

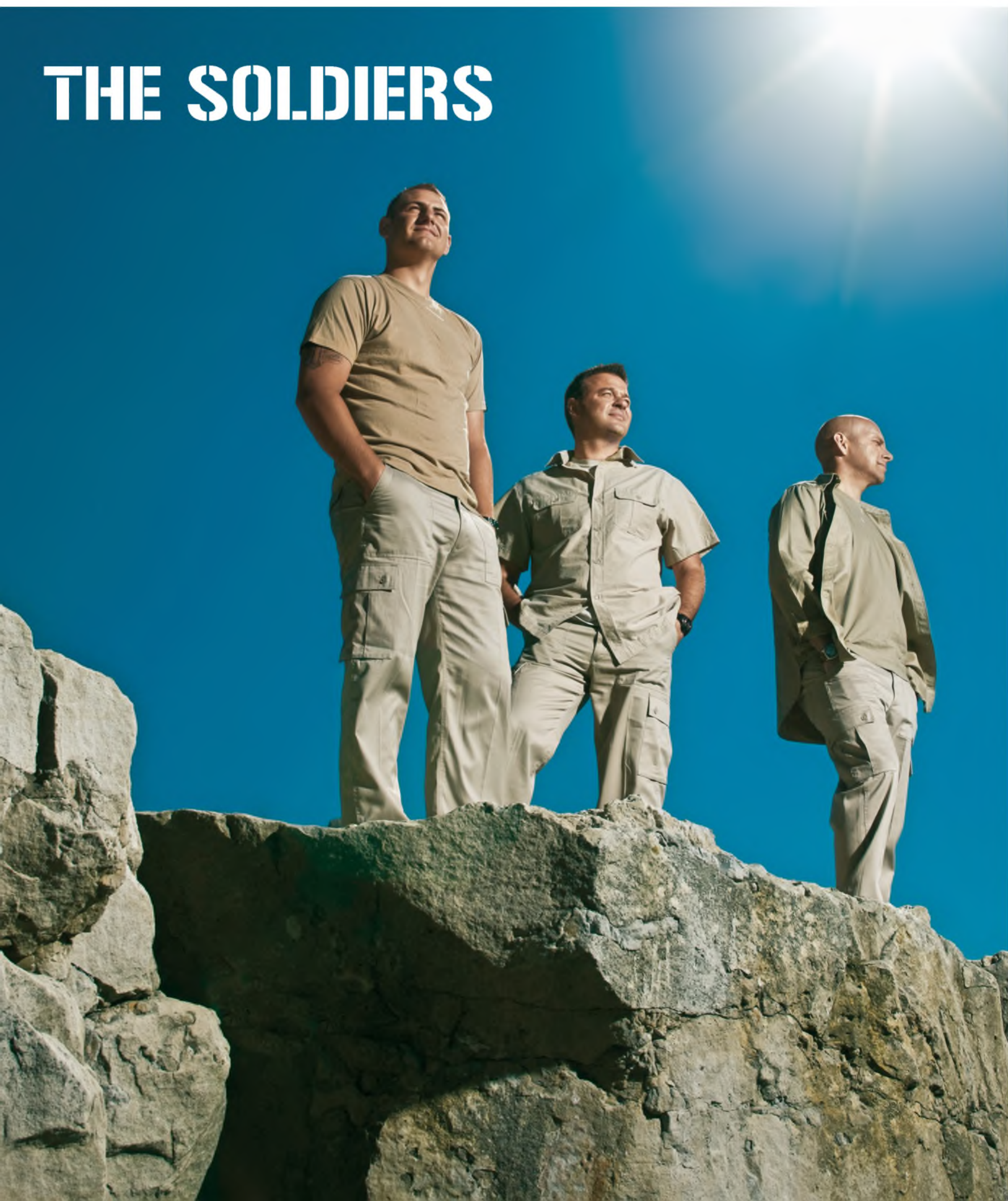
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NEWS FUEL FOR YULETIDE

Universal lands
BP deal for CD sales



DIGITAL

ALL FOR ONE AND ONE FOR ALL? Should mobile operators scrap their own streaming services and enter into Spotify-style tie-ups?



FEATURES

QUARTERLY ANALYSIS
Q3 witnessed some digital growth but for retail it was a 'very challenging' period

Panel to drive innovation in digital music services

BPI brainstorm aims for digital dominance

Digital

By Robert Ashton

THE BPI WANTS TO PUSH THE PEDAL to the metal in the UK's £280m digital market by helping companies to design and launch new services.

The organisation is drafting in some of the industry's best digital brains to its new BPI Innovation Panel. They will offer their expertise, experience and knowledge to advise new services – or retune existing ones – and ensure they have the best possible chance of success in the complex digital market.

Already a number of existing digital service operators, including Tesco, are in discussions with the Panel. It has a pool of new data and confidential consumer research from the BPI and many labels at its disposal and has already identified around 20 different gaps in the digital market, some of which could be worth up to £100m.

BPI chief executive Geoff Taylor says the Innovation Panel has been created to offer digital music operators and record labels a forum where they can share consumer insight and drive innovation in music services to meet the different aspirations and needs of every kind of music consumer.

Taylor explains consumers are at different levels of digital sophistication and they all want slightly different things in terms of services, such as music discovery and managing a digital library. After mapping the existing legal services against consumers' wants and behaviours, the BPI Panel has identified gaps.

"This enables us to have a conversation with the services and say there is a potential opportunity for a segment of the market which isn't being serviced with a product," adds Taylor.



"There are some gaps and the job is to talk about how we can better fill those gaps. If you are thinking of launching a new service you can come and talk to the Innovation Panel and try and design something that is more likely to succeed."

Taylor and others believe there has been too much of a "one size fits all" approach to existing digital services and the Panel will be able to give some precision to the design of services, as well as the way they are marketed.

Taylor adds that the Panel, which is staffed by a "fluid and multi-discipline team" of between five and 10 senior digital operations, sales, marketing and consumer insight executives from the majors and indies, is about sharing insight and goes nowhere near discussions of licensing terms.

Tesco director of entertainment Rob Salter is excited by the move. "We all know that digital music is the future but getting there requires a clear shared vision of what consumers want," he says. "Tesco has a clear vision of such a service and we want to work with the industry to secure its development and success."

Taylor and music industry consultant Keith Jopling, who is

helping with the project, are reticent to reveal too much about the current thinking on what type of services will work best in the market right now.

However, Jopling says after mapping existing services in the UK he has been able to create a digital music journey, which shows the consumer wants that consistently come top in studies.

For example, he explains that some music services have launched with millions of tracks, but with no editorial. "For a certain type of high-value consumer, probably in the older demographic, getting hold of 10m songs becomes boring," Jopling suggests. "What you need is a whole range of more quality editorial services and more personalised recommendation."

Jopling says that he hopes the Panel could eventually help create a digital market where at least half a dozen services are competing in the mass market and another couple of dozen are serving niches.

"If it encourages competition, that's great," he says. "Everyone wants a situation where dozens of players are driving the market forward."

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Kings Of Leon ensure their place in the sun



Kings Of Leon have powered to the highest weekly sales of 2010 as well as the biggest first-week digital sales to date, with their fifth album *Come Around Sundown* selling 183,298 copies in its first week of release.

That takes it past Eminem's *Recovery* (Polydor), which sold 139,438 in one week earlier this summer but falls slightly short of the 221,000 week-one tally that their last album, *Only By The Night*, achieved in the UK.

That album went on to sell more than 2.5m copies in the UK and Columbia UK managing director Mike Smith is confident the band can repeat this success.

"I think the band have made an incredible record that reinvents their sound while still staying true to everything they have always stood for," he says.

"They have maintained a constant presence in the UK with the previous album *Only By the Night* still on the charts two years on from its release. In that time no other rock band has come along to usurp their position as the biggest band in the world."

Come Around Sundown also sold 49,156 digital copies last week, beating the record of 35,000 set by Eminem's *Recovery* earlier this year.

Official Charts Company managing director Martin Talbot says this is an "impressive first-week mark" but he expects the new record to be challenged over the coming weeks, as sales of digital albums continue to boom.

Smith says *Come Around Sundown* has "a great depth of singles". Columbia is currently beginning the set-up for next single *Pyro*, which Smith says "is one of the strongest songs of their career". The band are in the UK this week to do a day of promo with Radio 1 and Later... with Jools Holland and will return to these shores to play shows before Christmas.

Smith highlights the band's incredible live following, which saw their December tour sell out in 10 seconds. "I also think their prolific nature of album making ranks them alongside the classic bands of the past," he adds.

News

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

The Playlist



RIZZLE KICKS
Down With The Trumpets
unsigned

Brighton duo Rizzle Kicks ooze star quality and know a thing or two about writing an infectious hook. Their mixtapes are equally compelling. (demo)



THE KNOCKS
Dancing With The DJ
Neon Gold

The New York production team deliver an upbeat summer banger in the spirit of Junior Senior or Basement Jaxx. (single, November 29)



MARQUES TOLIVER
White Sails
unsigned

Signed to Transgressive Management, the New Yorker became one of the first unsigned artists to appear on Jools Holland last week. (demo)



GYPSY & THE CAT
The Piper's Song
RCA

This Australian duo have a knack for timeless, radio-friendly pop. Their RCA debut follows the Young & Lost single earlier this year. (single, December 13)



BURNS & FRED FALKE
Y.S.L.M
Deconstruction/Sony

Currently touring the US with Calvin Harris, Burns' Deconstruction debut is already enjoying specialist radio spins. (single, December 5)



COCKNBULLKID
One Eye Closed
Moshi Moshi/Island

Dates with Marina & The Diamonds and Kele kick off the debut album campaign. This infectious, emotive song is getting airplay. (single, November 7)



RIVAL SCHOOLS
Pedals
Atlantic

Almost a decade since they recorded their debut, Rival Schools are back with a record that sounds as vital and relevant as they ever were. (album, March 2011)



VARIOUS
Blow Your Head
Downtown/Co-Op

Currently on repeat at MW-HQ, this Diplo-mixed dubstep compilation boasts cuts from James Blake, Benga and Major Lazer. (album, November 15)



MORNING PARADE
Under The Stars
Parlophone

A huge priority for Parlophone next year, Morning Parade deliver Coldplay-esque rock-pop songs with a melancholy undertow. (single, November 29)



HOT HORIZONS
October / Spoken
Zartcorp

A gorgeous double A-side debut from sonic troubadours Hot Horizons. October was John Kennedy's Hot One on XFM earlier this month. (single, November 1)



SIGN HERE

Sony/ATV has signed a publishing deal with Jay Kay of Jamiroquai, incorporating the band's new Mercury studio album and future releases

Petrol stations to sell CDs as HMV launches new 'pop-up' stores

BP deal adds fuel to Universal

Retail

By Ben Cardew

THE MUSIC RETAIL LANDSCAPE will be transformed once again this Christmas, with Universal agreeing a deal to sell CDs in 370 BP stations and HMV opening more outlet and pop-up stores across the UK.

The Universal deal with BP follows similar agreements last year with fashion retailer Peacocks, video game operator Game, British Home Stores and HMV-owned book chain Waterstone's to sell CDs.

Peacocks has decided not to repeat the experiment but the other three will be adding 250 Game stores, 180 BHS shops, 370 BP stations and a number of Waterstone's stores to the music retail equation.

The major, which has new albums from the likes of Take That and Robbie Williams, Duffy and Rihanna on its books in the run-up to Christmas, is understood to have chosen a selection of different retailers to help drive incremental sales.

Meanwhile, HMV is opening 18 short-lease trading stores – more commonly known as “pop-up stores” – which will trade for an eight-to-12-week period into the early part of



Connections: Universal adds BP to its retail partners for Christmas

2011, with the possibility of some sites becoming permanent.

Last year the retailer opened 10 temporary stores around the UK in the festive period, of which five became permanent after a 20% rise in music turnover helped the retailer to a third successive Christmas of record sales.

This year the stores will be placed in a mix of locations, including larger towns where HMV already trades, where they will help to meet heavy Christmas demand as well as in several locations new to the company.

The shops will on average trade around 2,000 square feet and will carry a selection of chart, campaign and catalogue titles across music, films and games, largely with the gift purchaser in mind. They will employ 10-15 locally-recruited seasonal workers.

HMV is also adding to its number of outlet stores, which focus primarily on campaign-related offers across music, film and games.

HMV has operated a store in the Portsmouth Gunwharf outlet cen-

Citigroup executive to give testimony in ongoing



Earlier testimony: Guy Hands spoke in Manhattan last week

CITIGROUP UK HEAD OF OPERATIONS David Wormsley is expected to give his testimony in the battle between the bank and Terra Firma early this week, as proceedings start their second week in New York this morning (Monday).

Wormsley has been accused by Terra CEO Guy Hands (pictured) of misleading the financier in his £3.2bn takeover of EMI in August 2007 and it is thought the banker,

and Hands' former shooting partner, will take to the stand either today or tomorrow as chief witness for Citigroup.

His appearance will follow the conclusion of Hands' testimony in the Manhattan court.

Last week jurors heard how Hands had invested two thirds of his personal wealth in EMI, before the buyout of the music group turned sour and that his recollec-

GIG OF THE WEEK

Who: White Lies + Tinchy Stryder

When: Thursday, October 28

Where: Shoreditch Town Hall, London

Why: White Lies and Tinchy Stryder join a line-up of musical talent including Everything Everything and I Am Arrows, for the first in Three and Spotify's live collaboration series, Now Playing

Meanwhile, back at Wrights Lane... EMI eyes Christmas clean-up

EMI Music CEO for Europe and the Rest of World David Kassler believes the major's current strong slate of releases can continue to sell into Christmas and beyond, after it secured five out of the top six albums in the chart this week.

While Kings Of Leon blazed to the number one slot on the chart with Come Around Sundown, EMI secured numbers two to six courtesy of Robbie Williams' greatest hits set In And Out Of Consciousness, Tinie Tempah's Disc-Overy, Katy Perry's Teenage Dream and the two remastered Beatles best of albums, 1962-1966 and 1967-1970. In addition, Cliff Richard's Bold As Brass was at 11.



Bold performance: EMI artists including Cliff Richard are storming the charts

The feat comes just a week after EMI secured all of the top three albums in the UK with domestic tal-

ent and Kassler says it is the result of two years of hard work.

"It may look from the results like it is all happening now but it has been a lot of hard work," he says. "It takes a long time to develop an artist from an early stage in their career and this is a result of 18 months of very hard work by the artists and our UK business."

And he believes the success can go on until Christmas. "We are pretty confident that they will all be major releases in their own right," he says. "The Christmas market is very active from a sales point of view and we expect them to be selling until Christmas."

in Christmas campaign sal drive

tre for a number of years, but will this year open additional outlet stores in Banbridge (Northern Ireland), Braintree, Bridgend and Swindon. The stores will effectively run permanent, year-round campaigns, under banners such as "Clearout" and "2 for £10".

HMV Group property director Mark Bowles says the new stores will extend customer choice and cater to demand for entertainment products, as well as complementing HMV's main retail offer.

"The short-term 'pop-up' stores proved highly popular last year, so much so that we made half of them into permanent sites. This time around we are nearly doubling the number that we are planning to open around the country," he adds.

"To my mind they can play a highly valuable role – either in supporting existing HMV stores to respond to the massive surge in demand you get in the run-up to Christmas or by extending a specialist entertainment selection to locations where traditionally there is none."

Around 40% of the year's total entertainment purchases are made each year in the run-up to Christmas.

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ng EMI wrangle

tion of events over the weekend of May 18, 2007 proved shaky, despite telling the court he had perfect recall of the telephone conversations in which he was allegedly misled into believing there was a rival bidder for the company.

In legal documents filed last year, Hands claims he received three phone calls from Wormsley in which he was told US company Cerberus was to make a bid on EMI of 262p.

Citigroup, which advises EMI and financed Terra Firma's bid, denies this.

Lawyers for Citi, which was left with a £2.5bn debt package as the markets collapsed, produced emails and presentations arguing Terra had independently seen enormous upsides in buying EMI for 265p and were prepared to offer 285p per share.

It is expected that the case will run until the end of the week. However, according to one insider there is an anticipation from both sides that a judgment on the case will not be made immediately. "It is thought that it will take up to two to three weeks for a ruling to be made. However, it will take as long as it takes."

UK Music aims to show musical heritage is at heart of tourism

Research aims to prove music is tourist friendly

Government

By Robert Ashton

UK MUSIC WILL PROVIDE THE GOVERNMENT with a ready-made plan to put music at the centre of its forthcoming tourism strategy, after commissioning research to assess the cultural pull and economic impact of the likes of Glastonbury and Abbey Road.

With Prime Minister David Cameron recently charging his Minister for Tourism and Heritage John Penrose with the job of making the UK one of the world's top five tourist destinations, the music organisation is asking Bournemouth University to produce figures showing how important live music festivals and music heritage sites, such as The Cavern Club (pictured), are in attracting tourists.

It is envisaged that the project will be targeted on two major strands:

- an impact assessment of music tourism in the UK, detailing live music events and music heritage sites. This will also focus on the influx of overseas visitors to the UK and tourists moving around the country – possibly to attend a festival – to measure the impact of music on regional economies; and
- outlining further data that will make subsequent research more comprehensive.



UK Music chief executive Feargal Sharkey says music has the power to transform mundane things like pedestrian crossings in north London into "international tourist hotspots" and festivals and other big live music events ensure that many people's decision to travel to the UK is not just based on a wish to visit Buckingham Palace or Stonehenge.

"We want to get people to understand that the music industry is far more important than just youngsters sitting around listening to records," says Sharkey, who adds this research is vital if the industry is to provide a comprehensive strategy for music tourism.

"There is a very strong musical heritage in this country. I can take a picture of Abbey Road and it is instantly recognisable to people around the world," adds Sharkey, who says the timing of his organisation's work – the first findings will

appear in January 2011 – will be fed directly to Penrose, who is urgently finding new ways to make tourism a key plank of the UK's economy.

"We want to ensure that when the Government is drawing up its tourism strategy over the next few months it embeds music right in the middle of it," explains the chief executive.

UK Music is also in dialogue with London Mayor Boris Johnson to persuade him to draw up a strategy for music tourism to sit alongside his existing tourism plans, which feature both fashion and film.

"We are talking to Boris about it," says Sharkey. "The O2 arena is the most popular venue in the world and clearly those two and a half million ticket holders haven't all come from within the M25. People are coming to London to go to The O2."

The move chimes with UK Music's Liberating Creativity manifesto, which called on new research to back up the industry's arguments about music tourism.

Bournemouth University was chosen to conduct the work because it has specialist academic teams focusing on the tourist sector and has previously produced research for the DCMS, Visit Scotland, Beach Break Live and Inside Out Festival.

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Starsailor frontman James Walsh is to launch his solo career to the music industry with a gig at next month's Breakout event, backed by *Music Week*.

Walsh, whose band sold more than 3m units around the world over four albums, is currently writing his debut solo album, collaborating with writers such as Ricky Ross, Sacha Skarbek and Suzanne Vega. A free track, *Man On the Hill*, is available to download from his website, jameswalshmusic.com, with a new EP *Live At the Top Of The World* released next Monday (November 1).

Nine days after that, on Wednesday, November 10, he will

Solo sailor: James Walsh to break out on his own

play in front of an audience of industry executives and the gig-going public at the second Breakout night, held at the Proud Galleries in Camden.

The night, held by *Music Week* in conjunction with All Night Long Promotions, will also include performances from RCA's new Australian signing Gypsy & The Cat, In The City buzz band Sissy & The Blisters, 140db Management's CMJ buzz act Ma Mentor playing their first UK gig and Camden favourites The Damn Jammage.

More than 800 people attended the inaugural Breakout earlier this month and witnessed performances from Missing Andy, Toxic Funk Berry, Informant, The Carolines, Call Me Animal and Kieran Leonard & The Horses.

Music Week editor Paul Williams says that with an even stronger line-

up this time around, he expects Breakout to go from strength to strength.

"I'm pleased to say the success of the first Breakout exceeded our expectations and I've had a lot of positive feedback from it," he adds. "It seems there's a real swell of interest in the event and the impressive bill we have for November can only build things further."

Breakout takes places on the second Wednesday of every month. It aims to showcase some of the best new label signings, hottest unsigned acts and artists likely to emerge in the next 12 months.

Entry is free before 9pm to industry people who email breakout@musicweek.com in advance, and to the general public at £4/£3 with flyer before 9.30pm, £5 after. For more details see: www.musicweek.com/breakout.

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Savvier marketing and added digital focus are paying dividends in the compilations market

News

Editorial Paul Williams



ONE OF THE MOST REPEATED charges against the music industry in this digital age is that it has not been proactive enough in shaping its own destiny.

It famously took an outside player in Apple to effectively create what is now a very healthy digital music market in the UK, leaving labels and others to look on as a technology company determined their future business path.

The reality, of course, is that music companies and those behind digital services do not normally work in isolation of one other, but with the launch of the BPI Innovation Panel there should now be a better chance than ever of guaranteeing the two sides co-operate in the smartest and most effective way.

The Panel will bring together some of the industry's foremost digital thinkers who have been tasked with coming up with new

The BPI Innovation Panel will give digital much-needed unity

and innovative ways to further expand the market.

Thanks to unrivalled research at its fingertips, it should be able to make informed judgements as to what kind of new services the market needs, helping to avoid what too frequently happens presently, where pretty-much identical businesses launch, all chasing the same audience. It will hopefully result in existing gaps in the market being filled, while also offering invaluable advice about how to design new services and market them.

Just as has always been the case with the physical music sector, different consumers have different needs online and this fact could be better reflected in the digital world by a more diverse selection of online destinations. Some music fans want the widest selection of music possible and to be left to browse unaided; others like a narrower selection and editorial recommendations to help to guide them.

The EC has very publicly set the goal of ramping up Europe's digital music market, which it believes is not developing anywhere near as fast as it should be. The UK is certainly doing a lot better than those on the mainland, but what the new Innovation Panel has the ability to do is ensure the growth in digital sales continues and find better ways of winning over the many music fans not yet using any legal digital services.

The UK has long been one of the world's top music markets, but David Cameron has set his heart on taking its tourist industry to similar heights.

So what could be better than combining the two by using Britain's global fame as home to some of the greatest-ever musicians and singers to lure even more tourists here?

UK Music clearly thinks so and has got Bournemouth University to come up with some numbers to show how significant the likes of the Glastonbury Festival and The Cavern Club are in attracting visitors from overseas. To a particular audience who are really into their music these destinations are every bit as compelling as the more obvious British tourist landmarks such as St Paul's Cathedral and Buckingham Palace. We just need to make more of a fuss about them when it comes to marketing the UK abroad.

Anyone trying to drive along Abbey Road knows all too well the hazards you have to negotiate, with an endless stream of tourists posing on the famous zebra crossing. By making this site and other celebrated music destinations more central to any tourism strategy imagine how many more people might be persuaded to holiday in the UK because of our wonderful musical heritage.

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:

Do you agree with Rob Dickins' suggestion at In The City that digital albums should be sold for as little as £1?

YES 56% NO 44%

THIS WEEK WE ASK:

Is the UK's musical heritage big enough to attract significant numbers of overseas tourists?

To vote, visit www.musicweek.com

Radio 1 pledges increased exposure for upcoming talent

BBC to Introduce new acts with pan-season support

Radio

By Paul Williams

RADIO 1 IS INCREASING its support for new British talent by finding a spot on its daytime playlist every week for an act from the BBC Introducing website.

The backing will begin this January when each week the station will select an artist from one of around 28,000 who have uploaded their music onto the site with the hope of getting it listened to and reviewed by a panel of experts from around the BBC.

A different BBC Introducing act was added to the station's playlist each week over the summer to coincide with festival appearances, but Radio 1 controller Andy Parfitt says from next year this will happen week in, week out.

"To give that exposure to a brand new unsigned, under-the-radar artist is very exciting because that will now be a regular commitment to the playlist," says Parfitt, whose station will also become the lead brand of the annual BBC Sound poll from next year, which forecasts the top musical tips for the coming 12 months.



Tim Davie, Ashley Tabor, Steve Hewlett, Andrew Harrison and Paul Keenan in debate

The disclosure by Parfitt follows claims at last week's Radio Festival in Manchester by Global Group CEO Ashley Tabor that Radio 1 was not doing enough to support new British artists.

Tabor, whose group is rolling out Capital beyond London in January as a quasi-national FM rival to Radio 1, told the Radio Academy event the BBC network's "mission" was breaking new British bands and "we don't think it does enough of that".

"Having publicly-funded radio stations is a good thing if they stick to what they originally intended to do and provide what can't be provided commercially," said Tabor, who suggested there was "a huge amount of crossover" in terms of

what Radio 1 and commercial stations such as Capital played.

Parfitt, though, dismisses Tabor's claims as "just plain wrong", noting The BBC Trust had carried out a "very, very thorough" review of the station and concluded Radio 1 was making "a very strong contribution to public value in the work it does in supporting new music, UK music particularly".

Meanwhile, the festival heard about a number of important developments in helping to increase digital take-up, including car manufacturers such as Ford and Vauxhall agreeing to put in digital radios in new cars as standard by 2013. Nokia is also incorporating DAB in three new smart phones.

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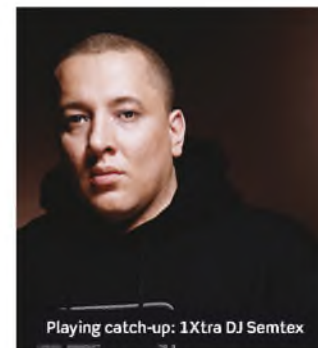
Battle bloggers for younger audiences

YOUNG PEOPLE ARE STILL LISTENING to the radio, but stations are struggling to maintain their traditional role of telling them about new acts and releases.

That is what came out of a panel at last week's Radio Festival in Manchester on the growing competition conventional radio is facing from the likes of Spotify, Mixcloud, bloggers and social networks for the youth audience.

BBC Audio & Music head of audiences Margo Swadley noted that latest Rajar figures showed 88% of 15- to 29-year-olds in the UK still listened to the radio each week, but were tuning in for fewer hours. "It's still not an issue of reach, but it's probably true they listen less," she said. "They listen to about 14-and-a-half hours when they used to listen to about 19-and-a-half hours, but we do see there is more competition."

The competition for this audience is most notable when it comes to them learning about new music and new artists, still one of radio sta-



Playing catch-up: 1Xtra DJ Semtex

tions' biggest calling cards. "There are other ways of finding out about new music," says Swadley. "Traditionally, new music is a hook-in for younger audiences, but they have so many other sources to find their music so we don't own that any more."

Radio 1Xtra DJ Semtex admitted in the panel that, while his preferred DJing discipline was radio "because you are breaking new music", he found he was having to "play catch-up" with online each week on his Friday night programme.

"Unless you are on a radio sta-

tion 24 hours a day, seven days week it's impossible to compete," said Semtex. "Bloggers are the new DJs in terms of breaking new music."

One of the online rivals to conventional radio is Mixcloud, which allows DJs to share their shows online. These are stored in the "cloud" and available for streaming. "We are a platform to help DJs or radio presenters to distribute their content online," Mixcloud co-founder Nikhil Shah told the panel.

The growing irrelevance to some young people of radio was most bluntly illustrated when the moderator Chantelle Fiddy asked SB.TV founder Jamal Edwards, whose site is billed as the UK's biggest youth media channel on YouTube with 1.5m views in the past month, when he last listened to the radio. "I can't remember," he said, before suggesting it was Radio 1's Top 40 show. However, he said he had no need to listen to a whole programme. "I can get it on YouTube and listen to parts of it," he said. "If I want to listen to something I can download it."

ON THE WEB

www.musicweek.com

- Wall of Sound signs **Penguin Prison**
- **Hands** invested two-thirds of wealth in EMI
- EMI Music's **Dan McCarroll** on publishing, recording and the future

EMI-owned company launches a CWNN-style network

Loudclothing sets sights on indie merchandise

Merchandise

By Charlotte Otter

EMI EUROPE'S MERCHANDISING UNIT LOUDCLOTHING is launching an independent retail network offering indie shops across the UK access to exclusive merchandise.

The Indie Collective scheme - which is based on the Chain With No Name model for UK indie record stores - has already seen more than 100 record, clothing and head shops sign up for the chance to sell bespoke products such as T-shirts, wristbands, mugs, bags, hoodies and hats.

EMI VP of European merchandising Nic Wastell says that, in the past, independent retailers have tended to miss out on merchandising opportunities like this from the major and the move is an opportunity for these stores to differentiate themselves from national chains.

"This is a chance for EMI to show its support for the independent retail sector," he explains. "By independents bonding together they have the collective buying power to offer something different from a national chain, and the response we have had has been overwhelming."

Currently a total of 10 acts have signed up to the scheme, including Kiss, You Me At Six, AC/DC, Iron Maiden, Megadeth, Suicide Silence, Architects, Misfits, Anthrax and Ozzy Osbourne.

And, as well as profiting from stocking unique product that will not be found in national chains, independent shops will also benefit from Loudclothing's promotion of the venture, which will take place across television, print and online.

"It wouldn't make sense for a record shop from Croydon, for

European markets very quickly. There isn't a need to wait to see how well it will do, because there is already the demand from independent retailers," explains Wastell.

However, he stresses the scheme will not conflict with Loudclothing's relationship with national retailers in the UK and Europe, adding that the two are aiming at different markets. He adds, "We carry around 600 cover titles at any one time, so there

"This is a chance for EMI to show its support for the independent sector... they have the power to offer something different from a national chain"

NIC WASTELL, EMI



example, to take out an advert in

Kerang! However we will be promoting what we are doing on the collective's behalf - so they can also profit from national exposure," adds Wastell, who says the venture has been in development since the summer.

He explains the company is looking to expand the scheme across Europe, starting in France and Germany, due to the sheer enthusiasm for the venture from independent retailers in the UK. "The designs and bands will be tailored towards those markets, but as soon as the venture is fully up-and-running over here then we will branch out to other

are enough products and designs for both the national chains and independents to have a point of difference."

"Independent retailers tend to aim at a different market than chains and there are a number of artists that EMI look after who are keen to show their support to both sectors. This move shows that we support not only the major retailer but the independent shops as well and gives the indie market something it can shout about and stand out from the crowd."

EMI acquired Loudclothing.com from Completely Independent Distribution (CID) in December 2009, merging into its own merch division.

charlotte@musicweek.com

News in brief

• **Warner Music** and **Tesco** have settled their dispute over trading terms, with Warner albums returning to the supermarket's shelves. *Music Week* revealed last week that Warner had pulled its CDs from Tesco after the retailer tried to renegotiate trading terms that Warner UK CEO Christian Tattersfield said "were not economically viable for Warner Music".

• The **Musicians' Union** has condemned the cuts to arts funding following last week's Comprehensive Spending Review. With the Arts Council facing cuts of nearly 30% the MU has described the Government's cuts as "devastating to music and culture". Meanwhile, the BBC and the Coalition Government have agreed to freeze the Licence Fee for six years, with the Beeb also picking up the cost for the World Service, Welsh-language broadcaster S4C and rolling out broadband to rural areas. Media regulator Ofcom is set to cut 170 jobs, after its budget was cut.

• The Slits' **Ari Up**, has died. The 48-year-old, who was the daughter of John Lydon's wife Nora, died after a "serious illness". Up - real name Arianna Forster - formed The Slits in 1976 at the age of 14 and the group recorded two albums, including 1979's *Cut*.

• **Radioplayer**, described as "the online console for UK radio", was unveiled to delegates at the Radio Festival last week, with a full consumer launch set for February 2011. The service, a single online console intended to offer all UK radio in one place, will start to roll out in December, offering at least 50 stations at first and at least 200 stations, including all major radio groups and all BBC stations, by February.

• **Universal** has launched an expansion programme for flagship classical labels Deutsche Grammophon and Decca Classics,

including new signings and senior executive appointments. Former Deutsche Grammophon head of international marketing and promotion Lut Behiels becomes director of classical marketing, and Barry Holden, former head of marketing at Naxos, becomes director of classical catalogue.



• **JLS** (pictured) and **Tinie Tempah** were double winners at the **MOBOS** last week, with Plan B, Professor Green, Billy Ocean and N-Dubz

also picking up awards. The event, which took place in Liverpool, saw the former X Factor finalists winning best album and best UK act, while the EMI-signed MC won best newcomer and best video for his single *Frisky*.

• **Glastonbury Festival** organiser Michael Eavis has confirmed that the event will take a break in 2012. Various reports have stated that the availability of police officers and a shortage of portable toilets because of the Olympics are the cause behind the festival's gap year, but organisers insist they have been planning the break for a while.

• The **Cornbury Festival** brand has been acquired by leading independent concert promoter 3a Entertainment, which is establishing a new enterprise to take the festival forward.

• After putting the spotlight on South Africa and China in recent years, **Midem** will turn to its native France in 2011. The "French Vibes" events will be specially created to promote the French music industry, enabling French artists and their labels to develop international business in all areas.

• EMI Music has signed a joint venture agreement with Cathy and David Guetta's Guetta Events company **F*** Me I'm Famous**, to turn the club night into a global dance brand.

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News live

Much-loved A&R haunt faces search for new venue

Flowerpot closes its doors

Venues

By Ben Cardew

INDUSTRY EXECUTIVES are bemoaning the loss of one of London's most popular A&R haunts, with The Flowerpot set to relocate from its current Kentish Town home at the end of the month.

A notice which went up late last week on flowerpotlondon.com says, "We're completely gutted to inform you that from November 1 The Flowerpot will no longer be at this venue."

It goes on to explain that the lease for the building has been sold, despite the promoters building up a successful live music venue "from scratch".

Promoters Jay Frog and Dave Danger, who own the Flowerpot brand, are in discussions with a number of venues around London and are confident that Flowerpot will open again early next year. Their Flowerpot New Year's Eve party at the HMV Forum will also go ahead, with the new Flowerpot location set to be announced on the night.

Nevertheless, there is considerable sadness among the industry at



Flowerpot men: Mona

losing - albeit temporarily - a venue that has put on pretty much every buzz band of recent months, including Mona, Brother and The Vaccines.

Polydor A&R scout Victoria Ree says she is "gutted" by the news. "It has been great. They have put on all the hot new bands," she adds.

Global Talent Publishing managing director Miller Williams, whose acts Tribes and The Vaccines both recently played The Flowerpot, says, "You will find a consensus in the industry that it is a great venue with great gigs. It is a place to discover great music. And they feel like the rug has been pulled from under their feet."

"When The Vaccines played there, they had to turn 200 people away," he adds. "That says it all. It is a destination venue,

a great place for artists to go and perform."

The Flowerpot opened in May 2009 offering free live music or DJs, seven days a week. With the venue known as a champion of new music, it attracted acts including Mumford & Sons, Lissie, Laura Marling, Florence + The Machine and The Drums.

Promoters promise to give the venue "a fitting send-off" over the last weekend of October, including a Halloween party on Saturday, October 30.

All planned shows after this weekend have been cancelled and the promoters have expressed their apologies to all the acts booked, as well as their thanks to all the customers who have supported the venue.

Already there has been considerable consternation online. Posting on The Flowerpot Facebook page, Kris Widakay says, "I'm in shock. Really sorry to hear it guys." Russell Massey adds, "There goes another great London venue."



ben@musicweek.com

Proske's hospitality comes to the UK

MORE SPECIALISED, higher-end hospitality packages could soon become a bigger part of the UK's live landscape with one of Europe's biggest corporate hospitality specialists looking to set up shop on these shores.

The German Proske Group is planning to launch a London operation within the next few months as part of its plans to expand its activities in the UK. It also wants to forge better links with booking agents to provide talent for its numerous international events.

Proske Group managing director Rene Proske says, "The UK is hugely important to us. London has its own dynamic and I cannot wait to be part of this fantastic market."

With 74 full-time staff in Germany and scores of Proske-trained freelancers on call around the world, the Munich-based company organises hundreds of events around the world every year.

Proske reveals 82% of his business now takes place outside of Germany. Proske has three distinct divisions: healthcare, sports and events, all of which tap into live music to some degree.

London is seen as a crucial base



Global events:
Rene Proske



to forge and foster relationships. Proske adds, "At the moment we work with other [middlemen] to secure artists for our events, but we want to work directly with the artists and their agents, because we believe that is a better way of doing things."

Founded in 1986, Proske has catered for events for blue-chip companies such as Coca-Cola, UBS,

Siemens and GlaxoSmith-Kline, which have attracted more than 30,000 people to date.

The global recession has hit the corporate hospitality industry hard, but Proske says his operation has emerged largely unscathed due to some major contracts signed at the height of the economic boom and re-negotiations when the recession hit.

"A lot of our competitors insisted on sticking to the original deals and as a result they went out of business," he claims. "We have found that it's the accounts we renegotiated that are bringing us through the crisis because the clients keep coming back to us."

He also claims there is still a buck to be made from hospitality despite the uncertain economic times. "Budgets are cut and agents know this," he concedes. "But clients are also much more demanding about how their money is spent, so we want to work with professionals who can tailor their performance to suit the needs of the client and we can only do that by developing our relationship with the artists and their representatives in a long-term and enduring way."

'Common sense' changes to benefit UK live sector

UK PROMOTERS COULD BE SET for a licensing boost thanks to the Government's decision to reform Health & Safety legislation.

The proposed changes signalled by Lord Young suggest a need for "common sense" and will impact on local councils who have responsibility for gigs in their area.

Lord Young's report - Common Sense, Common Safety, - calls for cuts to red tape and could make local authorities think twice about using the Health & Safety card to pull the plug on festivals and gigs.

Lord Young recommends that council officials who want to ban events need to put their reasons in writing and also offer a "route for redress" if promoters, the venue, agents, the band or others want to

challenge a local authority decision they believe has no grounds.

Under this scheme, unfair decisions will be referred to the local Government Ombudsman and a fast-track process should be implemented to ensure that decisions can be reassessed and even overturned within two weeks.

The report adds, "If appropriate the Ombudsman may award damages where it is not possible to reinstate an event."

Such a process will be welcome news in particular to summer festival organisers, a number of whom have been refused licenses in the past after health reasons were cited.

The Government has accepted all of Lord Young's recommendations, including his observations on the live music industry.

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
£155,000	BIFFY CYRO Belsonic, Belfast	5,500	MCD/Shine
£121,620	PAUL WELLER Belsonic, Belfast	4,284	MCD/Shine
	2 MANY DJ'S Belsonic, Belfast	2,868	MCD/Shine
	LIMP BIZKIT O2 Academy, Glasgow	2,526	DF Concerts
	LIMP BIZKIT Olympia Dublin	1,609	MCD
£46,840	LOSTPROPHETS O2 ABC, Glasgow	1,992	DF Concerts
	JASON DERULO Academy, Dublin	852	MCD
	MARK LANEGAN Academy, Dublin	793	MCD
£11,250	KLAXONS Heaven, London	750	Live Nation
£7,400	ED KOWALCZYK O2 Academy Islington	400	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 August 22 - 28, 2010. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Hitwise Primary ticketing chart

pos	prev	event
1	NEW	KATY PERRY
2	13	USHER
3	3	TAKE THAT
4	8	X FACTOR 2011
5	5	MUMFORD & SONS
6	2	THE SCRIPT
7	NEW	KINGS OF LEON
8	NEW	ENRIQUE IGLESIAS
9	NEW	RUMER
10	4	SIMPLY RED
11	NEW	MICHAEL BUBLE
12	9	JLS
13	12	PLAN B
14	20	PIXIE LOTT
15	6	LINKIN PARK
16	NEW	ROB ZOMBIE
17	NEW	ARCADE FIRE
18	1	GLASTONBURY
19	NEW	SADE
20	NEW	PARAMORE

Tixdaq Ticket resale price chart

pos	prev	event	ave price (£)	dates
1	1	LADY GAGA	142	3
2	6	SIMPLY RED	118	6
3	2	ERIC CLAPTON	116	6
4	3	WESTLIFE	115	11
5	9	A-HA	115	3
6	8	USHER	111	11
7	7	KYLIE MINOGUE	110	6
8	4	CLIFF & THE SHADOWS	106	4
9	NEW	SHAKIRA	94	3
10	10	KINGS OF LEON	94	6
11	NEW	30 SECONDS TO MARS	93	4
12	5	MEAT LOAF	90	5
13	NEW	JAMES	84	4
14	17	X FACTOR FINALISTS	83	7
15	NEW	JLS	77	12
16	12	LINKIN PARK	77	5
17	15	UB40	69	4
18	13	MARY J BLIGE	66	3
19	20	THE SATURDAYS	63	7
20	NEW	ARCADE FIRE	62	4

Experian Hitwise

tixdaq.com
the ticket comparison website

See more Tixdaq and Hitwise charts at musicweek.com

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News media

ON THE WEB

- Krautrock legend to visit **6 Music**
- **Absolute** documents Gorillaz' life on the road
- **Jingle Bell Ball** back for 2010

TV Airplay chart Top 40



Rihanna



The Saturdays

This Wk	Last	Artist	Title	Label	Plays
1	1	CEE-LO GREEN	Forget You	Warner Brothers	640
2	NEW	RIHANNA	Only Girl (In The World)	Def Jam	585
3	3	BRUNO MARS	Just The Way You Are (Amazing)	Elektra/Atlantic	524
4	7	DUCK SAUCE	Barbra Streisand / 3	Beat/AATW	480
5	2	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone	479
6	5	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin	441
7	9	EMINEM FEAT. LIL WAYNE	No Love / Interscope	422	
8	6	LABRINTH	Let The Sun Shine	Syco	407
9	4	TAIO CRUZ	Dynamite	4th & Broadway	385
10	8	USHER FEAT. PITBULL	Dj Got Us Fallin' In Love	LaFace	383
11	23	THE SATURDAYS	Higher	Fascination/Geffen	354
12	13	N-DUBZ	Best Behaviour	AATW/Island	353
13	10	CHERYL COLE	Promise This	Fascination	332
14	21	B.O.B FEAT. RIVERS CUOMO	Magic	Rebel Rock Ent/Atlantic/Grand Hustle	330
15	NEW	ROLL DEEP FEAT ALESHA DIXON	Take Control	Relentless/Virgin	328
16	14	JLS	Love You More	Epic	319
17	24	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	Cash Money/Island	315
18	NEW	MIKE POSNER	Cooler Than Me	J	299
19	15	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat	Interscope	294
20	NEW	TAKE THAT	The Flood	Polydor	294
21	NEW	NELLY	Just A Dream	Island	288
22	12	PROFESSOR GREEN FEAT. EXAMPLE	Monster	Virgin	281
23	19	KINGS OF LEON	Radioactive	Hand Me Down	278
24	16	KATY PERRY	Teenage Dream	Virgin	278
25	NEW	MY CHEMICAL ROMANCE	Na Na Na	Warner Brothers	266
26	28	THE WANTED	Heart Vacancy	Geffen	244
27	26	JOE MCELDERRY	Ambitions	Syco	239
28	22	KATY B	Katy On A Mission	Rinse	236
29	11	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope	233
30	29	NE-YO	One In A Million	Def Jam	232
31	17	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco	218
32	32	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	3 Beat/AATW/BBK	211
33	RE	ALEXIS JORDAN	Happiness	Roc Nation/Columbia	211
34	27	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle	209
35	35	PIXIE LOTT	Broken Arrow	Mercury	206
36	40	INNA FEAT. BOB TAYLOR	Deja Vu	3 Beat Blue/AATW	205
37	30	TINCHY STRYDER FEAT. TAIO CRUZ	Second Chance	4th & Broadway	197
38	18	KELLY ROWLAND	Forever And A Day	Motown/Island	195
39	38	TIM BERG	Bromance (The Love You Seek)	Data/MoS	190
40	20	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic	189

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancemationTV, Flava, Kerrang! TV, Kiss TV, lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTVi, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Founder's 'million ideas' include plan for global launches

Pitchfork eyes a UK prong to revamped US website

Online

By Ben Cardew

INFLUENTIAL US MUSIC WEBSITE

PITCHFORK may open a UK site as part of its ongoing expansion and redesign.

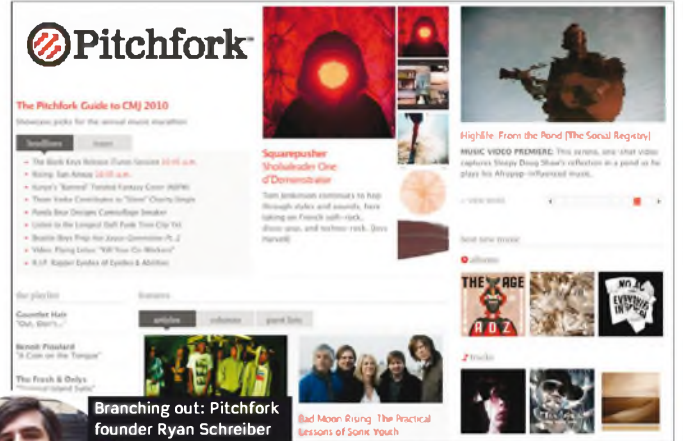
The site, which launched in the US in 1995, already attracts 2.5m visitors and rising each month, according to founder and CEO Ryan Schreiber.

Pitchfork has since expanded to live promotion, including the Pitchfork Music Festival in Chicago and a CMJ Showcase in New York later this month, but Schreiber tells *Music Week* the company has plans to go further. "We have so many ideas for other ways to branch out," he says. "I always have a million ideas. I would like to start a book series, for example, on various genres and scenes."

For the site's UK followers - *Music Week* analysis earlier this year revealed Pitchfork was the seventh-most popular music media website among UK users at the time - the good news is that this could also include international expansion.

"International is another thing we are exploring, dipping a toe in and seeing how we might go about it," Schreiber says. "We would like to do more international events in the UK, in Europe, in Australia... I feel like it is on the cards."

And at the same time Pitchfork is looking at providing more localised coverage. "We are exploring



Branching out: Pitchfork founder Ryan Schreiber

regionally specific and localised content," Schreiber explains, adding he is exploring UK events or a UK site.

However, two things that appear off the cards - for now at least - are a Pitchfork record label and a printed magazine. "A label is something we have always shied away from," Schreiber says. "You can't be critical about records you have a financial stake in. A magazine is something we have considered, but it seems clear at the moment that print is having a difficult time staying afloat."

While the Pitchfork founder may not consider a print magazine to be part of his company's plans, he does believe in a future for the sector as a whole. "There is a definitely an appeal for physical magazines, mainly from an aesthetic standpoint," he says. "Print has the advantage in layout and look. That is

a lot more difficult to do online. I still buy magazines, but generally for when I will be without the internet, for example on a plane."

Schreiber reveals the Pitchfork site is currently undergoing a redesign by adjusting the layout and adding new sections. He adds his team are also considering a blog with writing that does not have a place anywhere else on the site, while the site's playlist, Forkcast, and best new music sections are being consolidated into one new home.

He puts the website's success down to "truly honest criticism" and being thorough in the areas of music that Pitchfork covers - broadly indie and electronica.

Schreiber says the site already covers a lot of UK artists, particularly from the electronic sphere, but for those hoping for coverage the best advice is, "Get your music out there in some way and the music will speak for itself."

ben@musicweek.com

Media news in brief

- **ITV** has signed a new, three-year deal with Syco and Fremantlemedia for *The X Factor* and *Britain's Got Talent*. The deal means *Britain's Got Talent* will return to ITV1 in late spring 2011 and *The X Factor* in autumn 2011. ITV has also secured exclusive UK broadcast rights to the American version of *The X Factor* and *America's Got Talent* for ITV2. The agreement includes a new revenue share deal for iTunes' downloads of live performances from the show, on sale for the first time this year, while ITV will become exclusive sales agents for all TV, online and interactive properties for the two programmes.
- Global Group CEO Ashley Tabor has put paid to speculation that **Chris Moyles** could be moving to his company's Capital network. Reports



last week claimed that Radio 1 breakfast DJ Moyles was to leave his job at the station for the launch of Capital FM across the UK next year and had held discussions with Tabor to this end. However, the Global boss told the Radio Festival in Salford last week that such a move was not part of his plans.

- **Bon Jovi** will receive the Global Icon award at the 2010 MTV EMAs next month, while Marina and the

Diamonds will represent the UK and Ireland in the competition for best European act. The US band will be the first recipient of the Global Icon award, in recognition of their lasting international success. The 2010 EMAs take place in Madrid on November 7.

- Monthly women's magazine **Company** is partnering with the 2011 Brit Awards. In the run-up to the event, which takes place at The O2 Arena on February 15, Company will run Brits editorial in every issue, including competitions, features and news, and a Rising Star feature around the Brits Critics Choice Award. The magazine is also offering one reader the opportunity to be its official "Britgirl", joining the Brits' voting academy and attending the event as a reporter.

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

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

Airplay analysis Alan Jones

Cole climbs highest on airplay list



Cheryl Cole

Newly arrived at number one on the radio airplay charts in Belgium, Denmark and Ireland, Cee-Lo Green's Forget You forges even further in the UK. Already streets ahead of allcomers, the track turned up the heat last week, adding 380 plays and more than 6m listeners, securing 3,548 plays and an audience of 93.66m on the Music Control panel. That is 57.99% ahead of the 59.28m audience earned by runner-up Bruno Mars' Just The Way You Are (Amazing) and the biggest audience earned by any track in any week in 2010.

Its surge was facilitated by massive support from Radio 1 (26 plays) and Radio 2 (22). Its Radio 2 tally makes it that station's most-played record last week, and 26 plays would usually be enough for a song to be number one on Radio 1 - but not last week, as the station also played Miami 2 Ibiza by The Swedish House Mafia feat. Tinie Tempah 29 times, and Duck Sauce's Barbra Streisand 32 times.

Although 32 plays is not an extraordinary total for a extraordinary station (96.8 Capital FM, for example, played 34 songs

more often last week) it is very high for Radio 1, which has hitherto not played any song more than 30 times any week this year. It is all the more surprising since Barbra Streisand is a gimmicky club hit heavily sampling 1970s disco icons Boney M's Gotta Go Home - hardly Radio 1 fodder - while being named after an artist who probably hasn't been played on the station for 20 years. Either way, the massive exposure for Barbra Streisand helps the track to massive gains. Moving 14-4, it was the most added track on the Music Control panel last week, increasing from 523 plays to 1,135.

Rihanna is on fire, with new single Only Girl (In The World) rocketing 29-10 on the radio airplay chart, and 51-2 on the TV airplay chart. Meanwhile, Cheryl Cole's Promise This is doing well at radio, jumping 36-14, but slips on the TV list from 10-13.

Meanwhile, Cee-Lo Green's Forget You completes the radio/TV double for the second week in a row, with its promotional clip airing 640 times, an increase of 28 plays week-on-week.

Alan Jones

UK radio airplay chart Top 50

Table with 10 columns: Rank, This week, Last, Weeks on chart, Sales chart, Artist Title Label, Total plays, Plays %+or-, Total Aud (m), Aud %+or-. Lists top 50 songs including Cee-Lo Green, Bruno Mars, Take That, Duck Sauce, Tinie Tempah, Michael Buble, Pixie Lott, Katy Perry, The Script, Rihanna, Taio Cruz, James Blunt, Oliy Murs, Cheryl Cole, Mike Posner, The Wanted, Katy Perry feat. Snoop Dogg, Swedish House Mafia vs Tinie Tempah, The Saturdays, Eminem feat. Rihanna, Labrinth, Robbie Williams & Gary Barlow, Enrique Iglesias feat. Nicole Scherzinger, B.o.B feat. Hayley Williams, Kings of Leon, The Wanted, Flo-Rida feat. David Guetta, Jamiroquai, Usher feat. Pitbull, Travis McCoy feat. Bruno Mars, Eliza Doolittle, Rumer, Example, Jay Sean feat. Nicki Minaj, Lady Gaga, Joe McElDerry, Tim Berg, Chris de Burgh, Alexis Jordan, Jis, Katy Perry, B.o.B feat. Rivers Cuomo, Plan B, Yolanda Be Cool & DCUP, Kylie Minogue, Fyfe Dangerfield, Taylor Swift, Scouting for Girls, Kings of Leon.

Nielsen Music mentions the following stations: 1-26: BBC Radio 1; 27-30: BBC Radio 2; 31-33: BBC Radio 3; 34-35: BBC Radio 4; 36-37: BBC Radio 5; 38-39: BBC Radio 6; 40-41: BBC Radio 7; 42-43: BBC Radio 8; 44-45: BBC Radio 9; 46-47: BBC Radio 10; 48-49: BBC Radio 11; 50: BBC Radio 12. Includes details for various regional and specialist stations.

Pre-release Top 20

Table with 4 columns: Rank, Artist Title Label, Total audience (m). Lists pre-release songs including Take That, Rihanna, James Blunt, Cheryl Cole, Jamiroquai, Rumer, Tim Berg, Chris de Burgh, Jis, Paloma Faith, Devlin feat. Yasmine, Pink, My Chemical Romance, Hurts, Two Door Cinema Club, Robbie Williams, MCFly, Bon Jovi, Robert Plant, Pete Dinklage.

Campaign focus



Harry Hill

homage to the Stars on 45 releases from the Eighties.

Ahead of the album's release, Island is lining up more traditional promotional activity including an online campaign that sees the launch of online-only series Harry's Little Internet Show. The show is coupled with an interactive online game in which users must hunt for Susan Boyle, also the subject of a song on the album.

In addition, Hill will be involved in Coronation Street's 50th anniversary celebrations, having recorded a video for the track Ken! - a Spaghetti Western tribute to Ken Barlow - which will be aired as part of the special celebration show in December.

Marketing manager Chris Scott says Ken! will be the subject of a Christmas single push, targeted around the Coronation Street special. "It will make an interesting festive contender," he says.

Funny Times is released on November 22.

Harry Hill is set to give his comedy a soundtrack, with Island releasing his debut album Funny Times next month.

Promotion for the release is already under way via lead single I Wanna Baby, which premiered on ITV2 last weekend, and a TV marketing campaign paying

News publishing

ON THE WEB

www.musicweek.com

- EMI Publishing signs Avicii
- Steve Lewis leaves Stage Three

Weekly collection service aims to link creativity and technology for independent publisher

Kobalt portal 'an enormous step' for sector

Technology

By Charlotte Otter

KOBALT CEO WILLARD AHDRTITZ has revealed that his company is to roll out a system next year that will enhance sync and song plugging next year.

In an exclusive interview with *Music Week* following the launch of the UK independent publisher's Weekly Online portal last week, Ahdritz says the organisation is now setting its sights on "the interface between creativity and technology".

"When you look at the traditional song plugging and sync business, I can see that we can enhance its performance by using more technology," he explains, adding the company will not reveal any more details on what this may involve until a "new launch" next spring.

Ahdritz says the goals the

publishing company sets out to achieve are constantly changing and notes the organisation will also investigate ways of improving broadcast royalty tracking, royalty collections from digital service providers and emerging markets, as well as expanding its reach into new territories across the world.

"The launch of the Weekly Online collection service means we are well-positioned to move with the changes in the market," he explains. "I really believe that Kobalt has set a new standard of collection with this system."

The portal allows clients to access royalty statements that are updated on a weekly basis and take out advances in line with their current earnings. Ahdritz says the move is another step towards the "vision" the company set out to achieve when it started 10 years ago, to introduce real-time royalty collection and transparency to its clients.



"The launch of the Weekly Online collection service means we are well-positioned to move with the changes in the market"

WILLARD AHDRTITZ, KOBALT (PICTURED)

The system is operated from the company's central base and allows clients to see how their account balance is building up alongside their current quarterly royalty statements.

"Behind the scenes we have the system which delivers numbers," he adds. "We have had a great response from our clients, content owners and lawyers. People are really starting to feel what it is like to be online and monitoring their

balance almost in real time."

Ahdritz adds the new portal is "an enormous step" for people wanting to be in tune with their work. However, he says the company is still under the same constraints faced by all publishers from collection societies when it comes to royalty payouts.

"With PRS for Music in the UK, for example, we have to wait until they pay the cash out four times a year. We are all under the same timing from collection societies," he notes, adding that the industry has to work on increasing transparency and creating fast royalty transactions in order to match the changes taking place in financial and digital markets.

"By driving cash to people it means they can invest in new projects and their own business costs, helping the industry move forwards," he adds.

charlotte@musicweek.com



Transgressive buoyant as flood of unsigned talent signs with indie



Sync-friendly: Tim Dellow, Lilas Bourboulon (Transgressive), Matthew Taylor (Dry The River), Sheila Shayagan (Warner/Chappell), Peter Liddle, Jon Warren, Will Harvey, Scott Miller, Rebecca Coleman (Dry The River), Al Lavine and Stephen Budd (Supervision Management)

TRANSGRESSIVE PUBLISHING has seen off competition from two majors to land a band it describes as sitting "outside of any current trends".

Stratford-based five-piece Dry The River are yet to record their debut album, but the publisher is confident the group have a long career ahead of them thanks to their sync-friendly music and strong songwriting. Transgressive is already pushing for them to follow the worldwide publishing agreement with a record deal.

According to Transgressive co-founder Tim Dellow the company had been courting the band for some time but signed the deal following their performance at In The City earlier this month.

"We had all the papers with us

when we went up to Manchester and they played a phenomenal set," Dellow explains. "I'm really pleased that we did, because after that they got calls from two majors. Although we have an extremely strong roster and backing from Warner, I understand how a lot of chequebook-waving could get a band to change their mind."

The new agreement finds Transgressive Publishing representing the groups' current and future works through their joint venture with Warner/

Chappell and Dellow says the company is now working with the band to record their debut album.

"I think we will have real success with them in US dramas," he continues. "Their music has the power to really connect with people and I'm looking forward to having a long-term career with them - we just need to get things down on record first."

Dellow says the same week saw him and partner Toby Langley sign violinist Marques Toliver to a worldwide A&R deal.

The agreement finds the pair looking to secure Toliver a record contract - the performer, who has worked with acts including Grizzly Bear, Bat For Lashes and TV On The Radio, already has a publishing deal through Universal Music Publishing.

"Next year is going to be a really exciting year for Transgressive" Dellow says. "We are about to close three deals for albums on Transgressive Records and we are expecting to be working a lot with Warner on a number of new publishing signings."



Worldwide deal: Marques Toliver

Westbury makes asset of Harry J's Liquidator

REGGAE SPECIALIST WESTBURY MUSIC is looking to push Harry J Allstars' iconic track Liquidator to hip-hop acts after signing a worldwide administration deal with the performer's publishing company Cari-Blue.

The agreement sees the publisher looking after the complete recording and publishing works of the reggae act, including the instrumental track, which reached number nine in the UK singles chart in 1969. The publisher will also represent future compositions from the artist.

Liquidator is famously used as the run-out music for Chelsea FC's home matches and Westbury Music managing director Felix Haines says the track was the "whole point" of the deal with the company.

In addition to actively exploiting the sync opportunities offered by the song, Haines says Westbury will also push the tune onto producers and DJs within the hip-hop community with a view to them sampling it. This follows the success of another Harry Johnson, song, Cuss Cuss, which has been sampled by artists including Jay Z, Beyoncé and Kanye West.

Haines says the company will work closely with its US sub-publisher Royalty Network to raise the profile of the rest of Johnson's catalogue. "Not many people, apart

from reggae connoisseurs and fans are aware of tracks like Cuss Cuss - yet it has been sampled more than 100 times by different artists. I think by introducing the hip-hop generation to Harry's music and encouraging them to use tracks like Cuss Cuss and the Liquidator in samples, it will open up doors for where the catalogue can go - especially in America," he explains.

Haines adds that Westbury has already given Liquidator to sync contacts all over the world. He says, "It is extremely well-known in the UK, but less so elsewhere and we want to introduce the whole world to this classic track. We need to remind people exactly how brilliant Harry's works are."

However he notes there will also have to be "a little tidying up to do" of the catalogue to ensure efficient royalty collections around the world.

Haines says the enduring appeal of reggae means there will always be a demand for the genre. He adds, "Reggae is the kind of music that appeals to all ages and, as a publisher, we have worked hard to maintain the profile of the genre. Harry signed with us as we represent a number of his peers for a long time and I think our reputation preceded us. I'm really excited about the deal and the opportunities presented to us through it."

URGENT

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- 7digital partners with Samsung, Toshiba and O2; unveils locker service
- BBC uses the Electric Proms to test out improved audio streaming standard HD Sound
- EU Courts of Justice reject private copying levy in Spain

Digital news in brief

● **Apple** saw revenues of \$20.34bn (£12.83bn) and post-tax earnings of \$4.31bn (£2.71bn) in its most recent quarter. It sold 14.1m iPhones (up 91%) and 9.05m iPods (down 11%) in the period.

● **French ISP** Free will now comply with the country's Hadopi legal measures after initially refusing to send warning letters to customers accused of illegal filesharing. This comes after the French government closed a loophole in the law.

● The appeal in the **Pirate Bay** case in Sweden has ended and a verdict is due on November 26.

● **ReverbNation** has acquired

Sound Around, the company behind the DIY and template-based Band

App tool for musicians.

● **Nokia** reported a net income of €529m (£470m) in Q3, up from a loss of €559m (£497m) a year ago. Sales rose from €9.81bn (£8.73bn) to €10.3bn (£9.16bn) in the quarter and the company shipped 110.4m devices. It is planning, however, to cut 1,800 jobs globally.

● **Google India** has launched a new music search platform that links users to legal sources. Partners on Google.co.in/music include Saregama, in.com and Saavn.

● **Muzicall** has signed Warner Music Group to a pan-European deal to offer its content as ringback tones across major operators including Orange, T-Mobile and Vodafone.

● To mark their 20th anniversary, **Pearl Jam** are launching a dedicated channel on Sirius XM satellite radio in the US. The commercial-free channel features live, studio and unreleased tracks.

● Apple says its **App Store** has delivered more than 7bn app downloads to iPhone and iPad devices.

New services

● **Playbutton** turns button badges into customisable MP3 players with headphone jacks as well as play/pause/forward/back buttons. Music cannot be removed from them.

● **Campaign Manager** is a new tool from digital distributor finetunes to allow its distributed labels to create customisable promo mailouts, with feedback tools and campaign analytics built in.

Apps round-up

● **Ministry of Sound (Windows Mobile 7 - free)** The dance label's app links to buy tracks from Zune, allows ticket purchasing, has a news feed and features streaming radio content.

● **Rhapsody (BlackBerry - free)** Following Android and iPhone launches, the US streaming service comes to RIM devices. Users can cache songs but only if they have a \$9.99 (£6.36) a month subscription.

Streaming not downloads are the future for mobile operators, study claims

Mobile streaming: one for all?

Mobile

By Eamonn Forde

MOBILE OPERATORS will see greater revenues and higher consumer retention if they scrap their own mobile download stores and instead partner with established music streaming services, according to a new report by Informa Telecoms & Media.

It estimates that an operator in western Europe with 20m customers could generate €77.7m (£68.1m) this year alone by forging an exclusive partnership with a streaming service. This would mean European mobile companies could collectively generate €1.1bn (£0.96bn) from such deals.

Informa analyst Giles Cottle, who authored the report, suggests that this approach will push mobile music ahead in a way that single-track over-the-air (OTA) downloads have failed to do so far.

"I wouldn't say it means that [mobile à-la-carte downloading] is dead, as we forecast growth of OTA in a few markets," he says. "But it's not a business model that has had much success in Europe. You'll find few mobile operators that are gen-

uinely pleased with their mobile download stores – hence the interest in other types of music services such as Spotify-style tie-ups."

The report is based on joint research by Informa Telecoms & Media and Spotify, with the latter's involvement raising a few eyebrows: Spotify has already signed a mobile deal with Telia in Sweden and the findings of the report chime with Spotify's wider strategy to broaden music out from the computer desktop.

"We agreed to do this research with Spotify [because] we both share similar views on mobile music," explains Cottle. "We're not against downloads per se. For example, TDC Play [in Norway], which is covered in the report, is a download service."

Similar mobile download stores' services already exist, notably Nokia's Ovi Music Unlimited (formerly Comes With Music) and Omnicore's Music-Station. Is the report calling into question their viability?

Yes and no, says Cottle: "Both of those services have seen most traction in either markets where the mobile is the dominant way of consuming music, such as Singapore, or developing music

markets like Brazil," he says. "If it has any future it will be in these types of markets rather than elsewhere. The key is smartphone penetration. It's going to be difficult for any service provider to create as good a consumer experience on a range of feature phones as the likes of Spotify, Pandora and We7 have via apps on smartphones."

The timing of the report is interesting given that mobile operators are now starting to scrap unlimited data tariffs for smartphone users and instead set stringent data caps on customers' accounts. This move by the operators could end up working against Informa's bullish forecasts, as consumers will be less likely to embrace streaming services if they run the risk of exceeding their data quota each month.

"I agree," says Cottle. "but offline caching significantly reduces this

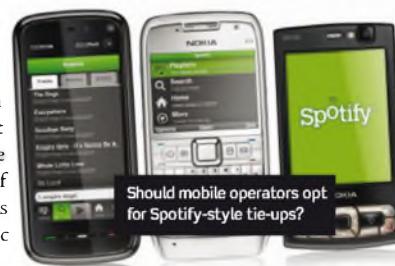
problem. Consumers can download 3,000+ songs to their handsets and listen to their heart's content without using a single byte. In the long term it should be less of a problem as data caps will inevitably get more generous – as we've seen happen with fixed broadband over the years."

The report ultimately claims that offering such a service would reduce consumer churn. In developed markets, the mobile market is at saturation point and operators are focused on consumer retention or poaching users from competitors with compelling prices and packages.

Following the logic of the report, if all mobile operators offered a streaming music service, competition would be fought on price rather than the service itself and this would risk devaluing music yet further.

"If everyone offered a service then what you say is right," agrees Cottle. "But to avoid this, mobile operators will ask for exclusivity. If there are two equally popular music streaming services in one market then this becomes an issue, but this is the case only in a minority of markets. In most, a dominant provider will emerge."

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Viewpoint Thorsten Schliesche, VP of sales and marketing, Napster Europe



“Like any art form, music is subjective and people will always pay for what they connect with emotionally. However, this emotional bond is weakening in a world of entertainment overload and free access. The digitisation of music has led to a cataclysmic change in the music industry, with pressure on all sides – from constantly changing consumer habits, piracy and a business model struggling to keep up with consumer needs.

But what does this mean for the music industry of the future? It is clear that streaming, of the largely free variety, and social media are now established as teenagers' primary ways to source and consume

music. With ever-growing ways to share and interact with artists, this generation is struggling to find a need to pay at the same time. Where is the value going to come from in these unstable times?

In the current market, no other digital retailer comes close to iTunes from a volume or revenue perspective; but even the current iTunes store could be considered a relative failure when one looks at the amount of music it has sold against total music consumption. As a sign of change, most new music services entering the market are primarily streaming-based, including the much-speculated cloud services from Apple and Google, which is a strong marker of where things are heading. But users still need to pay.

PaidContent reported earlier this year that 70% of music consumption in the US, UK and France was digital, but this accounted for only 35% of revenue, with much slower growth than hoped. Advertising revenues are also not growing fast enough to fund the huge demand for free and streamed music. That is not to say that 'freemium' could never work, but currently it is not a sustainable revenue model.

As broadband speeds and over-the-air accessibility increase,

streaming will continue to grow at the expense of owning files. A user needs a great experience from their music service and they need to be able to access their music library on multiple devices, anytime, anywhere, on one service. At the moment there is too much fragmentation in the market for this to be compelling to users.

This brings up two key challenges for digital music services wishing to establish value between consumers and music. First, they need to be priced realistically for consumers. With current licensing costs, this is extremely difficult, something the number of failed music services can attest to. Labels need to rethink current licensing terms, but they are understandably wary of opening the floodgates. The reality is that artists and the industry that supports them have to work harder than ever for less. Only by making it easier for official services to retail content at a price consumers are willing to pay can we still protect the fundamental value of music.

Secondly, the industry must establish value among consumers by having open standards between music services. Playlists and libraries are key social markers in the connected world and users

spend a lot of time, effort – and occasionally money – building and sharing them. There will always be a need for fluid movement between music services. Users already experience frustration when they want to change services and have to start again with their libraries. As an industry we need to come together to work out an open standard on user data that can easily be implemented by all.

Napster customers are proving that music fans are happy to pay for high-quality streamed music if it is presented in the right way and sold at a price they believe to be good value. For our subscribers, value includes a supporting framework to the music they love, ranging from editorial, digital artwork, ease of accessibility, artist involvement and quality.

The growth of 'freemium' music is a move we believe to be one step forward, two steps back. If music is to flourish within the digital landscape, then the whole ecosystem – from artists, to publishers, to marketing – needs to embrace modern consumer consumption with pricing models that support platforms built to harness the advantages within the online world. Don't wait until it is too late again."

News diary

Blake buzz begins to build

UNEARTHED

AS LABELS APPROACH the period for unveiling debut artists, A&M signing James Blake is shaping up as a favourite to find his place in critics' choice polls for 2011.

Having built a firm online awareness through a string of well-received EPs, his new release, a cover of the Feist track *Limit To Your Love*, has been rapidly elevating his profile.

The 22-year-old Londoner was signed to the Universal label via his own Atlas imprint earlier this year and *Limit To Your Love* marks his first release for the major.

It comes little more than a year after his indie debut, with the *Air & Lack Thereof* EP, which was followed by the underground smash *CMYK* EP on R&S Records earlier this year and *The Bells Sketch* EP. A second R&S single, entitled *Klavierwerke*, was released in September.

A&M managing director Orla Lee says with Blake's debut album due in February, the challenge lies in turning his underground acclaim into commercial success.

"Limit To Your Love is an impor-

tant release for us because it's a bridge between his earlier electronic music and DJ work to his vocal material. We're off to an amazing start and, as well as the online profile, specialist support at radio has been brilliant," she says.

To this end, the single has already earned early plays from the likes of Gilles Peterson, Rob da Bank and Nick Grimshaw who recently gave the track single of the week honours.

But despite this airplay buzz, Blake's profile is still strongest online. He has regularly found himself in the top five artists on *The Hype Machine* and his profile continues to grow at a rapid pace.

Lee says this is an important area for them but one that is largely looking after itself. "We're seeing a very natural build online and it's really about letting that audience evolve at a natural pace ahead of his album release," she says.

Blake's debut album will be released on February 7 2011, with a new single, entitled *Wilhelm Scream*, to follow on February 22. *Limit To Your Love* is released on Atlas / A&M on November 29.

Stuart Clarke

Cast list

Management/A&R

Dan Foat, A&M

Managing director

Orla Lee, A&M

Product Manager

Samantha Sissons,

A&M

Publishing

Frank Tope,

Universal Publishing

Live Agent

Lucy Dickens, ITB

National Radio

Hannah Parkin,

Anorak

Regional Radio

Gavin Hughes/

Nicki Ross, Polydor

TV Promotions

Mike Byrne, Polydor

Online PR

Lucius Yeo, Anorak

Digital

Edd Blower, Polydor

Video Commissioner

Emily Tedrake,

Polydor

Sales

Gareth Evans,

Polydor



JAMES BLAKE

ON THE WEB THIS WEEK

ERA RUBBISHES DICKINS' £1 ALBUM PLAN

Ryan: "£1 is not right! But I see no reason whatsoever why you should pay more than £5 for a digital download."

Rob Dickins: "Unfortunately ERA is reacting to headlines and rather than serious debate, is speaking in soundbites. My point addressed online albums of which we all know has around 80% piracy. By bringing the price down to a 'non-decision' payment, I believe piracy could be countered to a degree but more importantly it would bring in the enormous peripheral buys. This would allow physical albums to be developed to really give the fans something special at a much higher price point, as illustrated by Nine Inch Nails' *Ghosts I-IV* which would make the retail experience much more interesting to the consumer and the retail outlook more positive."

Warren: "At last, someone who was in the record industry has realised that the AllOfMP3 business model was right. When the price is low people don't think, they just spend. I have spent more on sweets than music in my life."

Dooley's Diary



Dusty Dann's castoffs are pure platinum to Dooley

THE NEW AGE OF AUSTERITY

brings out the charitable side of the UK public, as witnessed at last Thursday's annual **BBC Children in Need Charity Pop Quiz**. Despite ending up a shameful fifth, the Sync Inc team that Dooley gatecrashed was more than compensated by winning an **Annie Lennox platinum disc** of her *Medusa* album during the half-time raffle. The euphoria was short-lived, however, when, after giving Pudsy a hug, returning to the ecstatic team and wiping off half an inch of dust from the prize's glass front, it was revealed that the disc was originally presented to none other than **the Radio Academy's Trevor Dann**. We will put his donation down to Mr Dann's sense of charity rather than any lost love between him and Mrs Lennox... Meanwhile, whilst hobnobbing with the great and the good at last week's **Gold Badge Awards** Dooley learned the thrilling news that music mega mogul **Simon Cowell** took time out from his day job in the Eighties to **pose topless alongside PRS for Music chairman Ellis Rich**. Not only that, but these pictures are still in existence and we can exclusively reveal, will make an appearance when Rich makes his final speech as chairman at Christmas time... Word is **The Dame** himself could be in town this week for the launch of **Kevin Cann's exhaustive - and beautifully presented - biography of David Bowie**,

Any Day Now: The London Years. Organisers are taking over Proud in Camden on Wednesday night and hoping for an impromptu appearance - and performance... Now, let us take a moment to applaud housewives' choice and Radio 2

presenter **Jeremy Vine** on his interrogation techniques last week. In an interview screened at the Radio Festival in Manchester, the daytime DJ quizzed Culture Minister **Ed Vaizey** over how in just days he had gone from **supporting the 6 Music closure to suddenly declaring his love for the station**. Unable to cope with the pressure, Vaizey readily admitted his return had been "spineless". If only all politicians were as honest... Vine also shed light into why it has been an uphill struggle for radio to **convince people to switch to digital**. When he asked a salesman trying to sell him a £18,000 sound system for his home whether it had DAB he was told, "No mate, that's all gone. It's FM now"... **Elektra's 60th anniversary celebrations hit London** last week, with the label's founder **Jac Holzman** appearing with *McJo's* **Phil Alexander** at Apple's packed Covent Garden store. Atlantic chairman **Max Lousada** managed to make it along to the exclusive soirée along with other luminaries including **Denzyl**

Feigelson, **Geoff Travis** and **Laurence Bell**. The night then saw Holzman praise cute-as-a-button singer **Bruno Mars** who serenaded the enthusiastic crowd with a short acoustic set



punctuated by whoops of delight. The two got on so well they even took time out to pose for a quick picture (left)... **PPL chiefs** are obviously as keen as anyone in this industry to crack down on any copyright offences, but which of them will be brave

enough to take on current **WBA world heavyweight champion David Hays**? With PPL bigwigs watching on in the audience, the British boxer admitted in a short film screened at last week's Radio Festival that as a youngster he did not have any money to buy music so he **taped it off the radio**. Go for the face, Fran...

If only all conference debates were this short. At the Radio Festival one audience member asked a panel of the BBC's **Tim Davie**, Global's **Ashley Tabor**, Bauer's **Paul Keenan** and Radio Centre's **Andrew Harrison** **whether Radios 1 and 2 should be privatised**. The full extent of their answers? **"No", "No", "No" and "No"**... Meanwhile, in a session reuniting **Chris Evans** with his

Piccadilly Radio boss Timmy Mallett, the Radio 2 breakfast host revealed that in his job interview to work at the Manchester station he had used the name **Peter James** as "it sounded like a hairdresser" and hairdressers' names sound like ones DJs adopt... Biggest sympathy of the festival surely went to **rugby hero Sir Clive Woodward**, who revealed his neighbour was none other than Mallett. Bizarrely, Woodward was on a panel immediately after Mallett appeared on stage, though no mallets were while we are in a Radio Festival groove, **Squeeze members, Glenn Tilbrook and Chris Difford** managed to take some time out to receive a **PPL Lifetime Achievement Award** and even pose for a quick

snap. L-R: **Tilbrook, Trevor Dann, Fran Nevrlka, Difford...** **More than 150 Universal executives and overseas media**



flew in from as far away as Australia last week to see **Duffy** play a set of songs from her new album at a packed **Café de Paris**. Duffy, who opened with new single **Well, Well** and inevitably closed with **Mercy**, will be clocking up the air miles herself in the coming weeks, with no less than three promo trips planned to the US before Christmas...

Features

A DIGITAL DIVIDE

Quarter three witnessed the 500 millionth single track download in the UK as well as rapid growth in the digital albums market – but overall album sales had retailers branding Q3 a ‘very challenging period’



ABOVE
Prized performers: Mercury Prize winners The xx (left) made headway in Q3 while sales of Tinie Tempah's debut album at the tail-end of the quarter should see him riding high in Q4

RIGHT
Recovery time: Eminem's seventh studio release was the best-selling artist album of the quarter and helped maintain Universal's grip on top spot

Quarterly analysis

By Ben Cardew

ALBUM SALES ENDED THE THIRD QUARTER

on an apparent high, up 4.98% on the previous week and down a respectable 3.8% on the year to date.

But lurking among the figures was something slightly darker. Album sales of 1.76m in week 39 were down 14.15% on same-week 2009 sales of 2.05m, with The Script's second album *Science & Faith* selling just 34,313 copies to top the charts. The previous week was even worse: album sales of just 1.68m were down 17.28% on the previous year, with Phil Collins' *Going Back* topping the charts with sales of 40,684.

This would be bad news at any time. But coming as the music industry enters the all-important fourth quarter, it seems all the more alarming. The obvious risk is that what has been a relatively strong year for album sales could fall off now, at this crucial point for the industry, with fears that the UK industry, comparatively resistant to the global recorded-music malaise, might follow the example of the US where album sales have routinely recorded double-digit falls.

This is not to say the third quarter of 2010 was without its highlights: digital album sales passed the 50m mark, for example, and now account for around one in five of all albums sold in the UK. In the first 38 weeks of 2010 some 14.6m digital albums were sold, almost as much as the total for all of 2009.

Happily the thirst for individual track downloads continues apace: the 500 millionth single track download was sold in the UK at the end of September, with single sales – almost entirely digital these days – up 7.4% year-on-year at the end of Q3.

There was even some good news around pricing: recent OCC figures revealed the cost of a digital single is up 4.0% at 83p this year, reflecting moves by retailers to introduce variable price points to reflect demand. And,

while the price of digital albums fell – partly as a result of industry efforts to persuade consumers to embrace them – the average price of a CD album is down just 1.4% at £8.05.

But none of this is enough to entirely convince retailers, who are by and large reporting a slow summer and third quarter. Asda music buyer Andy Powell, for example, says that summer has been “a very challenging period with a paucity of new releases and a few that failed to perform to their forecasts”.

He also believes the weather and the World Cup have been factors in slowing sales, with consumers preferring to spend their money on barbeque and beer rather than music. “Music and other entertainment products are discretionary spending – and there were a lot of other things that people spent their money on,” he argues.

Meanwhile, HMV revealed sales at its UK and Ireland stores fell 13.9% in the 19 weeks to September 4, with the company blaming the World Cup and a weak games market.

Despite the disappointing sales figures at the end of Q3, however, labels are publically putting a more positive spin on things, pointing to a very strong release schedule in the fourth quarter as well as the relatively strong year-to-date figures.

“I feel really good about Q4,” says Polydor president Ferdy Unger-Hamilton, who is perhaps understandably buoyed by a release schedule for his label that includes the new *Take That* album with Robbie Williams. “We’ve got Cheryl Cole, *Take That*. I feel really good about the Nelly Furtado greatest hits, we’ve got a new Duffy record and fingers crossed for a new Black Eyed Peas record. I love Christmas.”

Meanwhile, Official Charts Company managing director Martin Talbot concludes that given the current state of the economy, album sales are not in bad shape.

“Digital sales are also growing very rapidly at the moment – perhaps not as quickly as the digital singles market – but they are still doing very well,” he adds. “There is a lot to be positive about.”

A look at the best-selling singles and albums of the third quarter also provides some cause for optimism: the 30 top albums include Plan B's commercial breakthrough *The Defamation of Strickland Banks*, Eliza Doolittle's eponymous debut, Mumford & Sons' *Sigh No More*, Professor Green's *Alive Till I'm Dead* and The xx's debut, which has gone from strength to strength after winning the Barclaycard Mercury Prize at the beginning of September.

While it would be stretching things to say that these successes mean 2010 has been a great year for new UK talent, they do at least signal an improvement over a poor start to the year for new acts.

The success of Tinie Tempah, arguably the breakthrough pop act of 2010, also gives reason to be cheerful: his second single *Frisky* reached number two in June, becoming the 34th biggest single of Q3, while follow-up *Written In The Stars*, released by Parlophone right at the end of the quarter, sold 115,073 copies in its first week, the third highest tally of the year.

Tinie has since allayed doubts that he would prove to be a track artist, by selling 84,993 copies of his debut album *Disc-Overy* in its first week, as Q4 kicked off. And that included download sales of 26,471 sales – or 31.1% of the total – helped along by Parlophone's use of the lanyard format, which featured a code allowing fans to download the album.

Tinie's success was one of many for EMI, in what proved a promising quarter for the UK major. It reported a 16.1% share of the albums market in Q3, up from 10.7% in the second quarter, with albums from Kylie Minogue, Eliza Doolittle and Katy Perry among the best sellers.



Year-to-date sales at end of Q3

- 2.3%** Artist album sales 58,791,269
- 9.7%** Compilations 14,218,968
- 3.8%** Total albums 73,010,237
- +7.4%** Singles 106,504,283

Source: OCC



This put it within a whisker of second-placed Sony, which had an 18.8% share of albums, thanks to releases from The Script and Alicia Keys. With the fourth quarter to include the release of new albums from Susan Boyle, JLS and Michael Jackson, however, Sony will be looking to boost this share significantly.

Warner's share of the UK albums market was solid at 14.6%, down from 15.5% in Q2, when it overtook EMI for second place, but it was Universal which again topped the rankings.

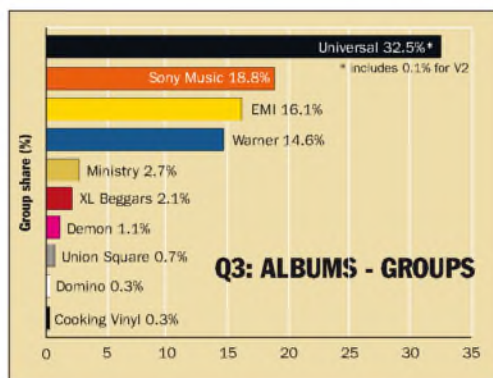
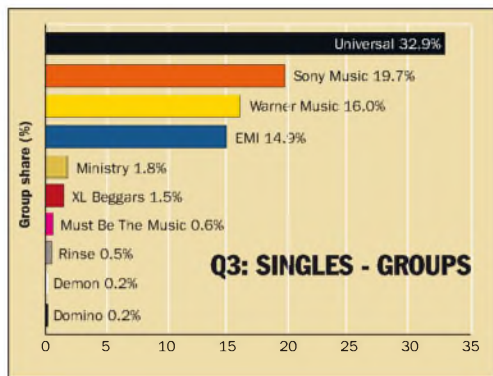
Universal recorded a 32.5% share of the albums market, down slightly from Q2 but still a country mile ahead of the nearest competitor. A Universal act - Eminem - also had the biggest artist album of the quarter, with *Recovery*, while Universal and EMI shared in the quarter's biggest album overall, *Now!* 76.

Things were similarly predictable among the indies, with Ministry of Sound, XL Beggars, Demon, Union Square and Domino once more occupying positions four to nine in the albums market shares and Cooking Vinyl taking the 10th spot. The singles market proved slightly more unpredictable: while Universal, Sony, Warner, EMI, Ministry of Sound and XL Beggars once more occupied the top six slots, two relative newcomers took seventh and eighth.

Q3 2010 singles Top 20

SOURCE: OCC

Pos	Artist Title / Label (Distributor)
1	EMINEM FEAT. RIHANNA <i>Love The Way You Lie</i> / Polydor (ARV)
2	YOLANDA BE COOL/D CUP <i>We No Speak Americano</i> / A&T/Sweet It Out (ARV)
3	B.O.B. FEAT. HAYLEY WILLIAMS <i>Airplanes</i> / Atlantic (CIN)
4	FLO RIDA/DAVID GUETTA <i>Club Can't Handle Me</i> / Atlantic (CIN)
5	KATY PERRY FEAT. SNOOP DOGG <i>California Gurls</i> / Virgin (E)
6	TAIO CRUZ <i>Dynamite</i> / 4th & Broadway (AV)
7	ELIZA DOOLITTLE <i>Pack Up</i> / Parlophone (E)
8	TRAVIS MCCOY/BRUNO MARS <i>Billionaire</i> / 3eraytenrefur'ed By Reamen (CIN)
9	THE WANTED <i>All Time Low</i> / Geffen (ARV)
10	KATY PERRY <i>Teenage Dream</i> / Virgin (E)
11	ENRIQUE IGLESIAS FEAT. PITBULL <i>I Like It</i> / 2ndstep (ARV)
12	NE-YO <i>Beautiful Monster</i> / Def Jam (ARV)
13	JLS <i>The Club Is Alive</i> / Epic (ARV)
14	SWEDISH HOUSE MAFIA/PHARRELL <i>One (Your Name)</i> / Virgin (E)
15	OLIVY MURS <i>Please Don't Let Me Go</i> / Epic/Syco (ARV)
16	EXAMPLE <i>Kickstarts</i> / Data (ARV)
17	ROLL DEEP <i>Green Light</i> / Relentless/Virgin (E)
18	MARK RONSON/BUSINESS INTL <i>Bang Bang Bang</i> / Columbia (ARV)
19	USHER FEAT. PITBULL <i>DJ Got Us Falling In Love</i> / LaFace (ARV)
20	ALEXANDRA BURKE/LAZA MORGAN <i>Start Without You</i> / Syco (ARV)



They were Must Be The Music, the label set up to release tracks by contestants from the Sky1 talent show of the same name, which sold more than 203,000 tracks over the quarter; and Rinse Recordings, the label linked to former pirate station Rinse FM.

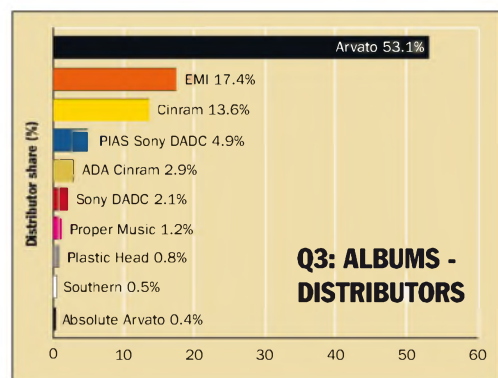
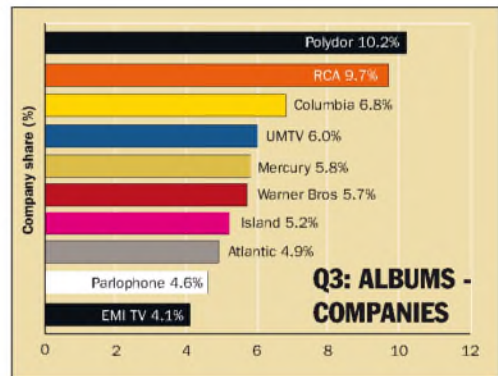
Rinse's success over the quarter was almost entirely due to one single, Katy On A Mission by Katy B, with production from dubstep star Benga. It sold 166,937 copies in the quarter, with other releases on the label taking Rinse's total up to 178,874. This was enough to give Rinse a 0.5% share of the total singles market, which may sound like small beer but puts the label ahead of names such as Demon, Domino, Cooking Vinyl, Defected and Warp.

With the recent news that performances from The X Factor contestants can now be downloaded via iTunes in the hours after their performances, singles sales are set for yet another boost in Q4. Interestingly, though, these may not feature in the OCC figures for the quarter as Syco has sought to protect the integrity of the show by requesting that iTunes does not pass on the sales data to any charts. The OCC is currently talking to Syco and

Q3 2010 artist albums Top 20

SOURCE: OCC

Pos	Artist Title / Label (Distributor)
1	EMINEM <i>Recovery</i> / Interscope (ARV)
2	PLAN B <i>The Defamation Of Strickland Banks</i> / 679/Atlantic (CIN)
3	KYLIE MINOGUE <i>Aphrodite</i> / Parlophone (E)
4	LADY GAGA <i>The Fame</i> / Interscope (ARV)
5	ELIZA DOOLITTLE <i>Eliza Doolittle</i> / Parlophone (E)
6	MUMFORD & SONS <i>Sigh No More</i> / Island (ARV)
7	ARCADE FIRE <i>The Suburbs</i> / Sonovox (ARV)
8	THE SCRIPT <i>Science & Faith</i> / Phonogenic (ARV)
9	THE XX <i>XX</i> / Young Turks (PIAS)
10	KATY PERRY <i>Teenage Dream</i> / Virgin (E)
11	BRANDON FLOWERS <i>Flamingo</i> / Mercury (ARV)
12	MICHAEL BUBLÉ <i>Crazy Love</i> / Reprise (CIN)
13	ALICIA KEYS <i>The Element Of Freedom</i> / J (ARV)
14	PAOLO NUTINI <i>Sunny Side Up</i> / Atlantic (CIN)
15	PHIL COLLINS <i>Going Back</i> / Atlantic (CIN)
16	TOM JONES <i>Praise & Blame</i> / Island (ARV)
17	FLORENCE + THE MACHINE <i>Lungs</i> / Island (ARV)
18	BIFFY CLYRO <i>Only Revolutions</i> / 14th Floor (CIN)
19	JASON DERULO <i>Jason Derulo</i> / Warner Bros (CIN)
20	PROFESSOR GREEN <i>Alive Till I'm Dead</i> / Virgin (E)



iTunes to ensure that some data is reflected in the year-end stats.

We can only speculate, then, as to what their sales may be. But if a show like *Must Be The Music*, which had audiences of around the 330,000 mark on Sky1, can sell 200,000 downloads in a matter of months, sales from *The X Factor* - which drew an audience of 13.5m for its first live edition at the start of October - will surely be in the millions.

This is good news for Sony, which sells *The X Factor* downloads, but does bring into question the validity of the singles chart while *The X Factor* is on the air.

What is more, with the increasingly popular streaming services currently not reflected in the charts, Entertainment Retailers Association director general Kim Bayley says we may need to take a wider view of the health of the industry, than one that is strictly sales-based.

"OCC figures do not count the views on YouTube and streaming music from sites such as We7 and Spotify - people are still consuming music. They are just doing it in different ways from before," she concludes.

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LEFT
Relative newcomers: Must Be The Music, led by Emma's Imagination (top), and Rinse, spurred on by the performance of Katy B (bottom), made impressions in the singles market

SOURCE: OCC



Nordic Music Moving Together

Norway Sweden
Denmark Iceland
Finland

Features

WAVE THE NORDIC FLAG



Amid the glaciers and fjords of the Nordic region lays a hotbed of musical talent. From Sweden's songwriters to Iceland's remarkable exports the newly formed NOMEX organisation is aiming to unify the region's international strategy

Regional focus

By Paul Sullivan and Christopher Barrett

JUST AS THE NORDIC REGION'S TOPOGRAPHY is at turns demanding and outstandingly beautiful, the region's music markets are no less distinctive and, potentially, hugely rewarding.

While one country has a population smaller than Coventry and practically no structured music business another saw its recorded music takings grow by 11% in 2009 and as a result of impressive efficiency has become one of the biggest international distributors of revenue to PPL.

Each individual country – Norway, Iceland, Finland, Denmark and Sweden – represents a valuable component of the global music industry: a 2008 report valued Finnish music exports at €26m while Sweden was worth an estimated US\$800m.

But they also share many similar characteristics – language, topography, climate, a strong emphasis on music education and dynamic domestic scenes – as well as a reputation for technological prowess: firms such as Sweden's Spotify, Iceland's online social music marketplace gogoyoko and telecoms giants Nokia (Finland) and Ericsson (Sweden) are pioneering advances in global online and digital infrastructures.

The increasing international visibility of music from each of these countries has been powered, aided and bolstered by their respective Export Offices – Music Export Denmark (MXD), Iceland Music Export (IMX), Music Export Norway (MEN), Music Export Finland (MUSEX) and Sweden Music Export (ExMS) – which have been running for anything between three years (Iceland) and 17 (Sweden).

While these offices have enjoyed a loose, mutually-supportive network since 2005, they joined forces more formally in June 2008 to create Nordic Music Export (NOMEX), an umbrella organisation with an aim to hold annual meetings, discuss challenges within the international music industry and pool resources. To many, the creation of NOMEX makes complete sense, since many international businesses tend to already view the region as one combined market.

"The biggest advantage [of this co-operation] is opening up the Nordic markets," says MEN communication manager Pål Dimmen. "Together we make a quite large market, compared to small national markets. We can also be stronger financially through Nordic funding."

"In some territories, like the UK, you need critical mass to make an



"Together we make a large market compared to small national markets. We can also be stronger financially through Nordic funding..."

PÅL DIMMEN, MUSIC EXPORT NORWAY

impact," points out MXD managing director Thomas Rohde.

"By working together we can produce economies of scale and the Scandinavian or Nordic brand may, you could argue, be stronger than the individual national brands. Furthermore, we can pool all the talents from the Nordic countries and make a showcase each month that will be of an extremely high quality."

NOMEX projects so far have included putting on joint showcases at events, online and social media training programmes and a Nordic Music networking bar at festivals such as Reeperbahn in Hamburg.

One of its biggest successes to date has been Ja Ja Ja, a monthly event that showcases Nordic bands at The Lexington in Islington, London. The night has been running for a year and splits its box-office takings between the performing artists. There is no commercial interest behind the project other than hoping to help Nordic artists reach out to new audience and possible UK partners.

Previous curators have included Drowned in Sound's Sean Adams, Bella Union's Simon Raymonde, *Metal Hammer's* Alexander Milas, DJs Steve Lamacq, Huw Stephens and John Kennedy and *Music Week's* own Stuart Clarke. Among the bands who have played include Hafdis Huld (Iceland), I



Was A King (Norway), Bodebrixen (Denmark), Thunderstone (Finland) and Sofia Talvik (Sweden).

"The Ja Ja Ja trial period has been very good for us and the feedback from bands and the industry representing them has been very positive," says Jonas Vebner, manager of Ja Ja Ja and MEN's London office. "The idea behind it was to set up a club night and platform to introduce new exciting talent from the Nordic region to a UK audience with a bit more continuity. We make sure the production is up to par, that the show and artists are promoted well and, by working with some of the most passionate music lovers in the business as curators, that the line-up is first-rate."

Feedback reveals that more than half the showcased bands have had tangible results from playing the showcase, with about a quarter saying they were in dialogue with interested parties such as labels. This appeal is not limited to the UK: when Norwegian folk/pop band Katzenjammer played in March they were made band of the week on Steve Lamacq's 6 Music show, won slots at Lovebox and other festivals and picked up a Fly Courtyard session, as well as attracting major-label A&R interest from Germany. There are currently talks of tying in the London show with a UK tour and also organising a mini-festival around the concept.

Each export office has been working hard to achieve individual successes. Music Export Norway, which celebrates its 10th anniversary this year, has been focusing on increasing the competence of the Norwegian industry by, among other things, producing business development programmes and courses. A recent highlight was a Norwegian focus at Eurosonic 2010 which resulted in more than 120 festival and show offers for the Norwegian acts who played there.

MUSEX, which serves around 300 companies annually, has attracted an annual government investment of €200,000 for tours, activated the Finnish music industry to invest more than €1.5m in joint export marketing projects and, in 2009, brought together 100 key international music industry figures to a Helsinki think tank to come up with 100 new ideas to create better music.

LEFT-RIGHT
Sweden's Robyn,
Norway's
Røyksopp and
Iceland's Sigur
Rós are three of
the Nordic
region's biggest
international
crossover acts



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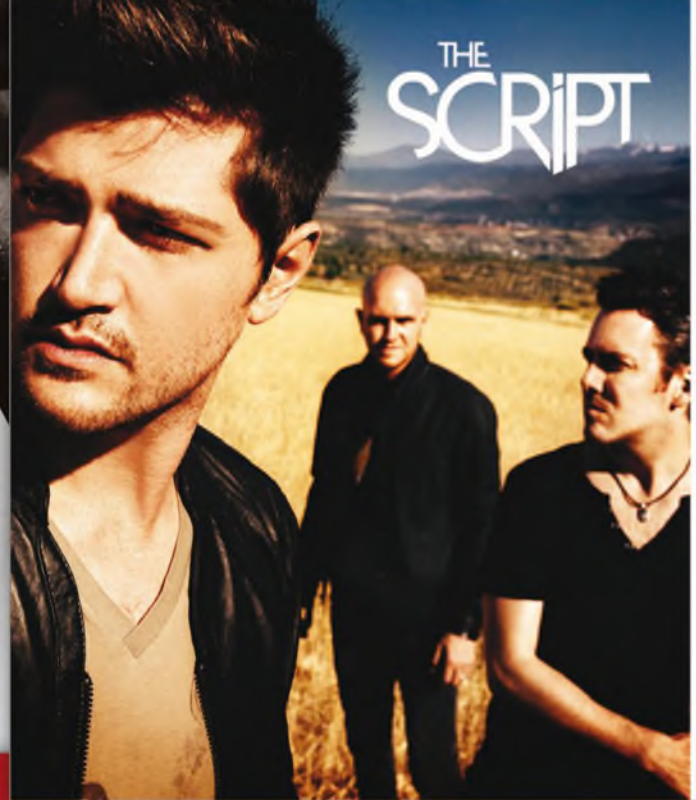
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Features

Nordic numbers

	Denmark	Finland	Norway	Sweden
POPULATION	5.5m	5.3m	4.7m	9.1m
MUSIC MARKET WORLD RANKING	20	25	22	16
INTERNET USERS	4.6m	4.4m	4.2m	8.1m
MUSIC SALES (PHYSICAL US\$M)	78.1	61.1	84.1	104.7
DIGITAL (US\$M)	26	6.1	16	20.4
PERFORMANCE RIGHTS (US\$M)	13.5	8.6	10.3	12.9
TOTAL MUSIC SALES (US\$M)	117.5	75.8	110.5	138
% CHANGE	0.8%	-16.3	-0.7%	+11.9%

source: IFPI 2009

Iceland in numbers

POPULATION	310,000
ANNUAL RECORD SALES (APPROX)	220,000
KEY DOMESTIC FESTIVALS	Airwaves, Dark Music Days, I Never Went South
KEY MUSIC EXPORTS	Björk, Sigur Rós, Mum

Source: IMX

"We have limitations, of course," says MUSEX director Paulina Ahokas. "We're not very rich in capital investment and there are very few managers due to a small domestic market."

Similar problems beset most of the Nordic territories, with the focus very much on export rather than international stimulation of domestic markets. Iceland, which has the smallest population of all (300,000), is a classic example. While it enjoys a thriving domestic scene with more than 200 titles released annually and 55% of albums sold being local artists, the size of the market does not allow for much development and the lack of international infrastructure means bands from outside find it difficult to gain a foothold in the market.

Set up in 2007, Iceland Music Export acts as a one-stop shop for people needing information on Icelandic music. Prior to this, it was difficult to know where to look for information on the Icelandic music scene or individual projects. The company has successfully consulted on strategies, has begun a music business training programme (Uton) and is nearing completion of the Towards Creative Iceland project, which aims to map the economic effect of the creative industries in Iceland for the first time.

Most recently the office has focused on increasing live opportunities as well as looking into new avenues such as the college market in the US and music for sync. To this end, the IMX-produced compilation CD Made in Iceland has been serving college radio stations and music supervisors across the Atlantic for three years. Earlier this year IMX also took over the manage-

ment of Iceland Airwaves, which strengthens the possibilities of live opportunities and exchange programmes.

"The reputation of Mezzoforte, The Sugarcubes, Björk and Sigur Rós has placed Iceland firmly on the international map of music. It has been thrilling to see how strong the scene has been growing and how the international interest has escalated with more and more international labels, publishers and agents getting involved in developing talent from Iceland," says Iceland Music Export MD Anna Hildur.

Like Iceland, Denmark has also recognised the need to increase international profile. "Having enjoyed a strong domestic market during the Nineties, decreasing CD sales forced an industry that was doing good business at home to look outside its borders," says MED's Rohde. "Couple this fact with the increasing interest for Nordic music and the rising quality and original identity of the Danish scene and we have a key challenge facing the industry, namely to establish stronger international business networks and get a bigger share of international touring profits. In short, to reach the same international business infrastructure as the UK or Swedish music industries."

Anders Hjelmtorp, CEO of ExMS, which has been in operation since 1993, is adamant that the Swedish music industry boasts some of the most capable executives in the world.

"There has been drastic downsizing at all companies but luckily the staff running Swedish labels and publishers are the best in the world in international



LEFT One of NOMEX's recent projects is the monthly showcase Ja Ja Ja, featuring acts such as Sofia Talvik and Katzenjammer

networking and selling, as can be seen by the recent promotions within EMI Music Publishing Europe," says Hjelmtorp. "That said, we have weak international bosses. Success in music export is not about funding and more money, it's about knowledge, networking and co-operation. You have to find these partners internationally and work with them."

In order to strengthen international as well as intra-Nordic connections, many Nordic countries have developed a trade aspect to their annual music festivals. Iceland's You Are In Control conference, currently separate from the Airwaves festival, is now in its fourth year, exploring digital business developments in the creative industries, including music, media, arts, design and gaming.

The Borlänge organisation BoomTown has been running a trade event called Trigger inside Sweden's Peace & Love festival; Finland's Music and Media is the longest-running music industry conference in the Nordic region; while Denmark's SPOT presents around 130 new Danish/Nordic acts each year plus hosts international seminars and Norway's By:Larm encompasses speed meetings, lectures, debates and workshops alongside approximately 500 concerts.

"NOMEX is a natural development from the informal collaboration of the Nordic Music Export offices over the past few years," concludes Hildibrandsdóttir. "Together we represent the full spectrum of the Nordic music industry and this gives us scope to build on scale and quality as well as working in a more efficient way in big and faraway markets."

BPI Nordic Trade Mission



Under blue skies and amid the grandeur of the British Embassy in Oslo, executives from 19 UK music companies spent two constructive days at the end of September networking, doing business with and learning from representatives from across the Nordic region.

The inaugural BPI Nordic Trade Mission was the first of a number of planned European excursions aimed at strengthening the arms of UK music operations overseas and was widely regarded as a great success.

The event kicked off with presentations from all five Nordic countries' export unions that revealed each territory – Denmark, Norway, Sweden, Iceland and Finland – was fiercely independent and, while

there were many similarities throughout the region, delegates needed to be aware of each country's idiosyncrasies when looking to ink deals in the various territories.

Among the points raised included the fact that Iceland has no structured music industry and its tiny populous, roughly equal in size to that of Coventry, is largely focused on domestic music.

Export Music Sweden CEO Anders Hjelmtorp made great play of the market's bilateral agreement with PPL in the UK and how this made the UK the second-largest recipient, after the US, of international payments for airplay there. Sweden is also the biggest music market in the region with a market value of around £75m in 2009 – digital accounts for nearly 32% of sales with international repertoire making up 46.5% of the total.

Meanwhile, there was mention of a number of unifying factors throughout the Nordic territories that included the demise of the bricks-and-mortar retail trade and, more positively, the dynamism of the technology and new media sectors and rude health of the live mar-

ket, particularly festivals. Music Export Norway communications manager Pål Dimmen revealed that in Norway alone there are more than 70 festivals including By:Larm, Øyla and the Kongsberg Jazz Festival. Meanwhile, Iceland Music Export managing director Anna Hildur discussed her involvement in more than 30 festivals including Airwaves, while Christian Buhl of Music Export Denmark spoke of the world-famous Roskilde festival which last year alone turned over nearly £15m.

Music Export Finland director Pauline Ahokas pointed to the investment the Finnish Government injected into music education: the Finnish music education system enjoys the biggest investment in Europe, while 19% of the Finnish school curriculum is dedicated to art.

The second day saw a number of executives from various industry sectors form discussion panels covering live, media and distribution in the Nordic region.

A highlight of the day proved to be the live panel, which was moderated by Gunnar K Madsen, manag-



Trade Mission organisers Christian Strommen (UKTI Oslo), Julian Wall (BPI), Phil Patterson (UKTI London) & Patrik Larsson (Headlock Management, Sweden)

ing director of The Danish Rock Council and who oversees Denmark's SPOT festival. With other participants including Iceland's Airwaves festival manager Grimur Atlason and Zachris Sundell of Live Nation (Finland), it proved a lively debate and found Atlason joking that, "Icelandics make terrible bankers but are good with music." More serious revelations included the fact that Live Nation and Luger have a 75% market share in Sweden and that merchandise concessions at venues in the country are often charged 30%, plus VAT, of takings. Meanwhile, the majority of venues throughout Finland and Norway do not charge a commission, meaning merchandise can represent up to 50% of an act's live takings in those territories.

7Digital international manager

Dorothee Imhoff was among the many delegates impressed by what they heard. "I am now very clear on the goals required to have a successful album release in the territory and have made contact with a sync agent for the Nordic region which should help fund my marketing plans. The contacts I made there were invaluable."

BPI director of independent labels Julian Wall, who organised the Mission with the help of UKTI music specialist Phil Patterson, says, "As a first-time event it worked well. The principle of helping smaller independent companies get connected to potential international revenue streams – wherever they are in the world – has to be a good one, and my aim, ambition and aspirations are to extend this part of the BPI services."

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Features

MARCH TO THE BEAT

Labels are becoming ever more astute at tapping into the musical demands of a patriotic public

Military music

By Charlotte Otter

IT HAS LONG BEEN ASSOCIATED WITH MARCHING BANDS and pipes – most commonly heard on Armistice Day and at the Trooping of the Colour. However, military music is increasingly becoming entrenched in the higher echelons of the charts.

From the Royal Scots Dragoon Guards, the Central Band Of The Royal Air Force and the Coldstream Guards releases to the double-platinum success of The Soldiers' album *Coming Home* last year, the music industry has been reaping the rewards as a result of demand for records recorded by British forces over the past two years.

Rhino managing director Dan Chalmers is not alone in believing that the growth of the military music sector is directly linked to recent UK military activity in war zones including Afghanistan and Iraq. He feels the record-buying public are increasingly inspired by the acts of heroism carried out by British soldiers and are looking to support troops in any way they can.

"Acts like *The Soldiers* and the Chelsea Pensioners are very inspirational and I think that there is a real emotional connection with the public," he says. "However, as well as being real-life heroes with huge personalities, these guys are also incredible performers and the music they make appeals to a large sector of the public. The fact that for a lot of these records there is a strong charity aspect also helps the public show their support."

The rise in popularity of the military genre can also be attributed to the "baby boomer" generation and HMV chart manager John Hirst says it taps into a growing feeling of nostalgia in Britain allied with the passing of a number of landmark anniversaries. "Some people have found reassurance in this type of music, especially with the growing debate in national identity and, of course, there have been some big anniversaries of late, such as the 70th anniversary of the Battle of Britain, which can also act as a catalyst," he says.

However, none of this would matter if it were not for the ability of record labels to identify and respond to the demand.

"The likes of Decca have to be applauded for the way they have tapped into this seam so successfully," says Hirst. "To have got a 92-year-old woman [Vera Lynn], albeit the 'forces sweetheart' herself, to the top of the album charts is nothing short of remarkable."

The resurgence in military music started three years ago with the release of *The Spirit Of The Glen* by the Royal Scots Dragoon Guards. The record went on to capture the public imagination, winning the act a Classical Brit Award the following year. Since then, there has been a plethora of military acts and compilations which have gone on to achieve commercial success, including the RAF Squadronaires, who enjoyed a top five hit with their Glenn Miller album over the summer, Vera Lynn's number one album *We'll Meet Again: The Best Of Vera Lynn and the Coldstream Guards'* number 13 hit *Heroes* – as well as upcoming compilations including *We Will Remember Them*, Official Album of the Battle of Britain.

Decca general manager Mark Wilkinson says that although coverage of recent conflicts has given the genre an additional platform from which a military record can sell, it is the quality of the music performed by each act which is the main draw for the public.

"Of course, promotion remains vital – it is essential to tell the story on each act and where they and their music fits into the role of the services. However, unless the music is strong, compelling, emotive and attractive then it simply won't sell. That at heart is the key to its success," he explains.

And, although Wilkinson acknowledges Decca's primary market for the genre is the over-fifties, with a large part of the label's promotional campaign centring on daytime television and airplay on Classic FM and Radio 2, he says the company is looking at ways of expanding its core demographic and pushing the genre to younger ears. "As well as using social-networking sites we are also mar-

keting our releases to the same groups that the military promote themselves online," he explains. "The genre in particular will be attractive to young boys and men."

Hirst says the gifting element has also contributed heavily to the heavy physical sales of the genre and notes, "Some of these customers have only recently bought into the CD format, let alone downloads, and there is the strong gifting element here, which is bound to favour physically-packaged products." He says HMV has recognised the importance of the genre in the past few years – especially with the rise of gifting opportunities across the calendar year.

"Christmas clearly remains the main platform for this – when once-a-year shoppers hit stores or shop online for their gift purchases. But even the likes of Father's Day can now be quite significant, especially with the right targeted marketing, which labels have become highly adept at delivering."

Hirst adds HMV relies on co-op advertising and promotion for the genre as well as marketing military releases in its high-street chains. "Where possible we also rely on our 'purehmv' reward scheme which enables us to engage with relevant customers in a more targeted way," he says.

However, Wilkinson adds this recent surge in support for the military is nothing new. "Acts like the Royal Scots Dragoon Guards have been making and selling records direct to small independents for many years," he explains, noting music has always been a central part of the military, helping to form the very fabric of a regiment.

"There has always been military bands, pipe bands, soldiers choirs, etc, and here at Decca, we have a history of supporting the genre. It is nothing new for a major to get involved with the military – we have been putting out records of this genre since the Sixties and Seventies. The only thing which has changed is that people now want to get involved."

charlotte@musicweek.com



ABOVE
Big guns: The Soldiers, remembrance albums and regimental/service bands have caught the nation's imagination



Features

MIX AND MATCH

The advent of à-la-carte downloads and MP3 playlists could have sounded the death knell for the CD compilations market – and certainly sales are in decline. But with savvier marketing and a more focused digital approach, reports of its imminent demise appear to be greatly exaggerated



Compilations

By Christopher Barrett

PLANNING A PARTY? MAYBE A STINT AS A WEDDING DJ?

Or perhaps just creating the perfect soundtrack for that journey to a festival or holiday? When you consider the ease in which virtually any song can now be downloaded and your perfect compilation created, it is perhaps none too surprising that the CD compilations market is in decline.

But, as in so many areas in the music industry, from adversity comes innovation and a focused attempt to maximise a market's potential. As a result key players in the compilations business are finding new ways to engage with consumers and new methods of encouraging them to dig deep.

Whether it be linking with aspirational brands, celebrities and TV shows or creating value-added aspects such as deluxe packaging or exclusive digital material, the leading executives in the compilations market are certainly not short of ideas when it comes to new ways of delivering old songs.

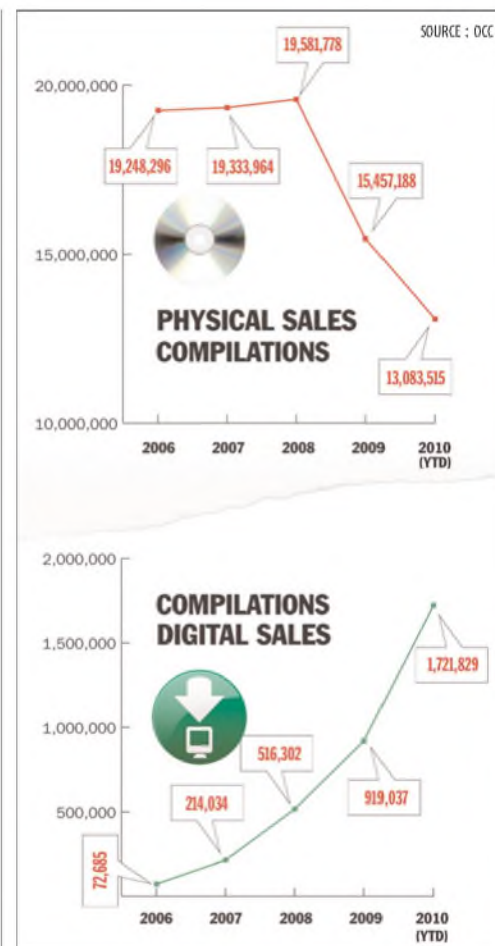
With quarter four being traditionally one of the key periods for compilations, the coming months will see the release of an array of highly-focused titles that are poised to make a significant impact, among them Universal's Pop Party 8 and Rock Anthems, Sony's Live Lounge Volume 5, Rhino's Terry Wogan – The Collection and Now! 77 from EMI/UMTV (inset).

But nevertheless the sector has seen sales fall away in the last couple of years (see graph). HMV chart manager John Hirst is certain that the decline in sales is due to digital tracks being cherry-picked by consumers in favour of full physical or digital album purchasing being made. He is, though, pleased with recent moves by digital retailers and record labels that have encouraged digital sales. As a result the digital compilations market has experienced sales of 1,721,829 digital compilation albums sold so far this year, an increase of more than 1m on the same period in 2006 and a huge increase on the 919,037 achieved during the same period last year.

"Labels and distributors are getting savvier with pricing and the big thing is locking albums which really benefits compilations because otherwise people do go in and cherry-pick the titles – and obviously that simply benefits single-track sales not album sales," says Hirst.

Sony Music Entertainment senior marketing manager Haydn Williams, whose quarter-four projects include the release of The World's Greatest Ballads on November 15 and Forever Friends – A Song For You a week later, admits that while the bulk of compilation albums are CDs purchased in supermarkets, digital operators are playing an increasingly important role. And as evidence he points to the sales split of Sony's recently-released Dermot O'Leary – The Saturday Session set (pictured above left)

"Physical still makes up around 90% of the market but iTunes has started to do a lot better with compilations and we have seen that with Dermot's 35% digital share which is unheard of outside Christmas hits. That album was locked so you could only buy it as a digital album; you had to buy all 40 tracks"



Rhino managing director Dan Chalmers says that while a percentage of the tracks on many compilations are locked with the remainder made available for à-la-carte download, few are completely locked. As a result the company had been working hard to devise new ways to drive sales by adding value digitally via the creation of features such as exclusive mixes and tracks or interactive components.

"With the value aspect of the proposition coupled with the new compilation section in retailers like iTunes and the additional profile and promotion that they are giving, it is resulting in great pick-up," says Chalmers.

But clearly, while the digital compilations market is beginning to make strides, physical compilations remain the lifeblood of the market. And, as with artist albums, record companies are being forced to create ever more compelling products and fight harder for the dwindling sales.

At HMV Hirst believes that the fall in compilation sales has meant less product being released and labels being more cautious than ever before to ensure that the products they do release are safe bets.

"There is definitely less product in the market. I think suppliers have realised that because there is not so much sales volume they are not releasing as many titles as they used to. It used to be that there would be five or six compilations per week, now it's half that. Traditionally only about 30% of compilations released

Key compilations Q4 releases and big hitters

TERRY WOGAN – THE COLLECTION

Rhino
A double-disc collection of Wogan's favourite songs featuring the likes of Michael Bublé, Eva Cassidy, Elvis Presley and Frank Sinatra. (Nov 8)

ULTIMATE R&B

Rhino
A collection of many of the biggest hit R&B anthems of 2010, it includes the likes of Cee Lo Green, Bruno Mars, Plan B, Jay-Z, Flo Rida, B.o.B, Jason Derulo, Iyaz, Tinie Tempah, Roll Deep and Professor Green. (Nov 15)

POP PARTY 8

UMTV
With 4m compilations sold since its launch, Pop Party is Universal's most successful kids compilation to date. This edition's track listing includes JLS's One Shot, McFly's Party and Missing You by The Saturdays. (out now)

ROCK ANTHEMS

UMTV
Rock Anthems is a two-CD collection of many of the biggest names in rock including Bon Jovi, Queen, Bryan Adams, U2, Genesis, The Rolling Stones, The Who and Motorhead. (out now)

RADIO 1 LIVE LOUNGE VOL. 5

Sony
The series has sold more than 2.1m to date over four volumes. The tracklisting, as ever, contains unique tracks from the popular sessions on Fearné Cotton's mid-morning Radio 1 show. (out now)

THE WORLD'S GREATEST BALLADS

Sony
A premium package containing three discs of ballads from hugely popular artists including Leona Lewis, Beyoncé, George Michael and Michael Jackson. It will be supported by a TV ad campaign. (Nov 15)

'ALL NEW' NOW THAT'S WHAT I CALL XMAS



EMI
The latest in the series of the brand extension aimed squarely at the

Christmas market that has amassed 2.5m sales to date. This edition features five additional tracks including The Wombats' 'Is This Christmas?'. (Nov 15)

NOW! 77



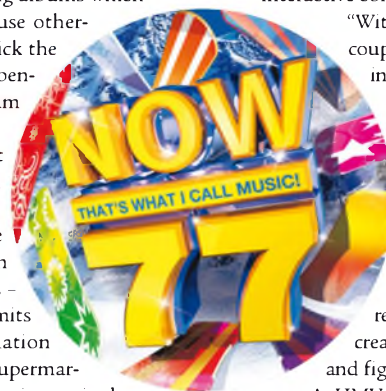
EMI
The perennial favourite returns with another edition. No tracklisting as yet. (Nov 22)

LATEST & GREATEST CROONERS

Union Square
A three-disc set with more than three hours of swinging hits from artists including Frank Sinatra, Bing Crosby, Michael Bublé, Jamie Cullum and John Barrowman. (out now)

LATEST & GREATEST MUSICALS

Union Square
A three-CD boxed set featuring stars from stage and screen musicals including Michael Ball and Elaine Paige. (out now)





CHRISTMAS COMPILATIONS 2010



CLASSIC SOUL ANTHEMS
3 CD's of Soul Anthems from the Atlantic and Motown catalogues, including Stevie Wonder, Aretha Franklin, Marvin Gaye, The Four Tops, Diana Ross and Michael Jackson. The only Soul album this Christmas.



ULTIMATE R&B
The biggest R&B Anthems of 2010!
Featuring Cee Lo Green, Bruno Mars, Plan B, Jay-Z, Flo Rida, B.o.B, Jason Derulo, Iyaz, Tinie Tempah, Roll Deep, Professor Green and more!



TERRY WOGAN - THE COLLECTION
2 CDs of Terry's favourite tracks from his years on the radio, includes Michael Buble, Eva Cassidy, Elvis Presley and Frank Sinatra. Perfect for TOG's and non-TOG's alike.



SUPERCLUB
The biggest Tracks from the Biggest Clubs on the Planet! Gatecrasher Vs Cream Vs Pacha! Featuring Swedish House Mafia, Tinie Tempah, Magnetic Man, David Guetta, Pendulum, Deadmau5, Faithless, Calvin Harris, Fedde Le Grande, Dennis Ferrer, Tiesto, Tensnake, and more.



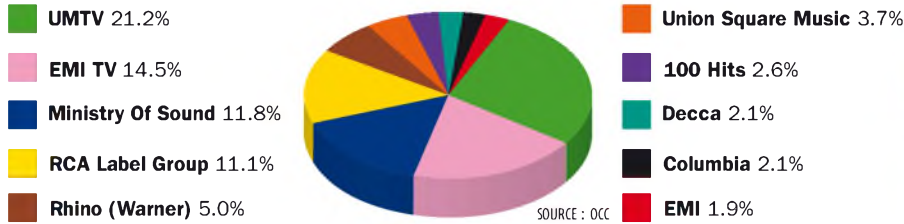
WEEKEND SONGS - THE WINTER COLLECTION
The second in the series of the biggest radio-friendly tracks, featuring songs from the likes of Bruno Mars, James Blunt, Rumer, and Plan B.



EVERYBODY DANCE
The BIGGEST Party album this Christmas!
Featuring 60 feel-good party anthems from the Bee Gees, Deee-Lite, Cheryl Lynn, Gina G, Rose Royce, The Darkness, Chaka Khan, Chic, Armand van Helden, Corona and more!

Features

COMPILATION ALBUM MARKET SHARE BY RECORD COMPANY - 2010 YTD (WEEK 41)



ABOVE CENTRE
Better packaging: Rhino's Weekend Songs was printed on reverse board to give a more 'organic-friendly' look

really connected and sold, but people were willing to invest in the other 70% that they weren't sure would take off. But now, because money is so much tighter, they are not willing to take the risks."

While there is no shortage of multi-disc budget releases flooding the market, many in the industry are focusing on quality over quantity and paying increased attention to not just the content but the packaging of every release.

"We are moving toward more deluxe packaging," says UMTV general manager Paul Chisnall. "It's moved on even in the last 12 months, moving from a standard jewel case to a digipack, from having a slip case into having something that people are really proud to have as part of their collection. You have to go that bit further. You have to go as top-end as you can. That is crucial now."

Number one in the compilation albums chart at the time of going to press - and resident in the top five for the past 22 weeks - Sony's American Anthems has amassed sales of more than 330,000 to become the third best-selling album of 2010 to date. According to Hirst, the efforts made by Sony to create value via the creation of alluring packaging has played a key role in the title's success.

"The packaging is fantastic; it's a really nice triple digipack. No one has really done that with compilations. People are trying to add value in the artist market with deluxe editions but no one had really applied that principle to compilations until Sony did American Anthems," says Hirst.

Over at The Design Corporation, a company whose work is often present on a large percentage of the chart's top-selling compilations at any one time, director Nigel Pearce is seeing a clear move toward more attractive packages with the trend stretching beyond digipacks.

He points to Rhino's Weekend Songs and the fact that its sleeve was printed on reverse board to give a more "organic-friendly look."

"We want our designs to convince people that it is worth owning a physical copy and with recent sales of releases that have given the packaging that extra attention, it seems to be working," says Pearce.

But clearly it is not all a matter of design over content and American Anthems - like all compilations - lives or dies by the standard of its repertoire.

"We had a huge head start with Journey's Don't

Top 10 2010 compilations YTD Physical/Digital

Pos	Title	Physical / Digital split %
1	NOW THAT'S WHAT I CALL MUSIC! 76	91.6 / 8.4
2	NOW THAT'S WHAT I CALL MUSIC! 75	92.4 / 7.6
3	AMERICAN ANTHEMS	86.3 / 13.7
4	FOREVER LOVE	100.0 / 0.0
5	80s GROOVE	84.8 / 15.2
6	ANTHEMS - R&B	83.4 / 16.6
7	NOW THAT'S WHAT I CALL MUSIC! 74	96.0 / 4.0
8	R&B CLUBLAND	92.6 / 7.4
9	ANTHEMS - ELECTRONIC 80s	85.3 / 14.7
10	CHILLED ACOUSTIC	83.8 / 16.2

Stop Believin' on the back of Glee and The X Factor. We also had a TV ad sync that really resonated with Boston's More Than A Feeling, which was used in a Barclaycard ad," says Williams. "When you get key catalogue driving tracks it's about marrying them up with a strong creative."

When it comes to demographics, apart from a seemingly perennial fascination with the Eighties and the continued appeal of dance and R&B, the market continues to be wide open, a fact illustrated by the continued success of UMTV's kids compilation franchise Pop Party 8 and the 2m-selling Dreamboats and Petticoats series, aimed directly at the over-fifties.

So with everything to play for, and notwithstanding some labels actually reducing their output, Rhino's Dan Chalmers reports that his label is actually "ramping up" its release schedule.

"For us we see it as a very robust area of the market and have support from all the major retailers, including iTunes, all of which suggests that consumers still want to buy into compilations, so it is something that we remain very actively involved in," says Chalmers.

The Christmas List

BBC RADIO 1'S LIVE LOUNGE VOLUME 5 (Nov. 25th)

THE WORLD'S GREATEST BALLADS (Nov. 15th)

DRIVING ANTHEMS (Nov. 15th)

MERRY XMAS! (Nov. 22nd)

FOREVER FRIENDS A SONG FOR YOU (Nov. 22nd)

CORONATION ST. MAGICAL MEMORIES (Nov. 29th)

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Key releases

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

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

Out this week

Singles

- **James Blunt** Stay The Night (Atlantic/Custard)
- Previous single: Love Love Love (did not chart)
- **Cheryl Cole** Promise This (Fascination)
- Previous single: Parachute (5)
- **Devlin feat. Yasmin** Runaway (Island)
- Previous single: Brainwashed (31)
- **Ed Drewett** Champagne Lemonade (Virgin)
- Debut single
- **The Hoosiers** Unlikely Hero (I Like Everybody) (RCA/24-7)
- Previous single: Choices (11)
- **I Am Arrows** Hurricane (Mercury)
- Previous single: Green Grass (64)
- **Klaxons** Twin Flames (Modular/Polydor)
- Previous single: Echoes (55)
- **Lykke Li** Get Some (Atlantic)
- Previous single: I'm Good I'm Gone (did not chart)
- **Travis McCoy** We'll Be Alright (Decaydance/Fueled By Ramen)
- Previous single: Billionaire (3)
- **Pet Shop Boys** Together (Parlophone)
- Previous single: Did You See Me Coming (21)
- **Rihanna** Only Girl (In The World) (Def Jam)
- Previous single: Te Amo (14)
- **Rumer** Aretha (Atlantic)
- Previous single: Slow (16)

Albums

- **Charlotte Church** Back To Scratch (Dooby/EMI)
- Previous album (first-week sales/total sales): Tissues And Issues (27,141/281,036)
- **Eiton John & Leon Russell** The Union (Mercury)
- Previous album (Eiton John): The Captain & The Kid (26,454/63,239)
- **Bryan Ferry** Olympia (Virgin)
- Previous album: Dylanesque (29,073/118,584)
- **Ben Folds & Nick Hornby** Lonely Avenue (Nonesuch)
- Previous album
- **The Harmonies** Voices Of The W.I. (Island)
- Debut album
- **Joe McElderry** Wide Awake (Syco)
- Debut album
- **Lauren Pritchard** Wasted In Jackson (Spilt Milk/Island)
- Debut album
- **The Soldiers** Letters Home (Rhino)
- Previous album: Coming Home (56,558/525,814)
- **Barbra Streisand** The Ultimate Collection (Columbia)
- Previous album: Love Is The Answer (30,303/137,093)
- **Swedish House Mafia** Until One (Positiva/Virgin)
- Debut album
- **Taylor Swift** Speak Now (Mercury)
- Previous album: Fearless (174,1386,795)
- **The Wanted** The Wanted (Geffen)
- Debut album
- **Warpaint** The Fool (Rough Trade)
- Debut album

“Warpaint have found themselves on the receiving end of some pretty gushing hype over the past few months, despite being an active band for some time now. That's not to say the hype is undeserved: this debut album more than backs up the acclaim the LA-based female quartet have attracted. At their best, as heard in album highlight Underfoot, they channel their Spector-esque vocal harmonies into something genuinely moving and atmospheric. Fellow album track Majesty pulls a similar trick, with its twangy guitars, electronic pops and programmed drum patterns offering a sound

not a million miles from The xx's dark pop masterpieces.”

www.musicweek.com/reviews

Out next week

Singles

- **Best Coast** Crazy For You (Wichita)
- **Bon Jovi** What Do You Got (Mercury)
- **Mary Chapin Carpenter** The Way I Feel (Decca/Rounder)
- **Mary Coughlan** Your Angel (Ruby Works)
- **Nadine Coyle** Insatiable (Black Pen)
- **Deadmau5** Itunes Countdown 1 (Maustap/Virgin)
- **Johnny Flynn** The Water (Transgressive)
- **Ellie Goulding** Lights (Polydor)
- **I Blame Coco** In Spirit Golden (Island)
- **Jamiroquai** Blue Skies (Mercury)
- **Kassidy** I Don't Know (Mercury)
- **Sara Kempe** Let Me Fly (Manhattan/EMI)
- **Kid Rock** Born Free (Atlantic)
- **Seth Lakeman** Stepping Over You (Relentless/Virgin)
- **Little Dragon** Blinking Pigs (Peacefrog)
- **Natalie McCool** Shoot Shoot (Hubris)
- **Men** Off Our Backs (Columbia)
- **Mohombi feat. Nelly** Miss Me (2101/Island)
- **Ne-Yo** One In A Million (Def Jam)
- **Roll Deep feat. Alesha Dixon** Take Control (Virgin)
- **The Saturdays** Higher (Fascination/Geffen)
- **Still Flyin'** Victory Walker (2AM) (Moshi Moshi)
- **Tha Vill feat. Kele Le Roc** More Than Friends (Hi Energy Ent.)
- **The Thrills** The Midnight Choir (Virgin)
- **Tinchy Stryder feat. Taio Cruz** Second Chance (4th & Broadway)



- **Diana Vickers** My Wicked Heart (RCA)
- **White Rabbits** Percussion Gun (Mute)
- **will.i.am feat. Nicki Minaj** Check It Out (Interscope)

Albums

- **Bryan Adams** Bare Bones (A&M)
- **Peter Andre** Accelerate (Conehead)
- **Barn Owl** Ancestral Star (Thrill Jockey)
- **Bon Jovi** Greatest Hits (Mercury)
- **Cheryl Cole** Messy Little Raindrops (Fascination)
- **Ray Davies** See My Friends (UMTV)
- **Devlin** Bud, Sweat & Beers (Island)
- **Neil Diamond** Dreams (Columbia)
- **Escape The Fate** Escape The Fate (Polydcr)
- **Good Charlotte** Cardiology (Epic)
- **Grace Griffith** Sailing (Blitz Street)
- **Jamiroquai** Rock Dust Light Star (Mercury)

“This is the first Jamiroquai release since his high-profile move to Mercury last year and, as such, the label is hoping to prove that charismatic frontman Jay Kay still has what it takes to replicate the band's multi-platinum success. In this respect the album does not see him deviate too

far from the jazz-funk style that won him so much success in the Nineties. A gospel edge helps give the record a warmth and vitality that was somewhat lost in recent releases but it doesn't quite live up to the excitement or commercial appeal first generated by hits including Virtual Insanity and Space Cowboy. Instead, the album is largely made up of slow, soulful numbers including Lifetime, Goodbye To My Dancer and Blue Skies, giving the record a more laid-back and soulful vibe. Jay Kay does deliver occasional flashes of his former brilliance, but the end result, although extremely accomplished, falls somewhat short of the punch it promises to pack.”

www.musicweek.com/reviews

- **JJ JJ #2** (Secretely Canadian/Sincerely Ycours)
- **JP, Chrissie & The Fairground Boys** Fidelity! (Earmusic)
- **David Lee Jr** Evolution (Universal Scound)
- **Let's Wrestle** In The Court Of The Wrestling Let's (Full Time Hobby)
- **N*E*R*D** Nothing (Interscope)
- **Ne-Yo** Libra Scale (Def Jam)
- **The Overtones** Good Ol' Fashioned Love (WME/Rhino)
- **Elaine Paige** Elaine Paige & Friends (Rhino)
- **Pet Shop Boys** Ultimate Pet Shop Boys (Parlophone)
- **Rumer** Seasons Of My Soul (Atlantic)
- **Jay Sean** Freeze Time (Cash Money/Island)
- **Elliott Smith** An Introduction To... (Domino)
- **Trey Songz** Passion, Pain & Pleasure (Atlantic)
- **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)
- **James Blake** Limit To Your Love (Polydcr)
- **Ali Campbell** Carrie Anne (Jacaranda)
- **Cockbnll Kid** One Eye Closed (Island)
- **Eminem feat. Lil Wayne** No Love (Interscope)
- **Sky Ferreira** Obsession (Parlophone)
- **Foals** Blue Blood (Warner Bros)

- **Gyptian** Hold You (MoS/Levels Recordings)
- **Harry Hill** I Wanna Baby (Island)
- **I Am Kloot** Fingerprints (Shepherd Moon/EMI)
- **Kid Cudi feat. Kanye West** Erase Me (Cash Money/Island)
- **Lady Antebellum** American Honey (Parlophone)
- **Pete Lawrie** In The End (Island)
- **Linkin Park** Waiting For The End (Warner)
- **McFly feat. Taio Cruz** Shine A Light (Island)
- **My Chemical Romance** Na Na Na (Warner)
- **Pink** Raise Your Glass (Laface)
- **Mike Posner** Cooler Than Me (1)
- **The Pretty Reckless** Just Tonight (Interscope)
- **Shayne Ward** Gotta Be Somebody (Syco)

Albums

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



- **Susan Boyle** The Gift (Syco)
- **Cee-Lo Green** The Lady Killer (Warner Brothers)
- **Nadine Coyle** Insatiable (Black Pen)
- **Tone Damli** I Know (Mercury)
- **David Guetta** One More Love (Positiva/Virgin)
- **Harry Hill** Funny Times (Island)
- **I Blame Coco** The Constant (Island)
- **Jay-Z** The Hits Collection Vol. 1 (Roc Nation)
- **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** Voices: Chant From Avignon (Decca)
- **Pearl Jam** Death On Two Legs (Island)
- **Elvis Presley** Viva Elvis (Sony)
- **Roll Deep** Winner Stays On (Relentless/Virgin)
- **The Saturdays** Headlines (Fascination/Geffen)
- **Tinchy Stryder** Third Strike (4th & Broadway)

November 15

Singles

- **Jason Derulo** The Sky's The Limit (Beluga Heights/Warner Bros)
- **Florence + The Machine** Heavy In Your Arms (Island)
- **Four Year Strong** Tonight We Feel Alive (Defacto/Island)
- **Hurts** Stay (Major Label/RCA)
- **JLS** Love You More (Epic)
- **Kanye West feat. Pusha T** Runaway (Roc-A-Fella/Def Jam)
- **Nelly** Just A Dream (Island)
- **Nervo** Irresistible (Virgin)
- **Paramore** Playing God (Fueled By Ramen)
- **Katy Perry** Firework (Virgin)
- **Spark** Revolving (Neon Gold)
- **Take That** The Flood (Polydcr)
- **Westlife** Safe (Syco)

Albums

- **Bullet For My Valentine** Fever (tour edition) (Columbia)
- **Mariah Carey** Merry Christmas II You (Mercury)
- **Brian Eno** Small Craft On A Milk Sea (Warp)
- **Florence + The Machine** Between The Lungs (Island)
- **Foster & Allen** Magic Moments (DMG TV)
- **Nelly Furtado** The Best Of Nelly Furtado (Polydor)
- **Glee Cast** Best Of Season 1 (Epic)
- **Jools Holland & His Rhythm & Blues Orchestra** Rocking Horse (Rhino)
- **Norah Jones** Featuring... (Blue Note)
- **Kid Rock** Born Free (Atlantic)

THE PANEL

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



LEMAR (SINGER/SONGWRITER)

Effie: Lonely (Dark Water)

Lonely is an awesome up-tempo track with feisty lyrics delivered with attitude. Effie showcases a range far beyond her 18 years and this is just a taste of things to come. Produced by Da Beatfreakz, the track is hard-hitting with strong basslines and a pulsating groove that is sure to keep you moving throughout the winter.

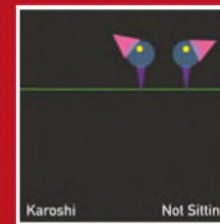


JUSTIN NG

(ENTERTAINMENT FOCUS)

Laura Comfort: The Comfort Zone (Comfort Zone)

Singer/songwriter Laura Comfort's leanings into folk-pop show she is a real talent at this. Her easy-on-the-ears voice and laidback approach on single Take A Chance is disarmingly infectious and its clear that she is destined to make a real dent in the burgeoning folk-pop market.



BREE HOSKIN

(GAYDARRADIO.COM)

Karoshi: Not Sitting (Suitcase)

Not Sitting is an apt title for this catchy electro-pop track from brothers Dan and Sam Burt. A dancefloor filler with oomph, it has a big bassline, a sassy vocal from Jenny Jones and a guitar solo that is sure to make you sit up and listen.



LEE TYLER (BLUES & SOUL)

Tanja Maritsa: Fading Grace (Freedom Music Ltd)

Tanja Maritsa has been attracting plaudits by the truckload. This tantalisingly crafted single comes adorned with delicately haunting vocals and is completed with the highly-polished accompaniment of jazz/classical maestro, Gwilym Simcock. Captivating and enchanting stuff indeed.

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

- **Annie Lennox** A Christmas Cornucopia (Island)
- **McFly** Above The Noise (Island/Super)
- **Nelly** 5.0 (Island)
- **Pink** Greatest Hits? So Far!!! (LaFace)
- **Andre Rieu** Moonlight Serenade (Decca)



- **Rihanna** Loud (Def Jam)
- **Bruce Springsteen** The Promise: The Darkness On The Edge Of Town Story (Columbia)
- **Various** Burlesque OST (RCA)
- **Shayne Ward** Obsession (Syco)
- **Westlife** Gravity (Syco)

November 22

Singles

- **Justin Bieber** tbc (Def Jam)
- **Duffy** Well, Well, Well (A&M)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Gorillaz** Doncamatic (Parlophone)
- **Kassidy** Oh My God (Mercury)
- **Alicia Keys** Wait Til You See My Smile (Arts Society/Bad Boy/Atlantic)
- **Olly Murs** Thinking Of Me (Epic/Syco)
- **The Script** Nothing (Phonogenic)
- **Shaheen** Last Train Home/Hip Teens (Island)
- **Wolf Gang** Lions In Cages (Atlantic)

Albums

- **Akon** Stadium (Island)
- **Anberlin** Dark Is The Way. Light Is A Place (Island)

- **Justin Bieber** tbc (Mercury)
- **The Choirgirl Isabel** The Choirgirl Isabel (Decca)
- **Daft Punk** Tron Legacy (OST) (Walt Disney)
- **Josh Groban** Illuminations (143/Reprise)
- **JLS** Outta This World (Epic)
- **Nicki Minaj** Pink Friday (Island)
- **My Chemical Romance** Danger Days: The True Lives Of The Fabulous Killjoys (Reprise)
- **Daniel O'Donnell** O Holy Night (DMG TV)
- **Shaheen** When I Come Of Age (Island)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Regina Spektor** Live In London (Sire)
- **Swedish House Mafia** Until One: Deluxe (Virgin)
- **Take That** Progress (Polydor)
- **Various** Coronation Street: Magical Memories (CMG)
- **Russell Watson** La Voce (Epic)
- **Kanye West** My Beautiful Dark Twisted Fantasy (Roc-A-Fella/Def Jam)
- **Wolf Gang** Lions In Cages (Atlantic)
- **You Me At Six** Hold Me Down: deluxe fan reissue (Virgin)

November 29

Singles

- **Akon** Angel (Island)
- **Brandon Flowers** Only The Young (Vertigo)
- **Ciara** Gimme Dat (RCA)
- **Taio Cruz** Falling In Love (4th & Broadway)
- **Alesha Dixon** Radio (Asylum/Atlantic)
- **Drake** Fancy/Best I Ever Had (Cash Money/Island)
- **Little Fish** Sweat & Shiver (Island)
- **Katie Melua** To Kill You With A Kiss (Dramatico)
- **Morning Parade** Under The Stars (Parlophone)
- **Mount Kimbie** The Blind Night Errand (Hot Flush)

“Mount Kimbie were the big live draw at the recent In The City festival, which says a lot about the event's current leftfield leanings but also about just how far this post-dubstep duo have come since forming in 2008. The Blind Night Errand

“THE INTERNATIONAL CLUB SMASH OF 2010”
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could be considered a victory lap to a year that has seen their debut album *Crooks and Lovers* pull in critical acclaim, featuring as it does three tracks taken from that excellent debut, one a live recording, as well as a remix of one track from debut EP *Maybes*. This serves as an excellent introduction to any potential new fans and – for William alone – a worthwhile buy for the converted. It is not exactly commercial – but if close associate James Blake can get signed to A&M, then who's to say Mount Kimbie can't pull off the same?”

www.musicweek.com/reviews

- **Robyn** Indestructable (Konichiwa)
- **Kelly Rowland** Haters (Motown/Island)
- **Nicole Scherzinger** Poison (Interscope)
- **Shakira feat. Dizzee Rascal** Loca (Epic)

Albums

- **Black Eyed Peas** The Beginning (Interscope)
- **Alexandra Burke** Overcome: special edition (Syco)
- **Alesha Dixon** The Entertainer (Asylum/Atlantic)
- **Duffy** Endlessly (A&M)
- **Flo-Rida** Only 1 Flo – Pt 1 (Atlantic)
- **Robert Francis** Before Nightfall (Atlantic)
- **Ellie Goulding** Lights (repack) (Polydor)
- **Nigel Hess** Silent Nights (Island)
- **Katherine Jenkins** Believe: Platinum Edition (Warner Music Ent)
- **Aled Jones** Aled's Christmas Gift (DMG TV)
- **Ke\$ha** Animal + Cannibal (RCA)
- **Leona Lewis** The Labyrinth Tour: Live At The O2 (Syco)
- **Olly Murs** Olly Murs (Epic/Syco)
- **N-Dubz** tbc (Island)

- **Robyn** Body Talk Pt 3 (Konichiwa)
- **Kelly Rowland** Kelly Rowland (Island)
- **Straight No Chaser** With A Twist (Rhino)



- **Jasmine Sullivan** Love Me Back (I)
- **Paul Weller** Live At The Royal Albert Hall (Island)

December 6

Singles

- **Jonathan Jeremiah** See (Island)
- **Jessie J** Do It Like A Dude (Mercury)
- **Kylie Minogue** Better Than Today (Parlophone)
- **Plain White T's** Rhythm Of Love (Island)
- **Eric Prydz** Nitron (Data/Mos)
- **Mark Ronson & The Business Intl.** Somebody To Love Me (Columbia)
- **Shontelle** Perfect Nightmare (Island)
- **KT Tunstall** Fade Like A Shadow (Relentless/Virgin)

Albums

- **The Damned Things** Ironclast (Mercury)

- **Plain White T's** Wonders Of The Younger (Island)
- **The Priests** No. 1 (Epic)
- **Bryn Terfel** Carols And Christmas Songs (Deutsche Grammophon)

December 13 & beyond

Singles

- **The Bees** Winter Rose (Fiction)
- **Bullet For My Valentine** Bittersweet Memories (Columbia)
- **Phil Collins** tbc (Atlantic)
- **The Drums** Me And The Moon (Island/Moshi Moshi)
- **Gypsy & The Cat** The Piper's Song (RCA)
- **J. Cole** Blow Up (RCA)
- **Mona** Trouble On The Way (Island)
- **N-Dubz** Girls (Island)
- **The Priests & Shane McGowan** Little Drummer Boy (Epic)

Albums

- **Ciara** Basic Instinct (RCA) (13/12)
- Basic Instinct is Ciara's fourth studio set and the first new material from the star since her 2009 single, *Love, Sex and Magic* featuring Justin Timberlake, which sold 300,000 copies in the UK. Ciara's debut album, *Goodies* was released in 2004, with the set going on to sell 3m copies worldwide and reaching platinum status on these shores.
- **Li'l Wayne** Tha Carter IV (Island) (13/12)
 - **James Rhodes** Bullets & Lullabies (Warner Bros) (27/12)
 - **White Lies** Ritual (Fiction) (17/01)

SINGLE OF THE WEEK

Cheryl Cole Promise This (Fascination)



Written by Wayne Wilkins and leading the campaign for Cole's second album, *Promise*

This was premiered on Radio 1 by Chris Moyles last month and has been increasing its presence at UK radio since. Cole delivers a confident vocal and the infectious hook – a rapid-fire repeat of the French standard *Alouette* – is guaranteed to lodge itself in the listener's brain. Coupled with the fact that, with *The X* factor now in full swing and Cole's profile high, the foundations for this single's success could not be more solid. Currently A-listed at Radio 1, *Promise This* precedes her new album *Messy Little Raindrops*, which is set to drop next month.

ALBUM OF THE WEEK

The Wanted The Wanted (Geffen)



It is fair to say The Wanted took a few people by surprise when their debut single *All Time Low* topped the UK

singles chart earlier this year. Since then, however, the band have been more openly embraced and this debut album arrives with the band in great commercial shape. This self-titled set boasts the usual heavy-hitting production and songwriting spot, from Cutfather and Steve Mac to Guy Chambers. Overall, this sounds like the kind of radio-friendly, polished but playful, and melody-packed album a pop act should make in 2010. It has its moments of innovation – like the menacing sub-bass of *Say It On The Radio* or the Spaghetti Western stylings of *Let's Get Ugly* – but both songs still hold commercial appeal. A strong start.

Key releases

Cole fails to capitalise on Promise



NO CHANGE AT THE TOP of online retail's pre-release charts this week, with holdovers at number one for Take That's *Progress* at HMV and Play and Rumer's *Seasons Of My Soul* at Amazon.

Cheryl Cole's debut solo album 3 *Words* spent several weeks climbing the pre-release charts before exploding at retail in the wake of the success of introductory single *Fight For This Love*.

There is not the same level of buzz about her forthcoming single *Promise This* and consequently her second album *Messy Little Raindrops*, released next Monday, cannot make any further progress on the pre-release charts. It climbs 14-7 at HMV while debuting at eight at Play and 17 at Amazon. 3 *Words* reached number five at Amazon, six at HMV and 10 at Play.

Trading places at the top of Shazam's tally of most-tagged pre-releases submitted for identification, Tim Berg's *Seek Bromance* (*The Love You Seek*) drifts 1-2, while Alexis Jordan's *Happiness* makes an equal and opposite move. If Shazam's usually reliable indicator is anything to go by, Jordan looks set to be the next graduate from America's *Got Talent* to chart here.

Arizona's Jimmy Eat World peaked at number 29 with their new album *Invented* a couple of weeks ago. First single *My Best Theory* has made little impression but the track selected from the album to serve as its flip, *Stop*, is popular, and debuts atop Last.fm's Hype chart this week. It is the only track from the album in the Top 20.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	2666	1350
2	DRAKE	1675	-184
3	KESHA	1506	640
4	DEMI LOVATO	1092	-44
5	JASMINE V	789	-37
6	MIRANDA COSGROVE	717	427
7	LADY GAGA	707	120
8	JUSTIN BIEBER	469	-175
9	RIHANNA	309	215
10	MICHAEL JACKSON	262	182
11	AALIYAH	219	157
12	THE WANTED	182	23
13	USHER	165	-168
14	INNA	155	38
15	LIL WAYNE	154	-46
16	MUSE	151	-35
17	GUCCI MANE	136	17
18	30 SECONDS TO MARS	132	-25
19	ASHLEY TISDALE	129	-55
20	METALLICA	128	-50

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	TAKE THAT	<i>Progress</i>	Polydor
2	JLS	<i>Outta This World</i>	Epic
3	BON JOVI	<i>Greatest Hits</i>	Mercury
4	RUMER	<i>Seasons Of My Soul</i>	Atlantic
5	WESTLIFE	<i>Gravity</i>	Syco
6	SHAYNE WARD	<i>Obsession</i>	Syco
7	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
8	CHERYL COLE	<i>Messy Little Raindrops</i>	Fascination
9	MY CHEMICAL ROMANCE	<i>Danger Days</i>	Reprise
10	NE-YO	<i>Libra Scale</i>	Def Jam
11	PAUL WELLER	<i>Find The Torch...</i>	Island
12	VARIOUS	<i>Now! 77</i>	EMI TVJUMTV
13	BRUCE SPRINGSTEEN	<i>The Promise</i>	Columbia
14	PINK	<i>Greatest Hits? So Far!!!</i>	LaFace
15	DEVLIN	<i>Bud, Sweat & Beers</i>	Island
16	OLLY MURS	<i>Oilly Murs</i>	Epic/Syco
17	THE JAM	<i>Sound Affects</i>	Universal
18	SUSAN BOYLE	<i>The Gift</i>	Syco
19	RIHANNA	<i>Loud</i>	Def Jam
20	I BLAME COCO	<i>The Constant</i>	Island

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	RUMER	<i>Seasons Of My Soul</i>	Atlantic
2	TAKE THAT	<i>Progress</i>	Polydor
3	SUSAN BOYLE	<i>The Gift</i>	Syco
4	BRUCE SPRINGSTEEN	<i>The Promise</i>	Columbia
5	MURRAY GOLD	<i>DoctorWho Series 5</i>	Silva Screen
6	RUSSELL WATSON	<i>La Voce</i>	Epic
7	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
8	JLS	<i>Outta This World</i>	Epic
9	THE BENEDICTINE NUNS	<i>Voices</i>	Decca
10	BON JOVI	<i>Greatest Hits</i>	Mercury
11	JAMES BLUNT	<i>Some Kind...</i>	Atlantic/Custard
12	VARIOUS	<i>Now! 77</i>	EMI TVJUMTV
13	NEIL DIAMOND	<i>Dreams</i>	Columbia
14	ANDRE RIEU	<i>Moonlight Serenade</i>	Decca
15	THE JAM	<i>Sound Affects</i>	Universal
16	NE-YO	<i>Libra Scale</i>	Def Jam
17	CHERYL COLE	<i>Messy Little Raindrops</i>	Fascination
18	ROD STEWART	<i>Fly Me To The Moon</i>	RCA
19	WESTLIFE	<i>Gravity</i>	Syco
20	OLLY MURS	<i>Oilly Murs</i>	Epic/Syco

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	TAKE THAT	<i>Progress</i>	Polydor
2	OLLY MURS	<i>Oilly Murs</i>	Epic/Syco
3	JLS	<i>Outta This World</i>	Epic
4	MY CHEMICAL ROMANCE	<i>Danger Days</i>	Reprise
5	RUMER	<i>Seasons Of My Soul</i>	Atlantic
6	NE-YO	<i>Libra Scale</i>	Def Jam
7	CHERYL COLE	<i>Messy Little Raindrops</i>	Fascination
8	WESTLIFE	<i>Gravity</i>	Syco
9	BON JOVI	<i>Greatest Hits</i>	Mercury
10	PINK	<i>Greatest Hits? So Far!!!</i>	LaFace
11	THE JAM	<i>Sound Affects</i>	UMC
12	BRUCE SPRINGSTEEN	<i>The Promise</i>	Columbia
13	RIHANNA	<i>Loud</i>	Def Jam
14	JAMIROQUAI	<i>Rock Dust Light Star</i>	Mercury
15	BRUCE SPRINGSTEEN	<i>1973-84</i>	Columbia
16	JAMES BLUNT	<i>Some Kind...</i>	Atlantic/Custard
17	GEORGE MICHAEL	<i>Faith remastered</i>	Epic
18	VARIOUS	<i>Now! 77</i>	EMI TVJUMTV
19	SHAYNE WARD	<i>Obsession</i>	Syco
20	SUSAN BOYLE	<i>The Gift</i>	Syco

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	JIMMY EAT WORLD	<i>Stop</i>	Interscope
2	BELLE & SEBASTIAN	<i>I Want...</i>	Rough Trade
3	YOUR DEMISE	<i>Teenage Lust</i>	Visible Noise
4	TREY SONGZ	<i>Can't Help But Wait</i>	Atlantic
5	ROOTS MANUVA	<i>It's On</i>	Ninja Tune
6	MANIC ST PREACHERS	<i>The Descent</i>	Columbia
7	ZOMBY	<i>The Forest</i>	Ninja Tune
8	DORIAN CONCEPT	<i>Her Tears...</i>	Ninja Tune
9	MANIC ST PREACHERS	<i>I Think I Found It</i>	Columbia
10	OFFSHORE	<i>Jen At The Station</i>	Ninja Tune
11	DIMMU Borgir	<i>Born Treacherous</i>	Nuclear Blast
12	THE BUG	<i>Catch A Fire</i>	Ninja Tune
13	M RONSON/BUSINESS INTL	<i>Bike Song</i>	Columbia
14	MANIC ST PREACHERS	<i>Some Kind...</i>	Columbia
15	EMIKA	<i>Double Edge</i>	Ninja Tune
16	MANIC ST PREACHERS	<i>Auto-intoxicat</i>	Columbia
17	DIMMU Borgir	<i>Demiurge...</i>	Nuclear Blast
18	ROLL DEEP	<i>Good Times</i>	Relentless/Virgin
19	DARK SKY	<i>Leave</i>	Ninja Tune
20	B MARLEY/WAILERS	<i>It's Alright</i>	Tam-Tam Media

musicmetric

PLAY.COM

amazon.co.uk

hmv.com

last.fm

CATALOGUE REVIEWS

UB40

Signing Off (EMI GRADCD 2)

With original lead singer Ali Campbell's latest solo album currently high in the chart, UB40's 30th anniversary is marked by the release of this welcome upgrade of their debut album. As its title and the P45 pictured on its cover suggested, the Birmingham band had left the dole queue behind and turned in an assured debut. The introductory hit *Food For Thought* – melodically gentle and pleasing but lyrically hard-hitting and extreme – set the agenda for the group's uncompromising political stance. This reissue is supplemented by dubs, 12-inch versions, Radio 1 sessions, B-sides and a DVD featuring their *Rock Goes To College* set, *Top Of The Pops* appearances and more.

JAMES TAYLOR

James Taylor (Apple 9058112)

DORIS TROY

Doris Troy (9082432)

THE RADHA KRSNA TEMPLE

Radha Krsna Temple (9176722)

JACKIE LOMAX

Is This What You Want? (9082552)

MARY HOPKIN

Postcard (9058092)/Earth Song

- Ocean Song (9058102)/

JOHN TAVENER

The Whale/Celtic Requiem

(9086352)

THE MODERN JAZZ QUARTET

Under The Jasmin Tree/Space

(completing

Apple's autumn release

bonanza,

these titles – all superbly remastered and expanded in

digipaks – show again how

diverse and pioneering Apple's

roster was, despite its short

existence. James Taylor's

sublime self-titled debut

introduced the world to his

laidback but affecting style, and

remains one of his best works, with enduring folk/rock classics like *Carolina In My Mind* and *Rainy Day Man*. It is in sharp contrast to the gospel/R&B style of Doris Troy whose vocals were a perfect match for a winning collection of songs, some co-written with George Harrison, who also produced and played on the album. Paul McCartney was responsible for Mary Hopkin's tenure at Apple and her debut album *Postcard* was a big success, with tracks such as the hit *Those Were The Days*, a couple of Donovan songs and Nilsson's *Puppy Song*. Liverpool pal Jackie Lomax's *Is This What You Want?*, The Radha Krsna Temple's devotional self-titled set – superbly overseen by devotee George Harrison, classical genius John Tavener's important early works *The Whale* and *Celtic Requiem* and The Modern Jazz Quartet's *Under The Jasmin Tree* and *Space* are all quality products worthy of Apple, and welcome reissues.

VARIOUS:

Mostly Ghostly (More Horror For Halloween) (Ace CDCHD1289)



A follow-up to 2005's *These Ghoulish Things*,

Mostly Ghostly scares up another 25 novelties for the wintery season. These *Ghoulish Things* made a spectre of the most obvious contenders, but *Mostly Ghostly* makes a highly successful raid on the rock'n'roll vaults to come up with a collection which, if not as well-known, is very enjoyable and worthy of its title. The fiendish fun on offer can be gleaned from the titles alone – *Night Of The Vampire* by The Moottrekkers, *The Hearse* by Terry Teen, *Haunted House* by Jumpin' Gene Simmons and *Black & Hairy*, one of two titles produced by Joe Meek for *Screaming Lord Sutcliff*.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	6	LED ZEPPELIN	<i>Motherhood – Best Of</i> / Atlantic (CM)	
2	2	GUNS N' ROSES	<i>Greatest Hits</i> / Geffen (ARV)	
3	1	MICHAEL JACKSON	<i>Number Ones</i> / Epic (ARV)	
4	10	FLEETWOOD MAC	<i>The Very Best Of</i> / WSM (ARV)	
5	4	EMINEM	<i>Curtain Call – The Hits</i> / Interscope (ARV)	
6	7	ABBA	<i>Gold</i> / Polydor (ARV)	
7	9	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations – The Best Of</i> / Mercury (ARV)	
8	12	TAKE THAT	<i>Never Forget – The Ultimate Collection</i> / RCA (ARV)	
9	8	DAVID BOWIE	<i>Best Of Bowie</i> / EMI (E)	
10	5	ERIC CLAPTON	<i>Complete</i> / Polydor (ARV)	
11	11	BILLY JOEL	<i>Piano Man – The Very Best Of</i> / Columbia (ARV)	
12	13	THE DOORS	<i>The Very Best Of</i> / Elektra/Rhino (CIN)	
13	15	SIMON & GARFUNKEL	<i>Greatest Hits</i> / Columbia (ARV)	
14	17	EITON JOHN	<i>Rocket Man – The Definitive Hits</i> / Mercury (ARV)	
15	16	THE WHO	<i>Then And Now</i> / Polydor (ARV)	
16	18	THE CARPENTERS	<i>Gold – Greatest Hits</i> / A&M (ARV)	
17	14	THE POLICE	<i>The Police</i> / A&M (ARV)	
18	20	WHITNEY HOUSTON	<i>The Ultimate Collection</i> / Arista (ARV)	
19	RE	PAUL WELLER	<i>Hit Parade</i> / Island/Polydor (ARV)	
20	RE	UB40	<i>The Very Best Of 1980-2000</i> / Deep International (E)	

Official Charts Company 2010

Charts clubs

Afrojack and Eva take control of the club charts

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	2	5	AFROJACK FEAT. EVA SIMONS	Take Over Control / MoS
2	6	4	ADRIAN LUX	Teenage Crime / One More Tune
3	5	3	HAGGSTROM FEAT. TERRI WALKER	Be My Baby / Champion
4	18	2	MILK & SUGAR FEAT. AYAK & LADY CHANN	Crazy / Milk & Sugar
5	12	5	PLAN B	The Recluse / 679/Atlantic
6	1	7	DUCK SAUCE	Barbra Streisand / 3 Beat/AATW
7	22	3	SIGMA & DJ FRESH FEAT. KOKO	Lassitude / Breakbeat Kaos
8	19	2	FREEMASONS FEAT. WYNTER GORDON	Believer / Loaded
9	14	3	MARINA AND THE DIAMONDS	Shampain / 679/Atlantic
10	21	2	INNA FEAT. BOB TAYLOR	Deja Vu / 3 Beat Blue/AATW
11	26	3	DJ IGUANA	Nasty Night / white label
12	NEW		HANNAH	Sanity / Snowdog
13	39	2	RAY ISAAC	U Want Or U Don't / Myray
14	3	6	THE SHRINK RELOADED	Nervous Breakdown 2010 / loverush Digital
15	11	6	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
16	24	2	DANIEL DE BOURG	Lights On / Decode
17	23	2	I BLAME COCO	In Spirit Golden / Island
18	29	3	BEBE ZAHARA BENET	Cameroon / Blueplate Global
19	20	3	GINGER WOZ RED!	Funk Me / loony
20	17	3	GEORGE MICHAEL	I Want Your Sex / Epic
21	NEW		NADINE COYLE	Insatiable / Black Pen
22	NEW		EDWARD MAYA	This Is My Life / 3 Beat
23	15	6	SIR IVAN	Hare Krishna / Peaceman
24	NEW		MARTIN SOIVEIG FEAT. DRAGONETTE	Hello / 3 Beat
25	31	3	CHICCO SECCI	Tarantella / One More Time
26	16	7	TIM BERG	Bromance (The Love You Seek) / Data/MoS
27	8	6	AVICII & SEBASTIEN DRUMS	My Feelings For You / AATW
28	27	2	PIXIE LOTT	Broken Arrow / Mercury
29	NEW		SOFIA HAYAT	What's The Matter / Hayat
30	28	2	N-TRANCE	Is This Love / AATW
31	NEW		EXAMPLE	Two Lives / Data/MoS
32	NEW		SHAYNE WARD	Gotta Be Somebody / Syco
33	9	4	GYPTIAN	Hold You / MoS/Levels Recordings
34	7	4	MAGNETIC MAN FEAT. KATY B	Perfect Stranger / Columbia
35	38	3	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart / 3 Beat Blue/AATW
36	4	5	GURU JOSH FEAT. LAUREN ROSE	Frozen Teardrops / Decode
37	NEW		JASON PHATS & JUAN CORBI	Wannabe / Jason Phats Digital
38	30	8	LABRINTH	Let The Sun Shine / Syco
39	25	3	THE TING TINGS	Hands / Deconstruction/Columbia
40	NEW		MARK JB VS. PEYTON	Keep Believin' / Scinted



Based on overall exposure in Upfront and Commercial Pop clubs, Take Over Control by Afrojack feat. Eva Simons was the most popular song a fortnight ago but fell short of the peak of both charts, as Duck Sauce's Barbra Streisand - which includes a mix from Afrojack - was marginally ahead in Upfront venues, while Cheryl Cole's Promise This had a slender advantage in the Commercial pop chart.

A week on, Take Over Control remains the most popular track overall but now completes its journey to number one on both the Upfront and Commercial Pop charts for the Dutch duo. The track, which is getting support

from Annie Mac, Pete Tong, Mistajam and David Guetta, is one of the hottest club anthems in months and comes in mixes by Ian Carey, Adam F and Afrojack himself.

On the Upfront chart, Afrojack's nearest challenger is Sweden's Adrian Lux, whose Teenage Crime jumps 6-2 and loses out on topping the chart by a 2.7% margin, while The Saturdays improve 3-2 on the Commercial Pop chart with Higher just 3.53% in arrears.

Tinie Tempah continues atop the Urban club chart with Written In The Stars while Jamaica's GypTian improves 3-2 with his debut hit Hold You



Chart breaker: Pixie Lott enters the Commercial pop rundown



Leading by Example: Two Lives tops Cool Cuts

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	2	4	AFROJACK FEAT. EVA SIMONS	Take Over Control / MoS
2	3	4	THE SATURDAYS	Higher / Fascination/Geffen
3	1	4	CHERYL COLE	Promise This / Fascination
4	13	3	IRONIK FEAT. JESSICA LOWNDERS	Falling In Love / BPM
5	5	5	DUCK SAUCE	Barbra Streisand / 3 Beat/AATW
6	12	3	MAGNETIC MAN FEAT. KATY B	Perfect Stranger / Columbia
7	NEW		PIXIE LOTT	Broken Arrow / Mercury
8	16	4	MOHOMBI FEAT. NELLY	Miss Me / 2101/Island
9	23	2	N-DUBZ	Best Behaviour / AATW/Island
10	17	3	ULTRABEAT	Bring It Back / AATW
11	9	5	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
12	14	2	THE TING TINGS	Hands / Deconstruction/Columbia
13	18	2	GEORGE MICHAEL	I Want Your Sex / Epic
14	24	2	MICHAEL LAWSON	No Smoke / Neoteric
15	NEW		SHAYNE WARD	Gotta Be Somebody / Syco
16	27	5	M! Girl	From A Magazine / White Label
17	28	2	ROLL DEEP FEAT ALESHA DIXON	Take Control / Relentless/Virgin
18	NEW		JOE MCELDERRY	Ambitions / Syco
19	NEW		RAY ISAAC	U Want Or U Don't / Myray
20	20	2	N-TRANCE	Is This Love / AATW
21	NEW		FREEMASONS FEAT. WYNTER GORDON	Believer / Loaded
22	NEW		NADINE COYLE	Insatiable / Black Pen
23	NEW		INNA FEAT. BOB TAYLOR	Deja Vu / 3 Beat Blue/AATW
24	NEW		TINCHY STRYDER FEAT. TAO CRUZ	Second Chance / 4th & Broadway
25	19	7	TIM BERG	Bromance (The Love You Seek) / Data/MoS
26	21	5	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
27	NEW		EDWARD MAYA	This Is My Life / 3 Beat
28	NEW		TALAY RILEY	Humanoid / Jive
29	NEW		THE BEACH GIRLS	Scratch / Rock Mafia/Arvato
30	NEW		PALOMA FAITH	Smoke & Mirrors / Epic

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	6	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars / Parlophone
2	3	4	GYPTIAN	Hold You / MoS/Levels Recordings
3	2	14	USHER FEAT. PITBULL DJ	Got Us Fallin' In Love / Lf Fc cc
4	6	1	IRONIK FEAT. JESSICA LOWNDERS	Falling In Love / BPM
5	8	3	TINCHY STRYDER FEAT. TAO CRUZ	Second Chance / 4th & Broadway
6	5	12	TAIO CRUZ	Dynamite / 4th & Broadway
7	12	2	MOHOMBI FEAT. NELLY	Miss Me / 2101/Island
8	7	4	PLATNUM	Signals / AATW
9	13	14	LAFAYETTE JOSEPHS	Bruised / Rockizm
10	4	6	PROFESSOR GREEN FEAT. EXAMPLE	Monster / Virgin
11	9	4	WILL.I.AM FEAT. NICKI MINAJ	Check It Out / Interscope
12	10	3	N-DUBZ	Best Behaviour / AATW/Island
13	26	2	RIHANNA	Only Girl (In The World) / Def Jc m
14	14	9	EMINEM FEAT. RIHANNA	Love The Way You Lie / Interscope
15	19	3	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza / Virgin
16	17	3	BASHYRA	Don't Get In My Face / Sm8
17	20	8	IYAZ	So Big / Reprise
18	18	3	AKON	Angel / Island
19	15	3	LABRINTH	Let The Sun Shine / Syco
20	NEW		SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart / 3 Beat Blue/AATW
21	NEW		ROLL DEEP FEAT ALESHA DIXON	Take Control / Relentless/Virgin
22	21	8	JP TRONIK	Jungle Skank / Suga Kc ne
23	11	14	NE-YO	Beautiful Monster / Def Jc m
24	30	6	MR M	Dash Down / Undisputed
25	25	2	JASON DERULO	The Sky's The Limit / Beluga Heights/W/ rner Bros
26	29	2	NELLY	Tippin' In Da Club / Island
27	16	14	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me / Atlantic
28	24	12	AGGRO SANTOS	Saint Or Sinner / Future
29	23	2	J HARDEN	Work Dat Pole / Hood & Blues
30	28	2	KHALIA	Candy Rain / DMP

Cool Cuts Top 20

Pos	ARTIST	Title
1	EXAMPLE	Two Lives
2	FREEMASONS/W/ GORDON	Believer
3	ROLL DEEP/A DIXON	Take Control
4	CHASE & STATUS/TEMPA T	Hypest Hype
5	INNA	Deja Vu
6	K MENACE/EMIL	Walkin' On The Moon
7	ALEXIS JORDAN	Happiness
8	FAITHLESS FEAT. BLANCMANGE	Feel Me
9	ERIC PRYDZ	Niton (The Reason)
10	LIFELIKE	Love Emulator
11	THE COUNT & SINDEN FEAT BASHY	Addicted To You
12	CHICANE	Where Do I Start
13	PENGUIN PRISON	Golden Train
14	TARAS VAN DE VOORDE	1998
15	ROGER SANCHEZ	2gether
16	THOMAS GANDEY FEAT. SAM WATTS	You Can't Dance / Fat Controller
17	JANIECE MYERS FEAT. WILEY	Underground Love
18	MASSIVE ATTACK	Atlas Air EP
19	HURTS	Stay
20	THE SUPERMEN LOVERS	Take A Chance



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



Kings of Leon take 2010 sales record

WITH THE KINGS OF LEON'S Come Around Sundown racking up the best weekly sale of 2010, leadership of the artist albums chart changes for the 12th week in a row, but there's nothing new about the number one single - Just The Way You Are (Amazing) by Bruno Mars returns to the apex, to become only the seventh song to claw its way back to the summit in the 21st century after being dethroned.

Come Around Sundown sold 183,298 copies last week, the highest weekly sales of the year so far.

Kings Of Leon previously topped the chart with Only By The Night making an emphatic debut at number one, on first-week sales of 220,879 in 2008, and Because Of The Times, which sold 70,451 copies when it debuted at number one the previous year. Only By The Night jumps 37-23 this week (6,724 sales), while Because Of The Times rallies 118-89 (1,886 sales).

Only By The Night reeled off 34 straight weeks in the Top 10 at the start of its career, and has been in the Top 75 for 109 weeks in a row, never dipping below number 55. It has sold 2,521,160 copies to date - making it the 12th biggest-selling album of the 21st century. It is the UK's biggest-selling album digitally, with sales to date of 280,078 copies,

so it is no surprise that Come Around Sundown did exceptionally well digitally last week, with sales of 49,156 smashing the previous best weekly sale of 35,001 set by Eminem's Recovery 17 weeks ago.

Come Around Sundown is the only new entry in the Top 10 this week, although the top tier accommodates four re-entries by albums issued in new variants - The Beatles 1967-1970 and 1962-1966, Michael Buble's Crazy Love and Pixie Lott's Turn It Up.

The Beatles' 1967-1970 (the blue album) and 1962-1966 (the red album) re-enter the chart at number four and number six respectively after being released in digitally remastered packages. The 1967-1970 album reached number two when first released in 1973, and number four on its CD debut in 1993. 1962-1966 was a number three album on both occasions. The 1967-1970 sales tally for last week (18,402) is just 4.1% more than 1962-1966's 17,677, maintaining the small but consistent advantage it has over its rival. Both albums have sold nearly 1.5m copies thus far, with 1967-1970 3.3% ahead long-term. In the 21st century, 1967-1970 sold 217,613 copies up to last week, and 1962-1966 sold 210,414 copies - a difference of just

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,680,931	1,531,402
prev week	2,577,705	1,445,517
% change	+4.0%	+5.9%

Vs last week	Compilations	Total albums
Sales	278,258	1,809,660
prev week	284,449	1,729,966
% change	-2.2%	+4.6%

Year to date	Singles	Artist albums
Sales	114,409,600	63,223,029
vs prev year	106,528,839	65,001,988
% change	+7.4%	-2.7%

Year to date	Compilations	Total albums
Sales	15,083,609	78,306,638
vs prev year	16,659,224	81,661,212
% change	-9.4%	-4.1%

Compiled from sales data by Music Week

3.4%. Oddly enough, despite 1967-1970's sales advantage, 1962-1966 has spent longer in the chart - and surfaced briefly in 2007, while its rival had not charted since 1997 until this week. With **Robbie Williams'** In And Out Of Consciousness slipping 1-2 (42,654 sales), **Tinie Tempah's** Disc-Overy falling 2-3 (25,865 sales) and **Katy Perry's** Teenage Dream leaping 13-5 (18,398 sales), EMI have five albums in the top six for the first time to date.

Already his most successful album, with sales of 1,722,193 since its release exactly a year ago, **Michael Buble's** former number one album Crazy Love jumps 41-7 (17,563 sales) after being issued in a new double-disc edition. Meanwhile, **Pixie Lott's** Turn It Up has grown from 12 to 22 tracks in its new Turn It Up Louder edition, and vaults 29-9 (15,114 sales), while spinning off its eighth chart single, the Jason Derulo collaboration Coming Home (number 51, 4,840 sales). Although it has never charted higher than number six, and has previously spent just four weeks in the Top 10, Turn It Up has been in the Top 75 for 58 weeks in a row since its debut, and had sold 632,421 copies to date.

New to the Top 40 this week, Great British Songs (number 15, 8,752 sales) is the fourth Top 20 success for **Ali Campbell**, former lead singer of UB40, following Big Love (number six, 1995), Running Free (number nine, 2007) and Flying High (number 13, 2009); The Witmark Demos 1962-1964 (number 18, 7,526 sales) is the latest release in **Bob Dylan's** Bootleg Series, and his 53rd chart album; Wake Up (number 26, 4,972 sales) pairs R&B crooner **John Legend** and jazz group **The Roots** to good effect; **Jane McDonald's** Live At The London Palladium (number 31, 4,435 sales) is the Loose Woman's sixth charted album; and Miley Cyrus is back in her TV role for

ARTIST ALBUMS



SINGLES



Hannah Montana Forever (number 38, 4,041 sales).

Overall album sales are up 4.6% week-on-week to 1,809,660 - but are 9.52% below same week 2009 sales of 2,000,095.

The X Factor continues to have a big effect on the singles chart. It is arguably responsible for **Bruno Mars'** return to number one with Just The Way You Are (Amazing), which really took off after **Matt Cardle's** performance of it on the show nine days ago, and makes handsome gains again this week, to return to number one after an absence of three weeks. The track

sold 116,684 copies last week raising its overall sales to 415,365, and eclipsing Mars' two previous hits, Nothin' On You (B.o.B. feat Bruno Mars) and Billionaire (Travie McCoy feat. Bruno Mars), which have sold 351,743 and 363,740 copies, respectively.

Matt Cardle's own version of Just The Way You Are (Amazing) is also available from iTunes, and could even have outsold Mars' version - although that's something we may never know, given the blackout on sales information of X Factor finalists' recordings until the competition is over. Mars' track fell as far as number four before bouncing back to the top.

While Bruno Mars' song was most wanted last week, **The Wanted** were slightly less wanted, with their second single, Heart Vacancy, the week's top debut, at number two (66,394 sales). Their debut single All Time Low, debuted at number one on sales of 84,174 12 weeks ago.

Other highlights in brief: **Duck Sauce's** Barbra Streisand holds at number three (64,456 sales); **Cee Lo Green's** Forget You dips to number four (59,328 sales) after two weeks at number one; **Katy Perry's** Firework (another X Factor beneficiary) explodes to a number five debut (48,978 sales), becoming her seventh Top 10 hit, and third from current album Teenage Dream; **Mike Posner's** debut hit Cooler Than Me vaults 9-6 (48,287 sales); **Jay Sean's** current US hit, 2012 (It Ain't The End) debuts at number nine (35,644 sales); and **N-Dubz** are on their Best Behaviour, and are rewarded with their fourth Top 10 hit (10, 34,925 sales).

There are Top 40 debuts for **Nelly's** Just A Dream (11, 27,893 sales), **Taylor Swift's** Mine (30, 11,301 sales) and Cross My Heart by **Skeptak feat. Preeya Kalidas** (31, 11,102 sales).

Overall singles sales improve 4.0% week-on-week to 2,680,931 - 4.3% below same-week 2009 sales of 2,801,284.

Alan Jones

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 KINGS OF LEON Come Around...	£7.00	£8.99	£8.95	£7.00
2 ROBBIE WILLIAMS In And Out...	£8.93	£8.99	£8.95	£8.93
3 TINIE TEMPAH Disc-overy	£7.93	£7.99	£7.99	£7.95
4 THE BEATLES Blue: 1967 - 1970	£8.93	£8.99	£8.95	£8.95
5 KATY PERRY Teenage Dream	£7.99	£8.99	£7.99	£8.93

Source: Music Week

International charts coverage Alan Jones

Robbie's album becomes last week's biggest seller globally

Lil Wayne has his second number one in the US after selling 125,000 copies of I Am Not A Human Being, and Glay rack up their 12th number one album in Japan with a self-titled offering that sold 94,000 copies but neither act has much of a profile beyond their own shores, leaving the position of world's biggest selling album last week in the hands of Robbie Williams (pictured).

Williams' retrospective In And Out

of Consciousness debuts in 14 territories simultaneously, all but four of them in the top six. Number one in Germany and Austria, the album is also number two in Ireland, number three in the Netherlands and Spain, number four in the Czech Republic, Portugal and Sweden, and number six in Australia and Flanders. It is also number 16 in Finland, number 17 in New Zealand, number 18 in Wallonia and number 39 in Hungary.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
1	New		KINGS OF LEON <i>Come Around Sundown</i>	Hand Me Down 8869778241 (ARV)	HIGHEST NEW ENTRY
2	1	2	ROBBIE WILLIAMS <i>In And Out Of Consciousness - The Greatest Hits 1990-2010</i>	Virgin CDV03082 (E) ★	
3	2	3	TINIE TEMPAH <i>Disc-Overy</i>	Parlophone 9065132 (E) ●	
4	New		THE BEATLES <i>Blue: 1967 - 1970 Remastered</i>	EMI BLUE6770 (E) 2★	
5	13	8	KATY PERRY <i>Teenage Dream</i>	Virgin CDV3084 (E) ●	+50% SALES INCREASE
6	Re-entry		THE BEATLES <i>Red: 1962 - 1966 Remastered</i>	EMI CDPCSP717 (E) 2★	
7	41	53	MICHAEL BUBLE <i>Crazy Love</i>	Reprise 9362496277 (CIN) 5★	HIGHEST CUMULATIVE
8	4	6	THE SCRIPT <i>Science & Faith</i>	Phonogenic 88697754492 (ARV) ●	
9	29	58	PIXIE LOTT <i>Turn It Up</i>	Mercury 2700146 (ARV) 2★	+50% SALES INCREASE
10	7	28	PLAN B <i>The Defamation Of Strickland Banks</i>	679/Atlantic 5186584712 (CIN) 2★	
11	3	2	CLIFF RICHARD <i>Bold As Brass</i>	EMI 6335172 (E)	
12	6	55	MUMFORD & SONS <i>Sigh No More</i>	Gentlemen Of The Road/Island 2722538 (ARV) 2★	
13	14	93	LADY GAGA <i>The Fame</i>	Interscope 1791397 (ARV) 4★ ★	SALES INCREASE
14	11	18	EMINEM <i>Recovery</i>	Interscope 2739452 (ARV)	
15	New		ALI CAMPBELL <i>Great British Songs</i>	Jararanda JACARCD2 (Absolute/Arvato)	
16	15	7	BRANDON FLOWERS <i>Flamingo</i>	Vertigo 2746005 (ARV) ●	
17	18	33	THE XX XX <i>Young Turks</i>	YTO31CD (PIAS) ★	SALES INCREASE
18	New		BOB DYLAN <i>The Bootleg Series Vol 9 - The Witmark Demos 1962-1964</i>	Sony 88697761792 (ARV)	
19	16	4	CENTRAL BAND OF THE RAF <i>Reach For The Skies</i>	Decca 2747512 (ARV)	
20	10	6	PHIL COLLINS <i>Going Back</i>	Atlantic 7567890599 (CIN) ●	
21	27	40	KATY PERRY <i>One Of The Boys</i>	Virgin CDV3051 (E) ★	SALES INCREASE
22	5	2	MAGNETIC MAN <i>Magnetic Man</i>	Columbia 88697765241 (ARV)	
23	37	109	KINGS OF LEON <i>Only By The Night</i>	Hand Me Down 88697327211 (ARV) 5★	+50% SALES INCREASE
24	21	15	ELIZA DOOLITTLE <i>Eliza Doolittle</i>	Parlophone 6099540 (E) ●	
25	New		CHRIS DE BURGH <i>Moonfleet & Other Stories</i>	Ferryman FERRY444 (ADA/CIN)	
26	New		JOHN LEGEND & THE ROOTS <i>Wake Up!</i>	Good Music/RCA 88697772492 (ARV)	
27	31	50	BIFFY CLYRO <i>Only Revolutions</i>	14th Floor 5186561452 (CIN) ★	SALES INCREASE
28	17	4	USHER <i>Raymond V. Raymond - Deluxe</i>	LaFace 88697638892 (ARV)	
29	46	69	THE SCRIPT <i>The Script</i>	Phonogenic 88697361942 (ARV) 2★ ★	SALES INCREASE
30	22	3	JOHN LENNON <i>Power To The People - The Hits</i>	EMI 9066402 (E)	
31	New		JANE MCDONALD <i>Live At The London Palladium</i>	JMD JANEMCD2 (Absolute/Arvato)	
32	19	6	ROBERT PLANT <i>Band Of Joy</i>	Decca 2748331 (ARV)	
33	54	88	MICHAEL JACKSON <i>Number Ones</i>	Epic 2022509 (ARV) 6★	
34	36	10	THE SATURDAYS <i>Headlines</i>	Fascination/Geffen 2746350 (ARV)	
35	26	6	LINKIN PARK <i>A Thousand Suns</i>	Warner Brothers 9362496311 (CIN) ●	
36	49	26	30 SECONDS TO MARS <i>This Is War</i>	Virgin CDVU5299 (E) ●	SALES INCREASE
37	38	40	JUSTIN BIEBER <i>My World</i>	Def Jam 2725523 (ARV) ★	
38	New		HANNAH MONTANA <i>Hannah Montana Forever</i>	Walt Disney 6469732 (E)	

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
39	48	19	LED ZEPPELIN <i>Mothership - Best Of</i>	Atlantic 8122799513 (CIN) ★ ★	SALES INCREASE
40	50	50	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful</i>	Epic 88697543552 (ARV) ★	SALES INCREASE
41	8	2	BELLE & SEBASTIAN <i>Write About Love</i>	Rough Trade RTRADC480 (PIAS)	
42	24	4	MARK RONSON & THE BUSINESS INTL. <i>Record Collection</i>	Columbia 8869776331 (ARV)	
43	12	2	THE ORB FEAT. DAVID GILMOUR <i>Metallic Spheres</i>	Columbia 88697760441 (ARV)	
44	61	57	ADELE <i>19 XL</i>	XLCD313 (PIAS) 2★	SALES INCREASE
45	32	3	SELENA GOMEZ & THE SCENE <i>A Year Without Rain</i>	Hollywood D000690102 (ARV)	
46	35	45	ALICIA KEYS <i>The Element Of Freedom</i>	88697465712 (ARV)	
47	25	23	SIMPLY RED <i>Greatest Hits 25</i>	Simplyred.com 5RA006CD (E) ★	
48	53	46	GUNS N' ROSES <i>Greatest Hits</i>	Geffen 9861369 (ARV) ● 3★	SALES INCREASE
49	New		CROWDED HOUSE <i>The Very Very Best</i>	Capitol 9174032 (E)	
50	52	48	RIHANNA <i>Rated R</i>	Def Jam 2725990 (ARV) 2★	
51	33	4	KT TUNSTALL <i>Tiger Suit</i>	Relentless/Virgin CDREL22 (E)	
52	34	3	IMELDA MAY <i>Mayhem</i>	Decca 2749140 (ARV)	
53	43	68	FLORENCE + THE MACHINE <i>Lungs</i>	Island 1797940 (ARV) 4★	
54	45	12	ENRIQUE IGLESIAS <i>Euphoria</i>	Interscope 2741991 (ARV)	
55	58	52	CHERYL COLE <i>3 Words</i>	Fascination 2721459 (ARV) 3★	SALES INCREASE
56	Re-entry		LIL' WAYNE <i>I'm Not A Human Being</i>	Cash Money/Island 2753692 (ARV)	
57	9	2	ALTER BRIDGE <i>Ab III</i>	Roadrunner RR77372 (ADA/CIN)	
58	57	55	ROD STEWART <i>Some Guys Have All The Luck</i>	Rhino 8122798823 (CIN) ★	
59	56	73	PAOLO NUTINI <i>Sunny Side Up</i>	Atlantic 2564690137 (CIN) 4★	
60	Re-entry		JLS <i>JLS</i>	Epic 88697564572 (ARV) 4★ ★	
61	40	5	MANIC STREET PREACHERS <i>Postcards From A Young Man</i>	Columbia 88697741882 (ARV)	
62	42	12	ARCADE FIRE <i>The Suburbs</i>	Sonovox 2742629 (ARV) ●	
63	Re-entry		DIANA VICKERS <i>Songs From The Tainted Cherry Tree</i>	RCA 88697653682 (ARV) ●	
64	23	3	A-HA <i>25 - Very Best Of</i>	Rhino 8122797904 (CIN)	
65	60	5	TAIO CRUZ <i>The Rokstarr Collection</i>	4th & Broadway 2745260 (ARV)	
66	39	4	ERIC CLAPTON <i>Clapton</i>	Reprise 9362496359 (CIN)	
67	70	74	FLEETWOOD MAC <i>The Very Best Of</i>	WSM 8122736352 (CIN) 4★	
68	67	40	FOO FIGHTERS <i>Greatest Hits</i>	RCA 8869736211 (ARV)	
69	66	14	PROFESSOR GREEN <i>Alive Till I'm Dead</i>	Virgin CDV3080 (E) ●	
70	44	136	PAOLO NUTINI <i>These Streets</i>	Atlantic 094634 (CIN) 4★	
71	47	5	SANTANA <i>Guitar Heaven: The Greatest Guitar Classics Of All Time</i>	Arista 88697459642 (ARV)	
72	65	39	SNOW PATROL <i>Up To Now</i>	Fiction 2720709 (ARV) 2★	
73	55	16	KYLIE MINOQUE <i>Aphrodite</i>	Parlophone 6429032 (E) ●	
74	New		CARO EMERALD <i>Deleted Scenes From The Cutting Room Floor</i>	Dramatico DRAMCD0064 (ADA/CIN)	
75	51	5	SEAL <i>Seal VI: Commitment</i>	Reprise 9362496439 (CIN)	

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30 Seconds To Mars 36	The Roots 19	53	Roots 26	Nutini, Paolo 70	Saturdays, The 34	XX, The 17	Key
A-Ha 64	Clapton, Eric 66	Foo Fighters 68	Lennon, John 30	Orb Feat. David Gilmour, The Orb 43	Script, The 26		★ Platinum (300,000)
Adele 44	Cole, Cheryl 55	Gomez, Selena & The Scene 45	Linkin Park 35	Paloma Faith 40	Script, The 26		● Gold (100,000)
Alter Bridge 57	Collins, Phil 20	Guns N' Roses 48	Lott, Pixie 9	Perry, Katy 5, 21	Sec 1 75		● Silver (60,000)
Arcade Fire 52	Crowded House 49	Iglesias, Enrique 54	Magnetic Man 22	Plant B 10	Simply Red 47		★ 1m European sales
Beatles, The 4, 6	Cruz, Taio 65	Jackson, Michael 33	Manic Street Preachers 61	Plant, Robert 32	Snow Patrol 72		
Belle & Sebastian 41	Dylan, Bob 18	JLS 60	May, Imelda 52	Professor Green 69	Stewart, Rod 59		
Bieber, Justin 37	Emerald, Caro 74	Keys, Alicia 46	McDonald, Jane 31	Richard, Cliff 11	Tempah, Tinie 3		
Biffy Clyro 27	Eminem 14	Kings Of Leon 1, 23	Minogue, Kylie 73	Rihanna 50	Tunstall, KT 58		
Brandon Flowers 16	Fleetwood Mac 67	Lady Gaga 13	Montana, Hannah 38	Ronson, Mark & The Business Intl. 42	Usher 28		
Buble, Michael 7	Florence + The Machine	Led Zeppelin 39	Mumford & Sons 12	Santana 71	Virkers, Diana 63		
Campbell, Ali 15		Legend, John & The	Nutini, Paolo 59		Wayne, Lil' 56		
Central Band Of					Williams, Robbie 2		



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