Bros 2564686547 (CIN)	2★ SALES INCREASE
55	43	47	ALEXANDRA BURKE Overcome (The Phantom Boyz/StarGate/Ne-Yo/RedOne/Biancanello/Watters/Jonsin/Love/Element/Wilkins/Step/Booker/Kennedy/Quiz/Larossi)	Syro 8869746032 (ARV)	★
56	51	27	AMY MACDONALD A Curious Thing (Wilkinson)	Mercury 2731140 (ARV)	
57	Re-entry		ADELE 19 (Abbiss/White/Ronson)	XI CD313 (PIAS)	2★
58	New		SAW DOCTORS The Further Adventures Of... (Tennant)	Shamtown SAWD0017CD (ACTIVE ARVATO)	
59	57	37	FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Raskulnicz/IVig)	RCA 88697369212 (ARV)	SALES INCREASE
60	66	26	GORILLAZ Plastic Beach (Gorillaz)	Parlophone 6261661 (E)	SALES INCREASE
61	63	11	PROFESSOR GREEN. Alive Till I'm Dead (Naughty Boy/FutureCut/Jones/The Thundacatz/Mojam/Labrinth/Da Diglar/True Tiger/Sunny/Tulsiani/Phillips/Fink/Hayes)	Virgin DV3080 (E)	SALES INCREASE
62	Re-entry		SNOW PATROL Up To Now (Jackknife Lee/McClelland/Lightbody/Doogan/Brennan/Watson)	Fiction 2720709 (ARV)	2★
63	67	30	EMINEM Curtain Call - The Hits (Dr Dre/Various)	Interscope 9887893 (ARV)	3★ SALES INCREASE
64	52	31	JASON DERULO Jason Derulo (Rotem)	Beluga Heights/Warner Bros 9362496702 (CIN)	SALES INCREASE
65	52	23	KE\$HA Animal (Dr. Luke/Blanco/Martin/Gamson/Shellback/Neville/Kurstin/Cruz/FT Smith)	RCA 88697640462 (ARV)	
66	49	15	EXAMPLE Won't Go Quietly (The Feeder/Harris/Cole/Willing/Smith/She/Clarke/Jenkins/Sublocus/Chase & Status/Moore/Diablo/Walder/Stewart/Wire/Herve/Bengal/The Wideboy/Falke/Faversham)	Data/MoS DATA CD06 (ARV)	
67	46	3	GRINDERMAN Grinderman 2 (Launay/Grinderman)	Mute CDSTUM999 (E)	
68	59	59	STEREOPHONICS A Decade In The Sun - Best Of (Jones/Lowe)	V2 1780699 (ARV)	2★ SALES INCREASE
69	53	36	GLEE CAST Glee - The Music - Season One - Vol 1 (Anders/Astromi/Murphy)	Epic 88697540902 (ARV)	★
70	60	52	ROD STEWART Some Guys Have All The Luck (Jordan/Tyrell/Kentis)	Rhino 8122798823 (CIN)	★
71	New		KILLING JOKE Absolute Dissent (Killing Joke)	Spinefarm 2734172 (ARV)	
72	Re-entry		ERIC CLAPTON Complete (Various)	Polydor 1746193 (ARV)	
73	New		THE DUKE & THE KING Long Live The Duke & The King (Burke/Felice)	Silva Oak SOAK001 (PIAS)	
74	New		SIA We Are Born (Kurstin)	Monkey Puzzle/RCA 88697694722 (ARV)	
75	74	42	JLS JLS (Mac/Rotem/Hector/FT Smith/Cruz/Jeeberg/Culfather/Metrophonic/Deekay/Soulshock/Karlin)	Epic 88697564572 (ARV)	4★ SALES INCREASE

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- 30 Seconds To Mars 39
- Adele 57
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- Bieber, Justin 45
- Biffy Clyro 24
- Black Country Communion 49
- Bowie, David 26
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- Cole, Cheryl 53
- Collins, Phil 3
- Cruz, Taio 37
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- Jackson, Michael 46
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- Linkin Park 20
- Lott, Pixie 44
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- Minogue, Kylie 33
- Mumford & Sons 6
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- Paloma Faith 42
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- Perry, Katy 10, 19
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- Plan B 14
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- Professor Green 61
- Rihanna 50
- Santana 17
- Saturdays, The 30
- Saw Doctors 58
- Script, The 1, 27
- Seal 22
- Sia 74

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

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