

MusicWeek



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THE ULTIMATE FAN EXPERIENCE



£500,000
NEW REVENUE GENERATED
IN JUST 2 DAYS!

15,000
PIONEER SUBSCRIPTIONS
SOLD ON LAUNCH

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SUPER CITY

- Groundbreaking subscription model. Membership costs £6 per month or £40 per year
- Initial target of 10K pioneers in first 6 months exceeded on first day of opening
- Revolutionary new model generated £500K of new income in just two days
- McFly's new album 'Above The Noise' released simultaneously to Pioneers around the world two weeks earlier than anywhere else.
- Pioneer benefits (at no extra cost) include first to buy concert tickets, VIP experience on tour (VIP queue, early access, meet and greets where possible etc), discounts on merchandise and much much more.
- Super City had over 10 MILLION hits in first 8 hours of going live as fans explored the experiential environment and Super Community.
- Super City daily benefits include fly-on-the-wall live streaming, band and individual webchats, new McFly songs and demos, unparalleled band access, opportunities to earn points and status and get closer to the band than ever before!

As part of your Super City subscription you receive money can't buy privileges and incentives, exclusive access to ALL of McFly's music, video and other content, innovative social networking, direct band to fan interaction that goes beyond anything ever seen before plus SO many more features that puts this revolutionary website miles ahead of anything that currently exists by any other artist or band.

"Super City doesn't look or work like any other website" says singer Tom Fletcher. "It's taken two years to build because we started from scratch with both the design and concept to create a totally unique experience. We've ignored all the old rules about what bands can and can't do and created new ways of interacting directly with our fans and supplying them with our music. We are SO committed to the Supersite and absolutely determined to make it the most amazing experience for all our fans around the world!"

The band's manager Fletch comments: "McFly have put their money where their mouth is and it's a brave decision for them to take. The OCC won't allow any music downloads through the Supersite to count towards the official charts. This means the band are seriously compromising their single and album chart positions because thousands of subscribers in the UK have no need to purchase McFly's music once they've downloaded it from Super City. It's a risk we're prepared to take however because we have to continue to look at the bigger picture and find new ways to promote McFly and explore new revenue streams. Judging from the success of the launch, we're confident the Supersite is going to be a phenomenal success!"

McFly would like to thank Clare Britt for building Super City with them over the past two years and also Island Records for their incredible support.

For more information or Super City opportunities please contact: fletch@mcfly.com or clare@mcfly.com

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NEWS
COME OF AGE
Adele is back as campaign for new album 21 kicks off



DIGITAL
RADIO-CONTROLLED?
We7 shifts focus away from on-demand streaming and into 'radio-plus' territory



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FIELD AMBASSADOR
Music Week celebrates an industry prime mover in Ben Turner

Minister intervenes in ISP-industry discussions – but DEA to undergo full judicial review

Vaizey drives the digital dialogue

Government

By Robert Ashton

THE GOVERNMENT WILL HELP RECORD COMPANIES and ISPs overcome some of their “sticking points” following a top level summit of rights holders and technology companies ordered by Culture, Communications and Creative Industries Minister Ed Vaizey (right).

The meeting, called just days before TalkTalk and BT managed to persuade the High Court that a judicial review of the Digital Economy Act is a good idea, was seen as a catch-up for the minister to discover how consumers are being served by the digital market.

However, it achieved far more than that. Incredibly for a grouping that saw the heads of the BPI, UK Music, AIM and several labels face off across the table from top execs from BT, Talk Talk, Virgin Media, Sky and Google, details are emerging the meeting was constructive and forward-looking, with the players able to construct a future agenda.

Much to the encouragement of rights holders – representatives from the Motion Pictures Association and Premier League were also there – the group found some accord on the importance of ISPs launching legal

“We need to ensure consumers can easily access and pay for legal content online...”

ED VAIZEY



content services. According to one invitee, Vaizey was enthusiastic about more and better legal services and, in particular, bundled packages.

“We need to ensure consumers can easily access and pay for legal content online,” Vaizey tells *MW*. “I am eager for industry to discuss general principles about how they can work together to provide this easily accessible legal content to consumers. The meeting I had with ISPs and content providers led to productive and useful discussions.”

And he confirms the group will meet again in the new year to continue this dialogue.

One guest at the meeting says, “Ed Vaizey wants to see more legal

online music and movie services rolling out to consumers, but he also understands that the commercial environment remains massively distorted by piracy. Vaizey was very effective in driving constructive discussions amongst those present.”

He adds there was discussion about why some deals were not happening, the difficulties of licensing and also the commercial deals currently undermined and distorted by piracy.

Several key initiatives were posited including:

- fast-tracking discussions between rights holders and ISPs that do not already offer legal digital music services to their customers;

- the development of solutions – in the mould of the self-regulatory systems in place to stop child-abuse imagery – to combat websites dedicated to mass copyright infringement; and

- persuading search engines such as Google to prioritise legal services so that consumers do not trawl through illegal sites.

Each will be discussed in further meetings between rights holders, ISPs, search engines and Government. A source explains Vaizey realises that if you want to tackle filesharing then the ISPs and tech companies need to be in the mix. “The industry needs the help of ISPs and Google,” he says.

A senior executive believes all parties have benefitted from Vaizey’s intervention. “The Government position is they want things to happen and for Vaizey it was very worthwhile because he got a picture of what the divisions are about. It was about meeting the industries, working out sticking points and seeing if the Government can assist,” he says.

“It’s all very well having the Digital Economy Act, but if there are no options for consumers, he understands it will not help the market.”

In fact the DEA was not on the agenda and only featured at the margins. However, some of the gloss

from the meeting was eroded last Wednesday when two attendees, TalkTalk and BT, were successful in persuading the High Court that the DEA was rushed through Parliament’s wash-up period before the General Election earlier and is “unfair”. They will now be rewarded with a full judicial review of the Act and its legality.

Although the move was dismissed by the BPI, which predicts a judicial review of the DEA is doomed to failure, it served to make a music industry, already nervously awaiting the long overdue initial obligations code from Ofcom, more anxious. A BPI spokesman says it is “disappointing” a couple of ISPs are trying to frustrate the workings of the DEA to encourage innovation on the internet.

Another music executive says he worries the review could bog down the DEA further: earlier this year the Government added a three-month delay to the Act so that it could inform the EC. “I think we were looking at notification letters going out in the summer, but this review could throw another wrench into the works,” he adds.

The Ofcom code is expected before the end of this month, but is already weeks behind schedule.

robert@musicweek.com

Having honed Scottish live scene to a T, Ellis lands award

MUSIC WEEK AND THE UK FESTIVAL AWARDS are to honour DF Concerts MD Geoff Ellis with a Lifetime Achievement Award this week.

The ceremony will take place at the UK Festival Awards this Thursday evening, following the UK Festivals Conference, with Glasgow-based Ellis picking up the most prestigious prize for his work in helping the Scottish live music market to grow over the past two decades. Both events take place at the IndigO2 venue in London’s North Greenwich.

Ellis has seen DF grow into Scotland’s biggest promoter, with the company organising hundreds of gigs per year covering everything from its own 300-capacity King Tut’s venue to stadium shows at Hampden Park and Murrayfield.

He has also overseen the expansion of the T In The Park Festival to the extent it now hosts more than 85,000 revellers over three days each summer. Indeed, the expertise DF Concerts has amassed through organising such large-scale gatherings saw the

company selected to oversee preparations for Pope Benedict’s visit to Scotland earlier this year.

“Under Geoff’s leadership, T In The Park has grown into Scotland’s largest and most successful festival winning numerous awards for its environmental credentials as well as Awards MD James Drury.

“Not only do artists such as Brandon Flowers of The Killers and Caleb Followill of Kings Of Leon say it is their favourite festival, but

Geoff also takes great care to heed the requests of that other vital element – the fans – whose enjoyment and safety is at the forefront of his thinking, and as a result is why T In The Park is such an innovator.”

Drury adds, “It is Geoff’s charismatic leadership, dogged attention to detail and inspirational good humour which makes him such a worthy recipient of the UK Festival Awards’ Lifetime Achievement Award.”

● See feature on page 13.



News

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

The Playlist



ADELE Rolling In The Deep

XL
Co-written with and produced by Paul Epworth, this is a triumphant return – dark, blues-infused pop that packs a lyrical sucker punch. (single, January 16)



ALEX WINSTON Locomotive

unsigned
We have been a fan of Winston from her early demos but with this song she has raised the bar. It is memorable, original pop with real staying power. (single, tbc)



THE NAKED AND FAMOUS Punching In A Dream

Fiction
In the UK for their first shows this week, the Fiction-signed five-piece deliver a psychedelic, MGMT-esque start to their album campaign. (single, December 6)



JAPANESE VOYEURS Milk Teeth

Fiction
A pungent slice of dirty, grungy, rock and musically about as far from their previous incarnation Tinseltown as you can get. (single, December 13)



SHY FX Raver

Digital Soundboy
Already racking up specialist play, this new single from Shy FX boasts guest spots from Kano, Donaeo & Roses Gabor. (single, December 6)



THE PAINS OF BEING PURE AT HEART Heart In Your Heartbreak

Fortuna Pop
First single from their new studio set, due in March, this is gloriously ethereal, whimsical stuff. A gorgeous start to the campaign. (single, December 6)



BEADY EYE Bring The Light

Beady Eye Records
The first taste of Liam Gallagher's efforts post-Oasis, this is an upbeat start, with vocals underpinned by a rollicking piano and guitars. (free download, out now)



DAFT PUNK Derezzed

EMI
A frenetic two minutes of raved-up synth loops and beats from the French duo, taken from the Tron soundtrack. (single, December 16)



EDEI Loved

Alma
Supporting JLS later this month, and from the management team that discovered Joss Stone, Edei pens commercial, soulful pop. (single, January 16)



EMMA'S IMAGINATION Fairy Lights

Future/Polydor
The latest signing to Gary Barlow's Future label, Polydor gets the ball rolling with this understated, personality-packed single. (free download, November 19)



SIGN HERE

Imagem Music has signed a world-wide, multi-year co-publishing agreement with writer and producer **Jens Gad**. Best known for working with the globally successful Enigma, Gad recently relocated to the US

Radio and TV to air early exclusives from Adele's new 21 album

XL gets the ball rolling on Adele's coming-of-age

Releases

By Ben Cardew

THE WORLD EXCLUSIVE of Adele's new single Rolling In The Deep, the first cut from the singer's new album 21, will be premiered on Zane Lowe's Radio 1 show tonight (Monday).

The album, the follow-up to the 2m-selling 19, will be released by XL on January 24. It contains 11 tracks, the majority of which were produced in London and California by Rick Rubin and Paul Epworth.

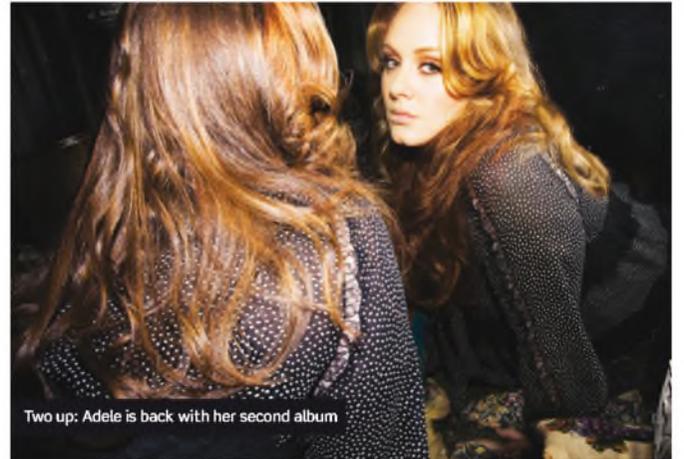
XL managing director Ben Beardsworth describes Rolling In The Deep, which is released on January 16, as "a pounding up-tempo blues number".

"Adele is young and credible and she's come with a banger of a single, so it makes perfect sense that Zane Lowe's show on Radio 1 is the place to start," he adds.

Following the R1 premiere, Adele will then perform another track from the album, Someone Like You, on Later...With Jools Holland on BBC Two.

In contrast to the upbeat percussion-driven sound of Rolling In The Deep, Someone Like You is a gentler voice and piano number. "That essentially is the two sides of the album," Beardsworth explains.

The XL MD says the label has spent the last month playing the record to media and retail in the UK and overseas. "The response has been unanimous – people absolutely



Two up: Adele is back with her second album



ADELE 21

love it and are blown away by the quality," he explains.

Beardsworth says the label was tempted to put out the album in December to capitalise on the Christmas market but decided to wait. "She sells in every territory in the world and we want to make sure everywhere is set up perfectly to really do the album justice," he says. "We will be working this

album through the entirety of 2011 and with this in mind we're holding back what is potentially the biggest single to work post-album release."

To mark the album's release Adele will play a special show in London, with a world tour to follow.

News of the new album comes as Adele was set to re-enter the singles Top 10 in the UK with her cover of Bob Dylan's Make You Feel My Love, which has become an X Factor favourite.

"Her first album is sitting in the chart three years after it came out – we've shipped 40,000 in the last month – and that is a great indicator of how connective Adele's music is right now," says Beardsworth. "Loads of songs get covered in X Factor but nothing has reacted anywhere near as powerfully as Adele's."

ben@musicweek.com

Indies pitch bands to brands at IMU

ADELE'S 21 was just one of the releases on show last Wednesday at the inaugural IMU showcase, where leading indie labels and managers pitched their music to brands.

IMU, a collaboration between Moshi Moshi, Wichita Recordings, Because Music and Bella Union, was launched last year to help the independent sector market itself better to brands and advertising agencies.

It held its first event last Wednesday at Shoreditch House in East London, with representatives from Beggars/XL, Moshi Moshi, Because Music, Machine Management, Full Time Hobby and Wichita Management showing off their acts to companies including Puma, Smirnoff and Myspace.

Acts showcased included 4AD's Twin Shadow and Ariel Pink,

Matador's Esben and the Witch, Rough Trade's Warpaint, XL's Adele, Machine Management's Glasser, Wichita Management's Gold Panda (pictured) and Full Time Hobby's School Of Seven Bells.

The speakers also played some exclusive new music, including excerpts from Hercules and Love Affair's new album for Moshi

Moshi, The Leisure Society's new release for Full Time Hobby and Metronomy's new set for Because.

Moshi founder Michael McClatchey says indie labels such as his own are becoming keener to work with brands.

"It is something that has been very important for us and we believe will be more so," he says. "We are a small operation, we can adapt very quickly, make decisions very quickly, we are creative and we are not going to get bogged down."



GIG OF THE WEEK

Who: The Naked And Famous

When: Monday, November 15

Where: Hoxton Bar & Kitchen

Why: The New Zealanders, a recent Fiction signing, bring their dreamy pop to London with support from hotly-tipped five-piece Gold Fields



Mugshot: Gold Panda

FAC reaches out to students/new bands

O'Brien and Shaw are new FAC faces

Organisations

By Ben Cardew

THE FEATURED ARTISTS COALITION is reaching out to students and new bands as it names two new co-chairs and launches an advisory board.

Pink Floyd drummer Nick Mason will be joined as co-chair of the organisation by Radiohead guitarist Ed O'Brien and singer Sandie Shaw, while recent chart star Rumer has also joined the group.

While the three chairs will not have specific titles, their responsibilities will be broadly divided thus: O'Brien will oversee education, Shaw will look out for female artists and musicians and Mason's role will be more ambassadorial. Blur drummer David Rowntree, who previously served as co-chairman, has had to stand down from the role due to other commitments including his legal career.

"I have been co-chairman for a year but finally they realised I can't do it alone," Mason says. "The belief is that in this organisation, it suits us to have a number of chair people."

"We are all working artists," adds Shaw, who has been inspired by her work with the FAC to restart her singing career. "We don't want to be businessmen and we all have our own roles."

"I want to foster, to help create enthusiasm and to empower if possible," says O'Brien of his educational remit. "And with the FAC we have the possibility of doing that."

O'Brien explains he was inspired by a joint FAC/University College Falmouth event earlier this year where Howard Jones, Billy Bragg and FAC CEO Jeremy Silver talked with students about the future of the music industry. "I was always slightly suspicious of music courses and Brit schools so it was a real education for me," says the Radiohead guitarist. "There was a huge array of talent."

Now the FAC, which currently has some 2,500 official supporters, is planning to offer student membership. There are also plans to offer support and resources for up-and-coming bands and those coming into the industry, such as a website filled with information on the industry.

Mason explains joining the FAC should be one of the first things a new band does so they can tap into its resources. "That would be terrific, to not just have established artists," he says.



Ed O'Brien



Sandie Shaw



Nick Mason

Mason adds rivalries between bands are mostly fictitious and artists do in fact enjoy working together. "It is painted as a competitive industry but it isn't really," he says. "I feel quite strongly that we really enjoy working together. The more people the better. We'd like to spread the net as widely as possible."

Plans for the Advisory Council are less advanced, but Shaw explains it will include representatives from labels, management, publishers and lawyers, and will advise the FAC on the direction it should take.

Mason also defends the position of the FAC over filesharing and says the organisation's image has been misrepresented in the media. "We have been termed as the Taliban of the music industry in favour of free downloads, but we are not that," he adds. "If there is money being made from it then the artists should benefit and the artists should decide what is free or paid for. There are dissenting views in the FAC but we should represent that. We felt that [with the DEA] the legislation was very, very clunky."

Shaw adds that artists just wanted to have a voice – and say – in how the industry moves forward.

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PHOTO: Sally Evans - www.eversophoto.co.uk

Breakout lauded as 'great night for the industry'



James Walsh

FOUR ACTS WHOSE MANAGERS between them have previously found success with acts ranging from The Verve to Shirley Bassey will make up the third instalment of the *Music Week*-backed Breakout event.

The monthly showcase for new talent will return on Wednesday, December 8 at Proud Galleries in Camden with a line-up comprising Irish twin sisters Heathers, who are managed by Milestone Management in Dublin; Films of Colour, managed by publicist Paul Carey who recently helped guide Shirley Bassey to new chart success; The Chakras, managed by former Hut/Virgin MD Dave Boyd who signed The Verve; and Edei (pictured right), managed by Brian Freshwater and Jackie Hughes, who discovered Joss Stone.

The announcement of the line-up follows the success last week of the second monthly Breakout, which attracted more than 600 people to the Camden venue. Staged by *Music Week* and All Night Long Promotions, it included an acoustic set from Starsailor frontman James Walsh (pictured above) launching his solo career, Sony/RCA-signed Australian duo Gypsy & The Cat, Connected Artists' Sissy & The Blisters and ANL's The Damn Jammage.

Music Week editor Paul Williams says, "The first Breakout night instantly demonstrated the need for such an event for both the industry and music fans, but last week's second instalment took it up another notch with a quality bill that attracted some real big hitters from the business. The acts we have in place for December's event suggest we can raise the bar even higher."

All Night Long Promotions'



Gary Prosser adds, "We are absolutely chuffed with the success. We had everybody – agents to A&Rs, promoters to media – down to join the public in enjoying what was a cracking line-up of some great music – we can't wait for the next."

140db's Justin Pritchard, whose band Ma Mentor opened the show, says, "It's a great night for the industry and I'll be back next month. We had some good feedback and will probably pick up legal and agents from the show."

Breakout takes place on the second Wednesday of the month, showcasing some of the best new label signings and unsigned acts. The event is free to *Music Week* readers who email breakout@musicweek.com ahead of the night.

For more information on the night and updates visit www.musicweek.com/breakout.

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Mag editor, festival founder, brand consultant and dance ambassador – Ben Turner deserves his moment in the spotlight

News

Editorial Paul Williams



JUST WHEN THE GOVERNMENT has managed to get the rights holders and ISPs sat around the same table to try to resolve their differences, the two parties are at loggerheads again.

Culture Minister Ed Vaizey's initiative to get the two sides talking to one another to sort out their "sticking points" has to be viewed as a very positive move. Only by doing so can the online market for music and other intellectual property ever hope to reach its full potential.

But at the same time as this Government intervention is going on, the music industry is faced with yet another frustrating obstacle in its path as it tries to get the Digital Economy Act to deliver on its promises of helping to tackle filesharing and to expand the digital music market.

The decision by the High Court to grant a judicial review of the DEA following a complaint filed by BT and Talk Talk is an extremely disap-

A judicial review of the DEA is another setback in an already delayed process

pointing one and there is no doubt it could cause yet more hold-ups to the already delayed timetable to get this legislation working. Even before this new setback we were already expecting the first notification letters not to be going out before next summer, getting on for a year and a half after the legislation went through Parliament. Now the first letters might not start being posted until even further into the future.

Naturally BT and Talk Talk – who were both present at the Vaizey meeting – were delighted by the High Court's decision, but for the music business and other creative industries this represents a significant setback. And, while the BPI and others are convinced the ISPs' case will not ultimately succeed, just having this judicial review hanging over the DEA will be enough to aggravate things when this industry hardly has the luxury of losing any more time in its fight to try to tackle online piracy.

This writer has a confession to make. Back in 2004 he inadvertently got Chris de Burgh's CDs banished from every HMV outlet when he persuaded the singer's manager to pen a piece explaining why he was making his charge's latest album a Woolworths exclusive. On reading the article, HMV executives reacted with such fury they pulled his entire back catalogue from their stores.

Six years on and de Burgh has recently tried the same trick again, this time making his new album only available in Asda. In both instances the results were hardly spellbinding. The Woolworths album got to the dizzy heights of 75 in the OCC chart, while his latest effort debuted at 25 but a fortnight later had disappeared completely from the Top 75.

It appears even Nadine Coyle is not able to turn having the full weight of one retailer behind her work to her advantage. To much fanfare her first solo album became a Tesco exclusive, but in the midweeks last week it was struggling to find a debut position anywhere in the Top 40.

Can we conclude then that such exclusives with new studio albums achieve little other than getting up the noses of other retailers? Even the success of Faithless's Tesco tie-up, though immediately delivering a number two album, has to be questioned, as the release has sold fewer copies than its predecessor and has now been given a general release as a repackaged album.

Labels clearly do not want these exclusives – the few that have happened have been with self-releasing artists – and it denies other retailers selling them when we should be fighting for every sale in every conceivable outlet. If Coyle's album draws a line under them we will not be shedding a tear.

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:

Is it inevitable that EMI will get broken up and sold for parts within the next year?

YES 59% NO 41%

THIS WEEK WE ASK:

Does the commercial failure of Nadine Coyle's album show that retail exclusives do not work?

To vote, visit www.musicweek.com

New role the latest in a series of recent moves at major

Universal shake-up focuses on creating digital profits

Labels

By Ben Cardew

PAUL SMERNICKI IS PROMISING to take the "cool creative things" that Universal does in the digital sphere and make it pay for artists and the label, after being promoted to director of digital for Universal Music UK.

Smernicki, previously director of digital and D2C for Polydor, takes up the new position on January 1. In doing so he will become the latest of a number of Polydor employees to be promoted in recent weeks: Liz Goodwin was last week promoted to head of marketing for Polydor UK, while Hannah Neaves was promoted from senior marketing manager of Polydor UK to head of marketing, Polydor Associated Labels.

Meanwhile, at the start of the month Polydor director of communications Selina Webb was promoted to the new position of senior director, communications for Universal Music UK, and Ross Anderson became creative director for Polydor.

Smernicki, who replaces Beth Appleton in his new role, is tasked with driving innovation in every part of Universal's business by working closely with artists and labels. He will report to Universal Music Commercial Division managing director Brian Rose.



Paul Smernicki: looking forward to 'rewarding emotional investment'

Smernicki says he is delighted by the new position. "For me it feels like the biggest digital job in the recorded music industry here," he says. "It is a really exciting job because of the artists we have got."

He says that he has got "a lot of thinking to do" before he takes up the post as to what his plans will be. However, he does identify working more closely with artists on digital projects as a priority, as well as being more open about Universal's digital achievements.

"We have licensed almost 60

digital services and I don't think that people know it," he explains. "We need to work on talking about that."

He also says he is looking forward to the challenge of monetising digital services. "I am really looking forward to immersing myself in how we take the cool and creative things and making it pay for artists and for us, and for the fans – how do we reward the emotional investment."

Rose adds, "Our landscape is changing rapidly and filled with challenges, but also with amazing opportunities for us to innovate and be leaders in our field. From the services and business models we license and work with, to how we connect and engage with music fans to the things we don't even know about yet, I know Paul will ensure Universal Music UK and our artists continue to lead the way."

Universal Music UK Chairman and CEO David Joseph praises Smernicki's "exceptional drive, vision and an absolute refusal to tread the established path".

"He also brings a rare combination of skills to his role, being as comfortable talking to artists about the creative elements of their album campaign as he is about how to harness the latest technology to nurture fan communities," he adds.

ben@musicweek.com

Happy Christmas

POLYDOR IS TO CAPITALISE on the high-profile platform of John Lewis's newly-launched Christmas TV campaign to relaunch Ellie Goulding's introductory album Lights.

Goulding's version of Elton John and Bernie Taupin's Your Song soundtracks the 60-second ad, which debuted on the retailer's website last Friday a day ahead of having its first TV screening during The X Factor on ITV1. It will run for five weeks and is themed around the concept "for those who care about showing they care".

The new version of Your Song, which is produced by Mumford & Sons' Ben Lovett, was made available to download and went to radio last Friday, while it will also be part of a repackaged Goulding's album, which has been re-titled Bright Lights and will be released on



ON THE WEB

www.musicweek.com

- Thrill Jockey signs Liturgy
- Learn A&R with BMM and EMI
- Ministry of Sound takes control of online video library

Low sales of Nadine Coyle's Tesco tie-up casts doubt over retail model's future

Exclusive retail deals questioned as Insatiable is met with indifference

Retail

By Ben Cardew

TESCO ENTERTAINMENT DIRECTOR

Rob Salter says a lack of radio play has contributed to the disappointing chart debut of Tesco's exclusive release of Nadine Coyle's first solo album.

Insatiable sold just 5,450 copies last week to debut at number 47. The album, released on her own Black Pen label, was sold as a physical exclusive by the supermarket giant, as well as digitally. However, it only managed 5,305 CD sales and 145 downloads in its first week of sale, despite a hefty promotional push from Tesco, including TV, press and poster campaigns.

By contrast, Cheryl Cole's second solo album *Messy Little Raindrops*, released generally by Polydor, sold some 105,000 copies in its first week of release to debut atop the charts and added another 52,402 copies last week.

The disappointing chart position for *Insatiable* comes just one week after the single of the same name debuted at 26, selling 11,391 copies, despite being available to download from *Tesco.com* for just 29p. The album was available as a download for £4.97. Salter, who has been behind Tesco's move to sell exclusive albums, says the single's chart placing is disappointing but blames it partly on a lack of support from media.

"I guess we were expecting the first single would have got more airplay than it did," he says. "We were a bit surprised that the major radio stations failed to put it on their playlists. I don't know why. I guess only they can say."

Certainly the song did not pick up much support from radio: in its week of release, it was played only once on Radio 1 and not at all on Capital and Radio 2.

And if people do not hear the music, Salter explains, they are unlikely to buy it. "One of the things

"Clearly if projects prove to be unsuccessful we have to look at what we are doing"

ROB SALTER, TESCO

that we are seeing in the market in general is that people are not in the mood to be speculative," he says. "They are only buying things they are sure of. If it is music, they have heard it. If people haven't had the chance to hear it they are not going to buy it."

But while radio remained indifferent to *Insatiable*, the tabloids have been largely negative towards Coyle, running a spate of stories about low CD single sales – an odd point to make in a singles market that is almost exclusively digital.

"It seems that certain sections of the press have been negative," says Salter. "But it is hard to judge why that was."

Salter remains confident of the worth of the album exclusive model, saying Tesco is "pretty pleased" with the Faithless and Simply Red album exclusives it ran earlier this year.

The company also has "high hopes" for its exclusive Coronation Street album, released at the end of this month to mark the soap's 50th anniversary.

But *Insatiable*'s commercial failure to date is likely to resonate throughout an industry already divided by the issue of retail exclusives. It comes just weeks after Asda's

kered the Asda deal, says the de Burgh album "is following the projected trajectory but at this stage it's too soon to assess the overall success of the record, as single channel releases have a different lifecycle from the traditional model".

HMV remains firmly opposed to the idea. "If this trend with exclusive artist album projects persists we may find that more and more retailers will start to seek their own particular releases, which could potentially start to limit choice and opportunity for all, and I imagine can't be viewed as a healthy development for the music business or the fans it's there to serve," says HMV head of music and impulse Melanie Armstrong.

What is more, one label insider tells *Music Week* the feeling is that Coyle could have done much better with a traditional release.

Salter, who has previously conceded that labels have been slow in warming to the idea of album exclusives, says he continues to believe in their worth "as an interesting way of raising the profile of music within a company like Tesco", but adds, "Clearly if projects prove to be unsuccessful we have to look at what we are doing."

As for Nadine, Salter says Tesco is "not giving up on it" with a second single to be released soon. "We think that the record is very good, with strong tracks on it," he concludes. "If people got to hear it we would be selling a lot more."

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own entry into the world of music exclusives failed to set the charts alight, with Chris de Burgh's *Moonfleet* and *Other Stories* selling slightly more than 10,000 copies to date through the supermarket.

Mat Morrisroe of Br&nd Romance, the company that bro-

for Goulding as John Lewis sync dovetails with album plot



November 29. The original version of the album, which came out in March, has sold around 230,000 copies to date, according to the OCC.

The John Lewis TV campaigns have established themselves as one of the most impactful sync vehicles for music in the last couple of years, with Taken By Trees' cover of Guns N' Roses' Sweet Child O' Mine, which featured in last year's Christmas promotion, becoming an OCC Top 10 hit, while Fyfe Dangerfield's cover of Billy Joel's She's Always A Woman reached number seven in May and

has sold more than 170,000 downloads to date in the UK after featuring in the retailer's spring campaign.

"Everybody wants to do the John Lewis ads at the moment because they're the ones that have the biggest impact," says Universal Music UK director of film, TV and advertising Marc Robinson, who worked with Your Song's publisher Universal Music Publishing, advertising agency Adam & Eve and music consultant Abi Leland on the track for this campaign.

As with the previous John Lewis TV campaigns, which have also included a version of The Beatles' hit From Me To You, Robinson says the brief was to find a classic song and "bring it to life with a contemporary artist".

Universal Music Publishing's head of UK film, TV & media Barbara Zamoyska says Your Song

was pitched for the advert as it matched the brief given and it was then a case of finding the right artist to record it.

"They always wanted a re-record from the very beginning," she says. "They approached us to speak to Elton's management who then gave us some suggestions of artists that Elton would like to work with. I then spoke to Marc and one of the suggestions was Ellie Goulding."

Leland adds, "We looked at a lot of different options, but once Ellie recorded her version everyone was blown away by it."

Polydor Associated Labels head of marketing Hannah Neaves says the track takes Goulding back to her roots. "She was a folk singer to start with and this brings it back to a lot of the early demos she did online and what people loved about her in the first place," she says.

Robinson acknowledges that with the last John Lewis campaign featuring She's Always A Woman, Universal was "playing catch-up" in capitalising on Fyfe Dangerfield's version, released by Geffen, as there was only a few days' gap between the project being signed off and the advert airing. This resulted in Joel's EMI-published and Sony-released original version initially benefiting from a pick-up in sales before airplay and awareness kicked in for Dangerfield's cover.

With Goulding's Your Song there has been more set-up time, allowing her record company Polydor to coordinate radio delivery and single and album release plans around the advert being screened. This is demonstrated by Neaves reporting the track had already won a place last week on Radio 1's B-list, the day before the ad first aired.

News in brief

1 The Culture, Media and Sport Committee is launching an inquiry into the protection of intellectual property rights online. It will consider the new framework for the protection of intellectual property rights online that is being established under the Digital Economy Act. It will also examine if this is a sufficient response to the piracy faced by the music industry. **1 UK Music** chief executive Feargal Sharkey and MMF chairman Brian Message have been invited to provide evidence to the **Department of Business Innovation and Skills Select Committee** inquiry into finance and assistance to industry at the end of this month.

1 HMV has a new shareholder on its books after Russian oligarch Alexander Mamut took a 3% stake in the music retailer. Mamut, who owns an internet group and the blogging site LiveJournal.com, has bought up 12.5m shares – worth 3.06%.

1 Radio 1's Jason Carter and XFM's Mike Walsh are among the UK contingent confirmed for a global radio event taking place in Los Angeles next spring. The first **Worldwide Radio Summit** is organised by A&R Worldwide & Allaccess.com and will bring together radio executives from across the world between April 29-30, ahead of Muxexpo.

1 The Cobden Club in London's Kensal Town area is set to close at the end of this year having been sold to an unnamed party.

1 Ping, Apple's music-centric social network within iTunes, is now offering Twitter integration.

1 Viacom is to sell off Harmonix, the company behind the Rock Band gaming franchise.

1 The Music Producers Guild will hold its third annual awards ceremony at Florida in London's Wardour Street on February 9.

1 The Association of Independent Festivals is taking advantage of next week's UK Festival Awards in London by organising its annual networking event in the capital the night before. The organisation has booked the Counter Culture Club near London Bridge for the gathering on the evening of November 17.

1 The BPI and **IFPI** have helped to produce **Music, Film, TV and the Internet – A Guide for Parents and Teachers**, which guides parents and teachers on how to legally access music on the internet.

1 Pulp are to reform in 2011 for a series of concerts, including the Wireless Festival in London's Hyde Park. **1 Michael Jackson's** new single Hold My Hand will be unveiled today (Monday) on michaeljackson.com.

1 The Brighton Institute of Modern Music (BIMM) is partnering with EMI on a new course that will school students in the world of A&R. The BIMM A&R Music Business Apprenticeship is intended to develop abilities in A&R practices and give a history of A&R and an overview of the music industry.

News media

ON THE WEB

www.musicweek.com

- Viewpoint: Alchemy Radio's Chris Slade
- UK execs part of new global radio event
- Absolute Radio to host Elton John concert

TV Airplay chart Top 40



N-Dubz: highest climber



Pink: highest new entry

This Wk	Last	Artist Title Label	Plays
1	1	RIHANNA Only Girl (In The World) / Def Jam	686
2	13	ALEXIS JORDAN Happiness / StarRoc/RocNation/Columbia	500
3	12	WILL.I.AM FEAT. NICKI MINAJ Check It Out / Interscope	479
4	5	NELLY Just A Dream / Island	458
5	9	KATY PERRY Firework / Virgin	449
6	4	CHERYL COLE Promise This / Fascination	436
7	7	MIKE POSNER Cooler Than Me / J	426
8	3	CEE-LO GREEN Forget You / Warner Brothers	421
9	2	BRUNO MARS Just The Way You Are (Amazing) / Elektra/Atlantic	411
10	6	SWEDISH HOUSE MAFIA VS TINIE TEMPAH Miami 2 Ibiza / Virgin	404
11	8	DUCK SAUCE Barbra Streisand / 3 Beat/AATW	398
12	15	FAR EAST MOVEMENT Like A G6 / Interscope	380
13	28	WILLOW SMITH Whip My Hair / Roc Nation/Sony	377
14	10	B.O.B FEAT. RIVERS CUOMO Magic / Rebel Rock Ent/Atlantic/Grand Hustle	372
15	40	N-DUBZ Girls / AATW/Island	345
16	11	TINIE TEMPAH FEAT. ERIC TURNER Written In The Stars / Parlophone	311
17	18	MY CHEMICAL ROMANCE Na Na Na (Na Na Na Na Na Na Na) / 143/Reprise	310
18	14	EMINEM FEAT. LIL WAYNE No Love / Interscope	293
19	23	THE SATURDAYS FEAT. FLO-RIDA Higher / Fascination/Geffen	286
20	19	NICOLE SCHERZINGER Poison / Interscope	282
21	NEW	PINK Raise Your Glass / Laface	255
22	26	JLS Love You More / Epic	264
23	16	JAY SEAN FEAT. NICKI MINAJ 2012 (It Ain't The End) / Island	243
24	24	KINGS OF LEON Radioactive / Hand Me Down	230
25	22	TIM BERG Seek Bromance (The Love You Seek) / Data/MoS	222
26	31	TAKE THAT The Flood / Polydor	222
27	20	THE WANTED Heart Vacancy / Geffen	219
28	NEW	KATY B Lights On / Columbia	216
29	30	DEVLIN FEAT. YASMIN Runaway / Island	214
30	17	ROLL DEEP FEAT. ALESHA DIXON Take Control / Relentless/Virgin	209
31	25	TAIO CRUZ Dynamite / 4th & Broadway	206
32	29	LABRINTH Let The Sun Shine / Syco	192
33	21	USHER FEAT. PITBULL DJ Got Us Fallin' In Love / Laface	180
34	38	GYPTIAN Hold You / MoStLevels Recordings	176
35	32	EMINEM FEAT. RIHANNA Love The Way You Lie / Interscope	175
36	NEW	AFROJACK FEAT. EVA SIMONS Take Over Control / MoS	175
37	NEW	MCFly FEAT. TAIO CRUZ Shine A Light / Island/Super	174
38	35	JASON DERULO The Sky's The Limit / Beluga Heights/Warner Bros	172
39	NEW	SHAYNE WARD Gotta Be Somebody / Syco	167
40	NEW	TINCHY STRYDER Game Over / 4th & Broadway	161

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, MTV1, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

Publisher promises new mag launch to extend reach

Bauer adds more power to its magazine model

Print

By Ben Cardew

BAUER, THE PUBLISHER of *Q* and *Mojo*, promised to launch new magazines and extend the company's reach as it showed off its leading brands to 400 key advertisers last week.

Bauer Media CEO Paul Keenan (inset) told an audience of leading media executives about the "reach, influence, engagement and unique cross-platform offer" of key Bauer radio, magazine and TV brands, including *Q*, *Magic 105.4*, *Kiss* and its *Box TV* collaboration with Channel 4.

Speaking at Bauer Live last Wednesday night, Keenan said his company was devoted to understanding audiences and meeting their needs with world-class magazines. He singled out *Q* for praise for its access to artists such as Bruce Springsteen, who invited the magazine out on tour with him last year (pictured).

Batting off increased competition from an ever-growing number of free titles, Keenan said that research showed paid-for magazines had distinct advantages over free magazines and promised to launch a new magazine product next year and to extend the company's portfolio of brands.

He explained this would entail working on new media platforms as well as the launch of new title *Gaz7etta*, a "news and style weekly", whose pilot issue was on show at Bauer Live. While the pilot does not feature a music section, it includes



Public platform: the Bauer Live presentation



Paul Keenan

an interview with Motorhead's Lemmy, a review of Cee-Lo Green's *The Lady Killer* and coverage of Katy Perry's wedding.

Bauer group MD of Radio Dee Ford sung the praises of the company's radio brands, as well as commercial radio as a whole. "Radio in its totality in the UK is having a pretty good time, with more people tuning in," she said. "How is commercial radio doing? Pretty damn good. We are stealing listeners from the BBC to the extent that two-thirds of the adult population of this country are commercial radio listeners."

Ford explained that Bauer Radio had continued to invest in its stations, with most of this investment going around music and local teams. "That is expensive, but it is a strategy of engagement that is paying dividend," she said. "I think that our stations are more influential because for us radio is

more personal. And this represents a fantastic opportunity for our advertisers."

The company also used Bauer Live to unveil Bauer Access, a new senior team that will work to create original content in collaboration with commercial partners. This will be led by broadcast sales and cross media director Karen Stacey with support from senior creative leaders Darren Khan, Brent Coulson, Joe Eves and Steve Taylor.

Stacey says, "Bauer Live's aim was to collectively showcase that we produce the most influential brands in the media with an unrivalled cross-platform offer, and deliver proof that we are closer, more personal and more connected to the communities we serve than our competitors."

The night ended with a performance from Duffy.

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Media news in brief



- Lady GaGa proved the main beneficiary of the **2010 MTV Europe Music Awards** last week (left), in a night that provided scant pickings for UK artists. GaGa added to her brace of MTV Awards earlier this year by picking up best pop, best female and best song, for *Bad Romance*. Justin Bieber picked up two awards, winning best male and best MTV Push artist. British acts went home empty-handed: Marina and the Diamonds lost out on the night to Italian singer Marco Mengoni for best European act.
- Crystal Castles, Magnetic Man, Everything Everything and The Vaccines will all play the **NME Awards Tour** in 2011. The tour kicks off in

Glasgow on February 3 and ends in London's Brixton Academy on February 19.



- AC/DC were named band of the year at the **Classic Rock Awards** last week, while the new act from

Thunder guitarist Luke Morley. The Union, picked up best new band. Other winners included The Rolling Stones for reissue of the year (for *Exile On Main Street*), Rush for the Living legend award and Imelda May for breakthrough act. Slash won best album for his solo debut, which was originally released with *Classic Rock* magazine as a "fan pack".

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

Only Girl held by The Flood



Rihanna

Rihanna has topped the OCC sales chart for the last two weeks with her latest smash *Only Girl (In The World)*. But the track is stuck at number five on the radio airplay chart for a third straight week while *Take That* – denied their 12th sales chart number one by Rihanna’s tenacity – continue at the radio airplay apex with *The Flood*. Adding 241 plays and 1.15m listeners week-on-week, *The Flood*’s overall tally of 2,616 plays and an audience of 72.71m includes top contributions of 41 spins apiece from Wyvern and Vking FM, and 38 from Key 103, while slightly more than half of its audience was generated by 19 plays on Radio 2 and 15 on Radio 1.

After topping the radio airplay chart with their first three singles, JLS had to settle for a number six peak for their fourth, *The Club Is Alive*. Follow-up *Love You More* has already eclipsed that and is on track for number one. Rocketing 11-2, with the biggest increase in audience of any song, it piled on 402 extra plays and 19.86m listeners last week alone. Aired 50 times on 95.8 Capital FM, 49 times on Leicester Sound and 47 times on Galaxy Manchester, it increased

support on all but a handful of the 120 stations on which it was aired and looks likely to topple *The Flood* next week.

The Wanted got their sales chart career off to a fast start, reaching number one with *All Time Low* and number two with follow-up *Heart Vacancy*. They have had a slightly tougher time on the radio, where *All Time Low* peaked at number eight, while *Heart Vacancy* appeared to have peaked at number 16 three weeks ago. However, appreciation of the boys seems to be growing, with *All Time Low* holding steady at number 16 but being leapfrogged by *Heart Vacancy*, which improves 22-13 to achieve a new high. With 1,921 plays generating an audience of 28.88m listeners, the latter track’s success comes despite meagre support from the Big Two, with only five plays on Radio 1 and none at all on Radio 2 last week.

Rihanna’s *Only Girl (In The World)* spends a third week at number one in the TV Airplay Chart this week. The video enjoyed its best week yet, increasing from 624 plays to 686, with top tallies of 76 plays from *Smash Hits* TV, 70 from *MTV Hits* and 69 from *MTV Dance*.

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	6	2	TAKE THAT <i>The Flood</i> Polydor	2616	10.15	72.71	1.62
2	11	6		JLS <i>Love You More</i> Epic	2044	24.48	58.72	51.15
3	3	6	7	CHERYL COLE <i>Promise This</i> Fascination	2804	14.82	55.45	-5.5
4	2	5	10	CEE-LO GREEN <i>Forget You</i> Warner Brothers	3543	4.11	55.36	-9.34
5	5	7	1	RIHANNA <i>Only Girl (In The World)</i> Def Jam	2231	14.51	51.6	-0.27
6	4	10	8	BRUNO MARS <i>Just The Way You Are (Amazing)</i> Elektra/Atlantic	3453	1.89	49.87	-3.63
7	6	4	3	KATY PERRY <i>Firework</i> Virgin	1945	15.77	47.6	6.08
8	9	5	6	MIKE POSNER <i>Cooler Than Me</i> J	2053	8.83	42.88	5.2
9	7	6	15	THE SATURDAYS FEAT. FLO-RIDA <i>Higher</i> Fascination/Geffen	1956	7.12	42.44	0.76
10	20	4	5	ALEXIS JORDAN <i>Happiness</i> StarLine/RealNation/Columbia	1353	34.65	34.9	20.17
11	19	3	14	NELLY <i>Just A Dream</i> Island	1212	14.88	30.71	4.81
12	13	15	32	TAIO CRUZ <i>Dynamite</i> 4th & Biscuitway	1993	-10.23	29.78	-17.62
13	22	7	23	THE WANTED <i>Heart Vacancy</i> Geffen	1921	5.9	28.88	6.45
14	8	13	21	TINIE TEMPAH FEAT. ERIC TURNER <i>Written In The Stars</i> Parlophone	1149	-16.62	27.86	-32.69
15	18	14	34	KATY PERRY <i>Teenage Dream</i> Virgin	2039	-3.78	27.73	-5.36
16	16	20	40	THE WANTED <i>All Time Low</i> Geffen	1445	8.37	27.71	-11.98
17	25	3	13	PINK <i>Raise Your Glass</i> LaFace	1603	14.42	27.38	5.39
18	29	26	55	KATY PERRY FEAT. SNOOP DOGG <i>California Gurls</i> Virgin	1234	-4.68	25.39	10.78
19	21	24		LADY GAGA <i>Alejandro</i> Interscope	1332	9.73	25.21	-11.91
20	10	9	24	MICHAEL BUBLE <i>Hollywood</i> 143/Reprise	1519	-3.25	24.73	-37.39
21	24	14	49	THE SCRIPT <i>For The First Time (Times Are Hard)</i> Phonogenic	1853	-5.31	24.21	-9.36
22	36	4	19	B.O.B FEAT. RIVERS CUOMO <i>Magic</i> Rebel Rock Int/Atlantic/Grand Hustle	633	22.2	23.38	17.43
23	28	12	29	LABRINTH <i>Let The Sun Shine</i> Syco	1016	-9.04	23.09	-3.63
24	17	15	54	OLIVY MURS <i>Please Don't Let Me Go</i> Epic/Syco	1880	-12.33	22.35	-27.36
25	26	3		PALOMA FAITH <i>Smoke & Mirrors</i> Epic	133	5.18	22.07	-14.06
26	23	16	35	TRAVIE MCCOY FEAT. BRUNO MARS <i>Billionaire</i> Decca/Dance/Electro/By Ramen	1164	0	21.44	0
27	14	6	26	JAMES BLUNT <i>Stay The Night</i> Atlantic/Custard	1057	-13.36	21.38	-37.83
28	40	2	4	MCFly FEAT. TAIO CRUZ <i>Shine A Light</i> Island/Supercat	1016	18.55	21.23	12.33
29	NEW	1		JOSH GROBAN <i>Hidden Away</i> 143/Reprise	39	0	20.5	0
30	42	49		LADY GAGA <i>Bad Romance</i> Interscope	953	9.68	20.46	10
31	15	5	36	JAY SEAN FEAT. NICKI MINAJ <i>2012 (It Ain't The End)</i> Island	895	-16.9	20.08	-41.46
32	NEW	1	92	THE SCRIPT <i>Nothing</i> Phonogenic	746	0	19.25	0
33	34	5		RUMER <i>Aretha</i> Atlantic	159	-4.52	18.88	-3.17
34	32	2		HURTS <i>Stay</i> Major Label/RCA	477	58.47	18.76	-15.07
35	NEW	1	31	MY CHEMICAL ROMANCE <i>Na Na Na (Na Na Na Na Na Na Na Na)</i> 143/Reprise	183	0	17.98	0
36	RE			SCOUTING FOR GIRLS <i>This Ain't A Love Song</i> Epic	926	0	17.39	0
37	27	6		JAMIROQUAI <i>Blue Skies</i> Mercury	215	-36.2	17.37	-23.46
38	12	7	18	DUCK SAUCE <i>Barbra Streisand</i> 3 Beat/A&M	627	-44.92	17.29	-52.36
39	41	16	37	USHER FEAT. PITBULL <i>DI Got Us Fallin' In Love</i> LaFace	820	-12.49	17.27	-7.75
40	NEW	1		KT TUNSTALL <i>Fade Like A Shadow</i> Relentless/Virgin	45	0	17.18	0
41	37	12	43	ROBBIE WILLIAMS & GARY BARLOW <i>Shame</i> Virgin	1053	-28.32	17.15	-12.41
42	35	2		STONE ISLAND <i>Butterflies</i> Mercury	40	73.91	17.01	-14.61
43	NEW	1	11	BLACK EYED PEAS <i>The Time (Dirty Bit)</i> Interscope	624	0	16.96	0
44	44	19	30	EMINEM FEAT. RIHANNA <i>Love The Way You Lie</i> Interscope	893	15.28	16.93	1.74
45	NEW	1	51	FAR EAST MOVEMENT <i>Like A G6</i> Interscope	185	0	16.77	0
46	NEW	1		PARAMORE <i>Playing God</i> Fueled By Ramen	70	0	16.2	0
47	30	3		BRUCE SPRINGSTEEN <i>Save My Love</i> Columbia	94	3.09	16.19	-29.24
48	39	33	84	PLAN B <i>She Said</i> 679/Atlantic	1157	-5.47	16.15	-15.31
49	46	2		OMD <i>Sister Marie Says</i> 100 Percent	55	96.43	15.97	-2.56
50	31	17	53	B.O.B FEAT. HAYLEY WILLIAMS <i>Airplanes</i> Rebel Rock Int/Atlantic/Grand Hustle	1023	-12.73	15.94	-29.93

Nielsen Music monitors the following stations 24 hours a day, seven days a week: 100.4 Smooth Radio (North West), 100-101 Real Radio (North East), 101-102 Touch FM (Tamworth), 102.2 Smooth Radio (London), 102.4 Wish FM, 102.5 Radio Pembroke, 103.4 The Beach, 103.4 Sun FM, 104.2 Island FM, 104.4 Real Radio (North West), 105.7 Smooth Radio (West Midlands), 106 Jack FM (Oxfordshire), 106.3 Bridge FM, 106.6 Smooth Radio (East Midlands), 107.4 Tower FM, 107.6 Juice FM - Liverpool, 107.7 Smooth Radio (North East), 108.0, 2BR, 6 Music, 95.8 Capital FM, 97.3 The Revolution, 97.4 Real FM, 97.5 The Wave, 97.6 The Wave, 97.7 The Wave, 97.8 The Wave, 97.9 The Wave, 98.1 The Wave, 98.2 The Wave, 98.3 The Wave, 98.4 The Wave, 98.5 The Wave, 98.6 The Wave, 98.7 The Wave, 98.8 The Wave, 98.9 The Wave, 99.0 The Wave, 99.1 The Wave, 99.2 The Wave, 99.3 The Wave, 99.4 The Wave, 99.5 The Wave, 99.6 The Wave, 99.7 The Wave, 99.8 The Wave, 99.9 The Wave, 100.0 The Wave, 100.1 The Wave, 100.2 The Wave, 100.3 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News live

UK events to partner more festivals from Europe and beyond after successful first year

AIF prepares to ramp up twinning initiative

Festivals

By Gordon Masson

THE ASSOCIATION OF INDEPENDENT FESTIVALS is looking to expand its twinning scheme after a successful first year that saw events trading information and market knowledge with overseas partners.

The concept, launched before this year's festival season, twinned a number of AIF members with like-minded events in Europe and beyond. Now the AIF is tweaking the rules of its constitution to allow overseas events run by Brits to apply for membership.

Two early adopters of the twinning process were Leicester's Summer Sundae Weekender – the twinning initiative was the brainchild of Sundae promoter Rob Challice – and Norway's Bergenfest event. Scottish festival Wickerman –

a non-AIF member – also recently linked with Mali's Lake of Stars.

AIF founder Rob da Bank – whose Bestival is partnered with Germany's Melt – says it is encouraging more events to look at twinning, whether they are AIF members or not. "The first year has been about getting to know each other and being media partners, plus a bit of information sharing," says da Bank.

To date the festivals taking part in the twinning scheme have been able to share market knowledge on issues such as PRS for Music fees, what other events are paying for talent, changes in legislation and various ways promoters can cut costs or improve safety.

However, the sharing of details such as costs does not necessarily mean fees will come down. Melt promoter Stefan Lehmkuhl says a lot of UK acts command high fees in their own country but struggle overseas.

Lehmkuhl says the next step in his relationship with da Bank and Bestival is for both events to erect twinning signs similar to those used by twinned towns and cities and also exchanging ideas about new artists.

"We've definitely increased the profile of our events in each others countries and the fact that we're saying we have similar philosophies means people might now contemplate visiting the other festival one day – we are not held at the same time, so I don't see it as a competition," says Lehmkuhl.

He also says the UK could be playing catch-up with its continental neighbours in terms of cross-border co-operation. "European promoters seem to speak to each other a lot more," he says. "We're all able to sit down and discuss plans at Eurosonic every year, but the number of UK festivals who attend is very small."

Lehmkuhl says he talks to other promoters who might be trying to book the same act on the same weekend so there can be a negotiation. "We can submit similar offers to the agent. I don't think that happens in Britain," he says.

Similarly, Wickerman's African twinning initiative could see an exchange of talent between Scotland and Mali, as well as the chance for crew at both events to volunteer to help with production in the other country.

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"We've definitely increased the profile of our events in each others' countries... people might now contemplate visiting the other festival one day"

STEFAN LEHMKUHL, MELT FESTIVAL (ABOVE)

Leeds anti-tout patrol vehicle hailed a success

IT HAS EMERGED LEEDS FESTIVAL was used to test out a new "tout response vehicle" as part of a bold drive to clear out unscrupulous scalpers looking to fleece fans at events.

In what is being described as a successful pilot scheme, officers from a number of law enforcement agencies joined forces with the festival's promoters Festival Republic to plan the operation, which saw a specially equipped vehicle monitoring the roads around the festival site at Bramham Park on the August Bank Holiday weekend.

It is understood this is the first time that such an operation has taken place in the UK to tackle widespread ticket toutting and its success could now see the plan duplicated at other major festivals around the country.

Those on the tout response vehicle issued seven "cease trading orders", made two arrests, issued a court order, a traffic fixed penalty notice and seized some counterfeit items. The operation was financed by the organisers, who also supplied the vehicle.

"I was keen to try and take action against touts off-site because they have disrupted our traffic plan and exploited our festivalgoers for years," says Festival Republic managing director Melvin Benn.

The initiative was a response to the frustrations of Leeds Festival and police in being able to take pos-

itive action against touts operating offsite, as the majority do not commit a criminal offence.

The idea for the response vehicle – a specially kitted-out minibus – was suggested by West Yorkshire Police, with other agencies including representatives from the Leeds City Council Highways Enforcement, West Yorkshire Trading Standards and the Department for Work and Pensions joining the initiative.

West Yorkshire Police Inspector Marcus Griffiths claims the close relationship the force has developed with Benn and his team was key to devising a radical approach to dealing with criminality at Leeds Festival.

He adds the huge influx of traffic in the run-up to the festival meant touts were able to operate from the roadside and were causing traffic hazards. "The ability to respond quickly and flexibly to reports of touts ensured we were able to maintain a safe environment for other road users," says Griffiths. "The number of touts operating on the second and third days of our operation tailed off to nothing."

Benn adds that plans are already being made to repeat the scheme next year. "I was delighted that agencies were able to join together in such a united and organised manner and we could finally disrupt the touts' activities," he says.

Join the party AIF's twinning participants

Bestival	Melt (Germany)
Big Session	Tønder (Denmark)
Field Day	Øya (Norway)
Glade	Symbiosis (California, USA)
Leefest	Get Exited (Croatia)
Nozstock	Italia Wave (Italy)
Standon Calling	Calvi on the Rocks (Corsica)
Summer Sundae Weekender	Bergenfest (Norway)

Source: Association of Independent Festivals

Viagogo Ticket resale price chart

pos	event	ave price (£)
1	LADY GAGA	175
2	JINGLE BELL BALL	142
3	ERIC CLAPTON	125
4	ELTON JOHN	121
5	BON JOVI	121
6	SIMPLY RED	115
7	TAKE THAT	112
8	USHER	103
9	ROGER WATERS	100
10	KYLIE MINOGUE	89
11	FOO FIGHTERS	86
12	KINGS OF LEON	73
13	WESTLIFE	71
14	PETER ANDRE	69
15	JLS	67
16	X FACTOR TOUR 2011	67
17	LINKIN PARK	65
18	THE SCRIPT	65
19	SHAKIRA	64
20	DRAKE	62

Hitwise Secondary ticketing chart

pos	prev	event
1	2	KINGS OF LEON
2	3	BON JOVI
3	10	FOO FIGHTERS
4	NEW	JINGLE BELL BALL
5	1	TAKE THAT
6	NEW	DRAKE
7	4	KATY PERRY
8	7	JLS
9	11	THE SCRIPT
10	14	LADY GAGA
11	9	SIMPLY RED
12	NEW	ANDREA BOCELLI
13	18	PARAMORE
14	NEW	ENRIQUE IGLESIAS
15	12	ELTON JOHN
16	NEW	GORILLAZ
17	NEW	WESTLIFE
18	NEW	TINIE TEMPAAH
19	NEW	X FACTOR TOUR 2011
20	NEW	PALOMA FAITH

Tixdaq Ticket sales quantity chart

pos	prev	event	dates
1	1	TAKE THAT	25
2	2	KINGS OF LEON	12
3	3	KATY PERRY	13
4	NEW	FOO FIGHTERS	2
5	4	USHER	9
6	5	PARAMORE	6
7	NEW	BON JOVI	2
8	6	THE SCRIPT	8
9	8	X FACTOR FINALISTS	9
10	14	KYLIE MINOGUE	8
11	7	LINKIN PARK	5
12	13	WESTLIFE	11
13	9	SIMPLY RED	7
14	11	ARCADE FIRE	5
15	10	JLS	12
16	NEW	MADNESS	11
17	NEW	JINGLE BELL BALL	2
18	20	SHAKIRA	3
19	NEW	SIMPLY RED	6
20	NEW	VAMPIRE WEEKEND	5



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News digital

ON THE WEB

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- **Bon Jovi** partner with CrowdStar to promote greatest hits album through social gaming
- **Spotify** offers users free one-week trial of its Premium service to help drive subscriptions
- **Take That** take over iTunes UK for a week to promote new album Progress

On-demand streaming service moves business model into 'radio-plus' territory

We7 shifts focus towards internet radio

Services

By Eamonn Forde

WE7 IS SHIFTING ITS FOCUS more directly towards ad-funded online radio but insists it is not scrapping the on-demand streaming and subscription side of its business.

Moving into territory more associated with Last.fm and Pandora rather than its nearest rival Spotify, the new We7 functionality represents, in the words of We7 CEO Steve Purdham, a shift "from being a pure on-demand service into being a radio-plus service".

Under the Internet Radio Plus, banner, the refocusing of the service will roll out in phases over the next six months, involving three parts.

The first is titled "Simple" and will involve building streaming radio stations based on a user's selection of a track, artist, album or genre. The second, Personal, builds a dynamic personal radio station playlist based on a user pressing the "love" button against any type of music to create an evolving profile of their tastes and preferences. Finally, Portable will collate a user's states and listening behaviour from their PC as well as their mobile and other connected devices, creating rich metadata sets around what they are listening to.

These are all significant changes for a company that nailed its colours to the on-demand mast early on. We7 reported a loss after tax of £3.66m for 2009, up from a loss of £2.61m in 2008, according to documents filed in Companies House. (In April, however, it announced it had seen its first month where ad revenue covered its royalty payments.)

Even market leader Spotify is finding it difficult to make the leap from volume to value. It has more than 10m users across seven European markets but with 650,000 paid subscribers it is still falling short of the double-digital conversion rate it needs for its business to make financial sense.

In August, figures revealed Spotify's current financial status.



Documents from the Trade Register of Luxembourg, where its parent company is registered, showed Spotify's total assets for 2009 were €83.9m (£72.3m) and its parent company reported a loss of €0.6m (£0.52m) for the financial year 2009.

Spotify has now started offering users a free one-week trial of its premium service to help drive subscriber numbers. Those signing up will have to submit their credit-card details and can cancel at any stage during the seven days. If they do not, however, they will be charged £9.99 for a month's premium access.

The Swedish streaming company, however, stated it has paid out €30m (£25.8m) to rights holders in the first eight months of 2010 and more than €40m (£34.5m) since its launch.

In *Music Week* last month, Napster Europe's VP of sales and marketing Thorsten Schliesche argued the numbers in ad-funding simply do not add up. "Advertising revenues are not growing fast enough to fund the huge demand for free and streamed music," he said. "That is not to say that 'freemium' could never work, but currently it is not a sustainable revenue model."

In light of this, does the refocus by We7 mean that, two years since launch, it is publicly declaring that the economics of on-demand streaming are simply unworkable?

"Like classic technologists, we used to think that giving a consumer the ability to choose any music they wanted at any time in a full on-demand jukebox offering that

for PPL and the record labels in terms of what we have to pay them."

Making the numbers in streaming add up so everyone in the supply chain benefits financially is incredibly difficult, says Purdham.

"This is about trying to pull in the mass market," he continues. "More and more people are moving to the internet for music and this is all about the mass market. This is the market that Pandora is the US has already started to gain traction with."

The change in focus will also change the ad-sales proposition around the service. Purdham expects user dwell time on We7 will now increase but the way ads are served will have to adapt to cover two types of listening. Active listeners engaging with the site will experience high-value and premium online ads whereas reactive listeners, who listen to music in the background rather than interact with the site itself, will experience radio-style 30-second ads.

"We will also change the premium display so that when a user comes back to the screen we are already waiting for them with a high-value advert," explains Purdham.

How does the new-look We7 fit into a market that is already crowded and where the margins are slim at best and non-existent at worst?

"There has been very little innovation in the radio space yet there are 51m in the UK who listen to music primarily through radio," argues Purdham. "It's not about making the internet into a radio; it's about placing the facilities that the internet has on top of the radio capabilities. That's where it starts to get exciting"

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replaced their CD collection would be the ultimate music experience," says Purdham. "It's Sod's Law that consumers manage to confuse you a little bit. What we found was that, while at a perception level that's what people wanted, the majority of people just wanted to be fed music that's in their comfort zone."

Purdham suggests the move into radio-style streaming is not as radical a leap as many might expect. The service soft-launched a radio function at the start of the year but did not heavily market it. Despite this, within eight months, 83% of regular users were veering towards the non-on-demand side of the service.

While still not acceptable for international services like Pandora, the UK's online streaming rates are considerably lower for radio-style output than they are for on-demand. Is this a case of We7 moving to put more control over the royalties it pays out before it runs out of capital?

"Yes, we do see the economic benefit on more radio plays than on-demand plays," accepts Purdham. "That's true at the PRS level and also

We7 Vital statistics

3m monthly users in the UK

1.6m users come directly via we7.com

1.4m users come via third-party affiliate sites such as nme.com

£3.66m losses in 2009 after tax

Pandora (US-only) Vital statistics

60m users

90,000 different artists on Pandora

80% are played at least once a month

\$50m in revenues generated in 2009

\$30m paid out in royalties in 2009

20% of 12-24-year-olds listened in past month (Edison Research)

100,000 new users activated a day via mobile

Spotify Vital statistics

10m users across seven European markets

650,000 subscribers

90% of subscribers are on the £9.99/€9.99 monthly tier

€40m paid to rights holders since launch

€0.6m losses for financial year 2009

Spotify™

Digital news in brief

● UK supermarket chain **Sainsbury's** is planning to launch a music and movies download service by the end of the year.

● **Universal** will offer 100 downloads to customers in the UK buying new USUS N Series notebooks

● More than 10,000 young people in France have signed up to the **Carte Musique** scheme, which gives them 50% off legal music downloads.

● **Shazam** has made its music-recognition mobile app available on the GetJar store. This is the first time Shazam has been available on an independent app store.

● **Muzu** has launched a New Releases Chart on its music video service to list which new videos are most popular with its users.

● **Limili** is looking to take on Shazam, SoundHound and MusicID on mobile music recognition. Identified songs are added to a user's digital services of choice (such as Spotify, iTunes or we7).

● More than 2,000 acts have signed up to **Ping**, the music-centric social networking within iTunes.

● Danish telco TDC has delivered more than 250m downloads since launching its **TDC Play** music subscription service in April 2008

● Scandinavian digital media company **Aspiro** saw its music sales, via the WIMP service in Norway and Denmark, grow 65% in the last quarter.

● Mediаметrie research claims 27% of all internet users in **France** listen to streamed music on their PC, which is more than listen to digital files stored on their computer.

● **RhythmShare.com** is the latest free service to help acts share their music via Twitter.

● **Vevo** has revealed up to 600,000 music videos a day are streamed to its iPhone app.

New services

● **GigsWiz** has launched a pilot ticketing service as an add-on for its platform that helps acts book gigs around location-specific fan demand. It is already working with Hot Vox, Substance Gigs and Glasswerk in the UK.

● **Dazzplay** has created a Facebook app that allows users to create and share music playlists. Preview clips can be listened to and full tracks bought via 7digital.

Apps round-up

● **Jelli** (iPhone - free (US only)) builds on the service's existing online service that lets users vote tracks into or off the playlists of participating radio stations.

● **Awediorun** "reimagines what a music experience feels like on an iPad" by taking all the content around an act (lyrics, videos, interviews, photos) and arranging them in a multi-touch display.

News publishing

ON THE WEB

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- Sync of the week: **VW meets Roc C**
- **Bertlesmann** reports rise in nine-month figures
- Song of the week: **Happiness**

Publisher to focus on syncs and other revenue streams after flurry of signings after launch

Exploitation key for Beggars in year two

Independents

By Charlotte Otter

BEGGARS GROUP'S PUBLISHING COMPANY is drawing up a strategy for its second year in business after finishing 2010 with a whirlwind of activity including a worldwide publishing deal with Young Turks.

The new deal finds bands signed to the indie record label now having the option of signing a publishing deal with Beggars Music. This follows the publisher picking up administration for Stolen Recordings and Mattitude – the publishing arm of Matador Records – earlier this year.

These bands will join Mattitude's latest additions Esben and the Witch, Cold Cave and Kurt Vile at Beggars. New Stolen recruits Serafina and Bo Ningen and Rough Trade artists Warpaint and Micachu and the Shapes add to a flurry of publishing signings in the past few weeks.

Beggars Music managing director Andy Heath says

the company, which will celebrate its first anniversary in January, now plans to change tack in 2011. He intends to focus next year on exploiting new artists through a series of syncs, collaborations (both with Beggars acts and externally), remixes and commissions.

"This year has met all our expectations, but we are keen to push on from here," adds Heath. "Next year, there will be less emphasis on acquisitions and more emphasis on exploitations. We want to take all these new partnerships forward and exploit all the opportunities they present in simply sitting on the back of a record deal and collecting royalties from that. We only sign artists who are talented, versatile and that we think can go far."

In this respect, Heath says each of the new acts has its own area where they will do well from a publishing perspective, citing four-piece Warpaint as ideal for

Fighting talk: Warpaint and (below) Kurt Vile



"We are not interested in sitting on the back of a record deal...we only sign artists who are talented, versatile and that we think will go far"

ANDY HEATH, BEGGARS MUSIC

syncs and Micachu and the Shapes as contenders for bespoke compositions.

The band have already composed a piece with the London Sinfonietta, which was performed at London's Kings Place in May and is

scheduled for another series of performances next year. Heath adds this experience places the group in the market for further bespoke works. He explains, "Although Warpaint look like your conventional girl band they play

music in an extremely bright, innovative and exciting way. They are extremely versatile and I am expecting them to do very well in syncs."

Heath says the company's partnerships with Mattitude, Young Turks and Stolen Recordings are equal: whilst the three companies look after the creative side of their businesses – and choosing which artists they sign – Beggars Music is in charge of pushing publishing opportunities. "With all three companies we are very respectful of what they want to do and where they want to take their artists, however Beggars Music at the end of the day has the say on what happens to the artists from a publishing point of view," he says.

Prior to becoming managing director of Beggars Music, Heath headed previous Beggars publishing ventures including the former Momentum Music company, which was sold to Universal in 2001 and the group's existing publishing outfit 4AD music.

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PRS for Music Top 10: Most-recognised kids' TV themes

Pos SONG / Writer / Publisher

- 1 THE FLINTSTONES** Barbera, Hanna, Curtin EMI
- 2 TOP CAT** Barbera, Hanna, Curtin Warner/Chappell
- 3 POSTMAN PAT** Daly Rock and Roll Stew
- 4 SCOOBY DOO** Mook, Raleigh Intersong, Schroeder, January
- 5 THE WOMBLES** Batt Sony/ATV
- 6 GRANGE HILL** Hawkshaw KPN Music Limited
- 7 JIM'LL FIX IT** Mindel, Ordish cc
- 8 DANGER MOUSE** Harding EMI
- 9 BAGPUSS** Eldridge cc
- 10 RAINBOW** Portnow, Fraser, Fuller cc

Flintstones and Top Cat creators Joseph Barbera, William Hanna and Hoyt Curtin have, between them, captured the top two positions in PRS for Music's chart of the most recognised kid's TV themes aired on UK terrestrial television.

The findings, based on an online survey of more than 2,000 people across the UK earlier this year, see publishing credits for the trio's popular themes going to EMI Music and Warner/Chappell. EMI also picks up credits on the Danger Mouse theme, which was penned by Mike Harding.

Surprisingly the survey omits themes such as The Simpsons, Bob The Builder and Teletubbies, instead concentrating on shows from the Seventies and Eighties, which can be in part attributed to the older demographic answering the questionnaire.

Mike Batt, whose Wombles theme comes in at five, is also responsible for penning Bright Eyes, recorded by Art Garfunkel for the film Watership Down.

Wolf Gang hungry to follow Cinema Club onto our screens

WARNER/CHAPPELL IS TARGETING A REPEAT of Two Door Cinema Club's recent sync successes to help drive album sales of its newest signing Wolf Gang.

Two Door Cinema Club have enjoyed a series of high-profile syncs over the last year, including a Sky Sports TV ad, a trailer for new MTV show World of Jenks and a promotion for French bank Crédit Agricole. This activity contributed to the top 50 success of the Welsh band's debut album Tourist History earlier this year.

Warner/Chappell managing director Richard Manners says he wants singer/songwriter Wolf

Gang – otherwise known as Max McElligott – to follow suit. "I'd love to have a scenario where syncs go off like a rocket and his album sales follow more slowly," he says. "It's a really nice way of doing it as people have already been exposed to those songs so much, you build a very sustained story over a long period of time."

The company has signed a worldwide agreement (ex-Australia) with McElligott, centred on the release of his as-yet untitled debut album, which is scheduled for release next year through Warner's Atlantic label. If the album turns gold in the UK

Manners believes the publisher can then begin to focus on introducing the artist to overseas audiences.

To help promote the singer, Manners says the 23-year-old has been tasked with composing a bespoke tune to submit for selection for the latest soundtrack in the Twilight saga, Twilight: Breaking Dawn. The company has been successful in securing syncs from the Twilight series for its artists, including Thom Yorke, Muse and Fanfarlo.

Manners adds an appearance by a McElligott track on the film would be a good starting point for the artist. "I think we are in with a good chance of being considered. Not only is there his name – Wolf Gang – which has a certain ring to it, but he has got the talent and the songwriting ability to back it up."

The managing director says the company is working closely with sister label Atlantic and Warner Music Group European SVP sync and licensing Jim Reid to secure further sync opportunities for the singer. "There's freshness to his music and it packs a punch. He's very unusual and doesn't sound like anyone else," he adds.



Join the cub (l-r): Josh Smith (Lee & Thompson), Ryan Farley (Warner/Chappell), Richard Manners, Max McElligott (Wolf Gang), Angus Murray (Everybody's Management), Rebecca Coleman (Warner/Chappell)

News diary

The Cocknbull story continues

UNEARTHED

COCKNBULLKID WAS ONE of the first artists to sign with Moshi Moshi after the indie agreed a new deal with Island Records last year.

Now, with two limited-edition singles and an early appearance on Later... with Jools Holland under her belt, the campaign for her debut album is finally getting under way, led by her first single for Island, *One Eye Closed*.

The track is off to a strong start, with Radio 1 specialist play and a playlist at XFM. It was accompanied by a string of live dates around the country supporting Marina and the Diamonds.

The release will be swiftly followed by first single proper *Hold On To Your Misery* on January 31, with the album, entitled *Adulthood*, to be released in April.

Empire Management's Louise Latimer says they have taken a slow-build approach with CocknBullKid from the start. "The campaign has had a very organic growth from day one, so it's now about galvanising efforts so far, while introducing her to a



Cast list

Management

Richard Ramsey and Louise Latimer, Empire

A&R

Stephen Bass,

Moshi Moshi

Agent

Andy Duggan, Primary

Publishing

Empire Music, Sony/ATV

Product manager

Oli Bartlam, Island

TV

Andrea Edmondson and Tony Fletcher, Island

Radio

Ewan Hall, Peer Group

Press

Beth Drake, Toast

Online

Matt Brown and Ellie Jones, Stay Loose

Regional Radio

Charity Baker, Island

mainstream audience," she says.

The force behind CocknBullKid is Londoner Anita Blay, who co-wrote much of the album alongside Chilly Gonzales with production by Liam Howe (Marina and the Diamonds, Sneaker Pimps). *Adulthood* also features a track produced and co-written by Futurecut and another by Metronomy's Joe Mount.

Island is looking to tie the campaign together with the distinctive album artwork, which features a clay bust of Blay's head.

The image will form a common thread through the campaign, being used across singles and marketing.

"It's a really strong, recognisable image that will enable us to keep some unity throughout the campaign," says Island product manager Ollie Bartlam, who adds the image will be altered slightly for different single releases.

With her Marina and the Diamonds support dates wrapped up, Blay will hit the road with Kele this week before returning to London for a headline show at XOYO on December 6.

Stuart Clarke

ON THE WEB THIS WEEK

LIMEWIRE RETURNS AS LIMEWIRE PIRATE EDITION

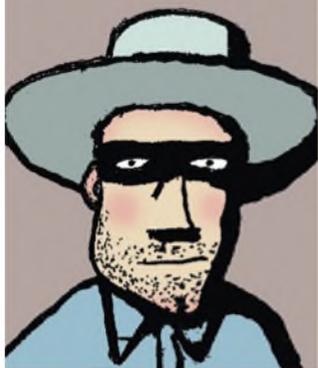
Mark Montgomery: "The beauty of the web is that we are not limited by the RIAA's imagination: we do whatever we want!! And we want free music!!"

Doublethumb: "Mark, if you want free music, why don't you spend 10 hours a day in a studio making your own without seeing one penny. You might change your mind then."

John: "Mark M, Try working for free. If the creators want people to have music for free that's a different story, but just because there are sites that allow you to steal music doesn't mean that it's the value of music. If you like the music and you are a true appreciator of music you'd perhaps think about supporting those who created it."

Steveo: "John, good point, but to expand, I believe we, the listeners and customers, should have the choice to support the musicians/artists and songwriters if we feel they deserve our support, rather than being forced to buy music in virtual or disc form before knowing whether we like it or not. And if it did work this way, the rubbish music that often dominates the charts might actually stop being produced."

Dooley's Diary



Breakout brings out the star spotter in Dooley

IT SEEMS THAT IT IS NOT only the line-up of London's latest unsigned night which is getting industry tongues all of a-flutter – but its audience members, too. Whilst shooting the breeze at last Wednesday's second instalment of *Breakout* – the monthly night staged by *Music Week* and All Night Long Promotions – Dooley couldn't help but spot a number of famous faces in the crowd, among them **Graham Coxon** and **Coco Sumner**, who looked like they were having an absolute ball watching Starsailor's **James Walsh** onstage. We can't wait to see who turns up at the next one... George Bush's memoirs be damned: we know the one question that you have all been pondering this week is **what does Jonathan Ross think about George Michael's Faith?** Well, fret no more as we received no fewer than 882 words on the subject last week, with Ross outlining exactly why he thinks G. Michael Esq. is a genius. "He is a modern, gay man who refuses to act embarrassed, or even pay lip-service to dominant hetero-culture – instead offering himself up as a radical and yet much-needed alternative role model to young gay men who don't embrace camp or feminized homosexual behaviour as their own," he gushes. Looks like someone is **angling for free tickets** to Mr Michael's next show if you ask us...

Among the many gems **Stage Three** publishes is ZZ Top's Gimme All Your Lovin', but it was more a case of gimme all your furniture when the publishing outfit's staff relocated from their Notting Hill base to their



new owner BMG's Soho offices and pondered what to do with all those unwanted desks and chairs. The answer was simple. By good fortune **Trish Whelan** and her colleagues at The Joe Strummer Foundation for New Music aka **Strummerville** were also moving into new premises and have now been generously kitted out with Stage Three's leftovers. Pictured loading the Strummerville Magic Bus are Stage Three's Alan Pell and James and Joei from The Supernovas... For anyone expecting a **new Radiohead album any time soon**, Dooley advises you not to hold your breath: when *Music Week* met up with the band's guitarist **Ed O'Brien** last week as part of his role as FAC co-chairman he revealed that, despite blog posts claiming the new album was pretty much in the bag, it is in fact not finished yet and even had to rush off from the interview to continue recording... At the same meeting, **Sandie Shaw** proved a real live-wire revealing that she would only marry someone with **Love's Forever**

Changes on vinyl. (Dooley's CD copy was, apparently, not good enough). Meanwhile, **Nick Mason was also off recording**, joking that he is doing a double album full of Pink Floyd ring-tones. Hey, sounds like a business idea to us... There was reminiscing galore as stalwarts of the industry got together to say goodbye to **Dave Harmer** as he retired after 45 years in the industry. Having started as a van salesman at CBS in 1965, he became sales director at BMG 20 years later, a post he held until the Nineties. Dooley is, ahem, far too young to know who most of them were but was reliably informed they included Brian Hall (BMG), Jill Shirley (Razamatazz), Terry Atkins (RCA), Tony Mcgrogan (BMG) and Mike Edwards (EMI)...



Dooley had the pleasure of attending the **2010 MTV Europe Music Awards** in Madrid last week, dropping in on a city pulled in two by the Atletico/Real derby. The event proved a success – and this despite Eva Longoria's "rapping" and ham costume – but Dooley couldn't help thinking a little signposting wouldn't have gone amiss, after spending an hour searching the guts of the Caja Magica for the press room, arriving there in the end via the

dancers' dressing room, a lift shared with the **cast of Jackass**, staff catering and – almost – the stage... **AC/DC's manager Alvin Handwerker** was at Columbia last week for a meeting with president Steve Barnett. To mark the occasion the label presented him with a platinum disc for the band's soundtrack to *Iron Man 2*, the biggest-selling film soundtrack of the year to date. Pictured (l-r) Phil Savill, Nicola Tuer, Alvin Handwerker, Will Nicol, Steve Barnett and Richard Connell... Siobhan Fahey, Delilah songwriter Barry Mason, Antman Marco Pirroni and Elvis and Cliff wordsmith Guy Fletcher rocked up to **the PRS for Music basement** last Wednesday to feast their mince pies on **handwritten lyrics** by some

of the world's greatest songwriting talent, which will be auctioned off next month in aid of Teenage Cancer Trust. Gary Barlow, Brian May, Sting and Annie Lennox are among 27 songwriters who have penned their most famous hits for the art of the song auction which will be run by Bonhams on December 15... And finally, **Robert Sandall will be in our thoughts this Wednesday** when a memorial service takes place from 11.30am at St Bride's Church, Fleet Street, London followed by a gathering at The Institute nearby...



G.E.T

Great Entertainer

Talented

Genial Entrepreneur

Tactical

Gallant Employer

Teamworker

Good Example

Thoughtful

Golden Era

Tenacious

Whatever it spells

Geoff Ellis = **T** in the Park

Always proud to work with you.
SIMON MORAN, DENIS DESMOND AND
LIVE NATION ENTERTAINMENT

Features

NORTH OF THE BORDER

Geoff Ellis is that rare thing in Scotland – a highly-regarded Sassenach. The DF Concerts managing director has steered the growth of King Tut's in Glasgow and T In The Park. More recently, his involvement in the visit of Pope Benedict XVI to Scotland signalled a new ambitious gameplan

Executive profile

By Gordon Masson

AS GEOFF ELLIS PREPARES TO ACCEPT A LIFETIME ACHIEVEMENT AWARD at this week's UK Festival Awards, the amiable Mancunian arguably already holds an even higher accolade – Scotland's favourite Englishman.

Born in Ashton-under-Lyne, Ellis retains his strong regional accent, but having introduced hundreds of thousands of Scottish teenagers to live music over the years, the DF Concerts managing director is a popular figure north of the border and that respect reverberates internationally to all who deal with Ellis and his Glasgow-based team.

But while he has helped grow DF into a globally recognised institution – something that was emphasised this summer when the company was chosen to organise Pope Benedict XVI's visit to Scotland – his route to the top owes much to serendipity rather than careful career planning.

"I was always interested in music, but when I was finishing school I was hoping to start a career in the building trade," admits Ellis, who contemplated following his father's footsteps as a stonemason.

Although nobody else in the Ellis family was involved in the music business ("my dad left a couple of Neil Diamond and Shirley Bassey albums, as well as a Tom Jones LP and mum had a brass band album"), Ellis owes his taste in music to one of his siblings. And his light-fingered dexterity.

"One of my sisters had Kraftwerk's *Autobahn* and Bowie's *Space Oddity*, both of which were quite influential on me and maybe explain my penchant for electronic music," he says. "When my sister left home to go and stay in nurses' halls of residence, I pinched the albums out of one of her moving boxes."

Listening to the likes of Led Zeppelin, Black Sabbath and Deep Purple at school, he recalls his taste moved on to The Jam, The Clash and then Joy Division. But as a life-long Manchester City fan, he admits that every spare penny during his youth was spent following his team rather than buying records.

That did not stop him from forming a band, though. "At the time The Smiths and Simply Red were coming out of Manchester – Mick Hucknall used to drink in my local – but we never did anything. Our name would change virtually every week and we didn't get out playing in front of people," he says.

Around the same time, Ellis got to go to his first gig and, despite being the victim of knife crime, the experience acted as a catalyst for his love of live music.

"I went to see Rainbow at the Manchester Apollo and they were fantastic. There were some local scallies there looking for trouble and I got stabbed in the bum cheek. There was no lasting damage, but it was really sore," he laughs.

In search of a career, Ellis enrolled at Stockport College to take on a diploma course in building. And unsure what to do next, he continued his building ambitions by signing up



for a degree course at Coventry Polytechnic. But it was short lived. "I decided to leave and do something a bit more arty farty. I wanted to transfer to media studies but they wouldn't let me, so I applied to go to Middlesex Poly and took the rest of the year off.

"I was meant to go the Falklands because I was in the Territorial Army and was due to join the Royal Engineers as an officer, but the bright lights of London beckoned."

Nevertheless, Ellis used his military contacts to get a job working for the NAAFI and undertook his first job running the organisation's bars at the Royal Tournament in Earls Court.

"It must have gone well because they asked me to stay on and I found myself working in the barracks at Hyde Park and a number of other NAAFI premises."

Ellis says the left-wing nature of Middlesex Poly soon had him writing off his military aspirations, but his NAAFI experience saw him drafted in to help with the entertainments side of things on campus.

"I'd get people to design posters, I worked the door at a few gigs and I even used to hump the gear in and out of venues," he says. "Soon afterwards the full-time ents person ended up leaving and he recommended I should take over. That was about 1986. So I became full-time entertainments manager for the Poly and that was my first permanent job."

One of the acts Ellis helped reach the heights was The Stone Roses, who he gave their first headline show. "I remember I booked them on the strength of hearing Sally Cinnamon on a demo tape. When I heard the music I knew they were a special band," he says.

His time at Middlesex Poly also provided an introduction to the world of promoting. "I started putting on comedy and people like Jo Brand, Sean Hughes and Sean Lock would come along to try out

new material.

"I ended up working there for four years, while I did my degree part-time. It worked out perfectly because the quiet time for students' unions is exam study time, so I was able to handle both."

In 1990 Ellis got an offer from agent Steve Parker who had the contract to book in acts for The Marquee. "We had the likes of Aerosmith and Poison doing Donington warm-ups, but trying to get gigs outside of traditional rock acts was very difficult because ULU had just come on the scene and while they were going out of their way to help promoters, [Marquee owner] Billy Gaff had a policy of not spending any money on promo."

After putting in a year at the Marquee, Ellis took on a short-term contract at Leicester Polytechnic before heading to Scotland, where he answered an advert in *Music Week* for a job at King Tut's Wah Wah Hut in Glasgow.

"In the short couple of years Tut's had been open it had already established a good reputation as it was the sole music venue in the whole of Scotland, so there were some great bands passing through," he states.

"I met with [DF Concerts founder] Stuart Clumpas and I remember there wasn't even a seat in Tut's production room – he was leaning against one wall and I was leaning against another."

At the time, Clumpas's Dance Factory was based in Dundee's Fat Sams nightclub, but Ellis soon expanded the company's operations to gigs outside of Tut's, prompting DF to move its headquarters to Glasgow.

"Geoff brought a dance element to the company that we didn't have before and that turned out to be a real asset," says Clumpas.

With Ellis using venues like Glasgow's Barrowlands, the Capital in Aberdeen and Usher Hall in Edinburgh, DF as a promoter was growing

ABOVE
Mister T: Ellis with the Appleton sisters at T In The Park (below), the event he has helped DF Concerts to build up over the last 16 years



Features

High DF Growing the events business

Having helped to establish DF Concerts as Scotland's premier live music promoter, Geoff Ellis has now set his sights on the growth of the company's events business with an ambition to be the best in the UK.

This past summer the company made a huge stride forward toward meeting that goal when it organised the Papal visit to Scotland – an event attended by about 75,000 people but seen by countless millions around the world on TV.

"Events were always an important part of DF's business, but it's fantastic to see the way Geoff has grown that side of the business – it makes me realise that I left DF in the right hands," says company founder Stuart Clumpas.

"I remember when Dave Corbett opened up T On The Fringe for the company, so the events side has been around for a while, but the Papal visit shows just how that has progressed over the years."

Ellis explains that the events skill base has grown from within at DF and that head of events Colin Rodger has been with the company the longest. "He is at my side making sure the events, such as T In The Park, run safely," says Ellis.

Sharing the company's ambition for growth Rodger is continually aiming high for new clients.

"We're already looking at what we might be able to do for the Olympics," says Rodger. "And Geoff and I recently went to the Ryder Cup so that we could meet the right people and find out how things work so we can be prepared for when it comes to Scotland."

Rodger was instrumental in organising the Papal visit – a fact that does not escape Clumpas. "Colin's a good Catholic, so I can imagine he'd be worried about



going to hell depending on how that went," he laughs.

Rodger retorts, "I think I made my mum proud."

And he points to Ellis for instilling some important ground rules among DF staff. "No job is too small," says Rodger. "With the right approach then

there is always scope to grow – just look at T In The Park.

"All of the pre-planning and skills that are involved in making sure T In The Park runs smoothly can be put to good use on other events and when it came to the Pope's visit the police told us they were glad we were involved because of our experience with such large-scale gatherings."

DF regularly hosts Glasgow's outdoor ice rink in the winter and has promoted other seasonal events such as Santa's Kingdom and a host of greenfield shows, festivals and corporate events.

Of course, the company's biggest client/partner is brewing giant Tennent's, whose head of sponsorship George Kyle has been involved with T On The Fringe for nearly 10 years.

Kyle says, "Geoff has helped us as a company work with other brands and other promoters as he's always available for advice to shape and guide what we do when it comes to live entertainment."

With such glowing references, Rodger observes the only relationship that does not work well for his boss is with his sat-nav system, which constantly delivers Ellis to the wrong destination.

But Ellis definitely knows where the events side of the company is heading. "I always want to push the envelope. The Commonwealth Games is coming to Glasgow, so we obviously want to be involved and if the World Cup ever comes, then we'd want to be part of that, too."

fast and soon progressed to arenas when acts like Radiohead started to expand.

But the real stroke of genius came in 1994, when Clumpas took the risk to launch an outdoor event.

He recalls, "The first T In The Park we had bands like Oasis, Blur, Crowded House, Rage Against The Machine and Primal Scream. I remember with a week to go we had only sold 10,000 tickets and I thought we'd blown it big style, but in the end we had 17,000 people and, although it wasn't a commercial triumph, it was a creative success, so we had something to build on."

That experience led to more ambitious projects.

"Robbie Williams was the first stadium show I did on my own," notes Ellis. "Once you start doing outdoor shows with artists you grow with, you start getting a shot at the big names. So that's how we started getting bands like the [Red Hot] Chili Peppers and from 2000 onwards we started doing more and more outdoors."

Although Clumpas sold DF a decade ago – to SJM owner Simon Moran and MCD founder Denis Desmond – when he emigrated to New Zealand, Ellis still counts his

former boss among his closest friends and regards him as the biggest influence on his career. "I've learned more from Stuart than anyone else. His pessimistic side was the perfect foil for my optimistic nature," smiles Ellis.

Recounting an example of that working relationship, Ellis tells *Music Week*, "When I said I was going to do a Robbie Williams show outdoors he thought I was being too bullish and we'd struggle to sell a show that size.

"When we were driving into the office on the morning of the tickets going on sale I told Stuart I was planning to go on sale with a second show at Hampden. He laughed and basically said he thought we'd be struggling to sell the first show. Of course, when we got to the office the ticket sales were huge and I made the decision on a second date, but he was still adamant that we check and re-check the ticket numbers because there must have been a mistake."

Clumpas adds, "I studied accounts and economics at Uni and I suppose that made me cautious. I always look at the down side: if you can handle the worst-case scenario without going bust then anything better than that makes it worthwhile doing."

"Our temperaments really suited each other," continues Clumpas. "Geoff and I could do good cop, bad cop in meetings; I could throw a tantrum and storm out and he'd take over. It meant that I sometimes had a reputation as a grumpy bastard, but it worked well for the company, so it was worth it."

Ellis also cites Denis Desmond as an influence who has been involved in T In The Park from the start as a partner. "At the time T launched he was already running the Féile festival in Tipperary so it was decided we could twin the events," he recalls. "Denis has an amazing capacity to store information in his head – he never needs a briefcase, he can just come up with all the answers and facts and figures straight away."

"Simon Moran – another T In The Park partner – is similar. His speed of thought and mental arithmetic is astounding. He's some kind of maths genius – he can work out deals within seconds for 20-date tours. He's also better than anyone I've met at predicting where acts will be a year down the line and he's very rarely wrong"

Moran's colleague at SJM, Rob Ballantine, is one of Ellis's best friends, with the duo first crossing paths around 20 years ago on the student scene.

"I was ents manager at Manchester Uni when Geoff was at Middlesex Poly," says Ballantine. "I've found that the best people in this industry are the fans who turn that fanaticism into a business: that's Geoff. He runs his festivals as if he was going as a punter. And he looks at where a band should play to help their career, rather than simply booking the place that will return the biggest gross."

Such integrity does not go unnoticed and a few years ago Live Nation bought in to DF Concerts.

"Geoff's a thoughtful and deep thinker," says Live Nation chief operating officer Paul Latham. "He's not the archetypal promoter who will give you an answer straight away, whether it's right or wrong. He always thinks for the better of the industry, the artist and the punter."

Latham admits that when Live Nation acquires stakes in companies, there is often an understandable nervousness. But when DF became part of the corporation, Ellis was his usual calm self.

"Geoff could not be more accommodating. He always takes things in his stride and DF is a great engine for Live Nation up in Scotland," says Latham.

"Of all the festivals that Live Nation do, T In The Park is the one with the biggest identity and has the most loyal and fervent fans and that's got a lot to do with Geoff and his team. He is a leader of men, a classy guy and has such a good manner: it's great to learn from him."



The duo's teamwork has even extended to the football pitch, with the Live Nation boss donning goalkeeper gloves for a special "Geoff-themed" live event earlier this year.

Ellis's love of football provided that theme when Ballantine was Ellis's best man, with the Manchester-based promoter managing to fulfill a dream for the groom at his stag event. "Geoff and I are both big City

fans, so I managed to get permission from Roberto Mancini to play a game at the club's training ground," says Ballantine, before revealing that the fixture calendar for City plays a significant role in the live music business.

"The Concert Promoters Association meetings are all scheduled around the fixture list for City," laughs Ballantine. "That allows Geoff and I to go to games, but it's no secret with the CPA board as there are other City fans on the committee, so there aren't many complaints."

Away from work, Ellis says spending time with his two children is his ideal day off. Wife Fiona works at DF as operations manager. She believes Geoff's brand development for T In The Park deserves wider recognition.

"He was the first person to go on sale so early with the early-bird tickets for the following year, but that worked so well that everyone else has copied it," she says.

"He's a strategic thinker. When everyone else was saying the industry was booming, Geoff predicted where the market was going and prepared us by insisting that we should start looking at our costs. So while other companies have had to make employees redundant, Geoff's foresight means that we at DF haven't had to let anyone go."

"I have the perfect job. I still go to the pub to watch a live band for enjoyment, so I enjoy being at work because that's what I do..."

GEOFF ELLIS

"It's important to have someone to understand that I'm not out having 10 pints but out at night because it's what I do," notes Ellis. "That definitely helps so I guess it was inevitable that I would end up meeting someone in the same business."

Fiona adds, "Luckily we have very understanding babysitters, but Geoff is out working more often than he's home. Sometimes he goes to five or six shows in one night just to say hello to artists and managers and to make sure they're being looked after properly."

Ellis also points to his extended family – the staff at DF Concerts – as the reason for his prolonged success. "I

really couldn't do my job without them. A lot of the team like Colin Rodger, Dave Corbett and Dave McGearhan has been together for a long time now and that makes for a very smooth-running operation."

Indeed, Clumpas notes, "I left Scotland in 2001, but all the senior management are still at DF and that has a lot to do with Geoff and the way he runs things. One of his strengths is he is a straight, honest guy who isn't going to stiff people. There are lots of people in the music business who could learn a lesson from Geoff on that score"

That interaction with people is one of the aspects Ellis loves most about his job. "The beauty of this business is that you get to work with loads of different people and there are some great ones out there," he says. "People like Jeff Kraft and Paul Fenn don't let you trip yourself up. The folk who have risen through the system at the same time as me – Emma Banks, Geoff Meale, Steve Strange, Mike Greek – our careers have all grown together and that has helped to build loyalty as well. Charlie Myatt can crack me up on the phone for 10 minutes and then we'll talk for five minutes about band stuff."

With mutual respect running throughout the industry and his team and his love of music undiminished, it is perhaps no surprise that Ellis has no intention of permanently putting his feet up any time soon.

"I have the perfect job," Ellis concludes. "I still go to the pub to watch a live band for enjoyment, so I enjoy being at work because that's what I do. It keeps you fresh and young at heart and it's an incredible privilege to be involved in this business."

Features FRUKT on brands

STAND OUT IN A CROWD

The festival season may seem like a distant memory but as music fans pack their tents away over the winter, brands are learning from experience and gearing up for the summer ahead

Music and brands

By Giles Fitzgerald

BRANDS LOVE MUSIC FESTIVALS, and it's not hard to see why. Where else can you find a predominantly young, captive, emotionally-charged audience engaged in a shared, tangible social experience? This is a brand's big moment to shine in a strong passion-led context. However, striking a connection with music's most dedicated fanbase now requires much more than a logo-embazoned pop-up presence.

For brands a music festival is something of a strange paradox. Instead of the traditional method of creating digital, print, and outdoor campaigns that are looking for a route in with an audience, they are presented with an audience on a plate, and left to build a proposition around a guaranteed response (good or bad) from tens of thousands of music fans.

In many ways netting a brand activation at a major music event is like winning a "grab-all-you-can" trolley dash at your favourite store. Everything is there for the taking, but what do you actually go for in your limited timeframe? It is a difficult make-or-break situation, which would explain why some brands have opted to tread so tentatively in this space in the past. The fear of doing it wrong can sometimes stifle innovation in the festival space, leaving us with fields full of identikit "safe" offerings.

Live events are the ultimate opportunity for brands to put their best foot forward with music fans, but just because everyone is having a good time it does not change the fact the message needs to be spot on. Festival activations need to have clearly defined goals. Pitching up at a festival with a heavy-handed banner campaign, a branded bus and a few deckchairs is not going to set anyone's festival experience alight. Yet historically, just "being there" has been the default setting for a number of branded festival activities.

However, times are changing and slowly but surely the activation crops are being rotated on the festival playing field. Brands are now waking up to the notion that playing it safe simply does not cut it anymore, and that those clever digital strategies and social media integrations, utilised with gusto elsewhere, need to roll over on to the often-undervalued festival space.

In order to get a real lay of the land, FRUKT decided to send out a vast team of avid music fans to the majority of the UK's key festivals (and a number of international ones) this summer to gauge just how far brands have progressed. As anticipated, there were deckchairs, chill areas, branded buses and free giveaways aplenty – but there were also numerous examples of brands developing more defined on-site partnerships.

For example, Converse rolled out its Art Factory proposition across a variety of festivals this year, including the adult-free Underage Festival in London and the ever-popular Lowlands festival in the Netherlands.

Positioned as a creative hub, the activation had all the usual music trimmings, but also a wide variety of hands-on art elements, enabling throngs of young people to express themselves with marker pens on actual Converse product. A bold statement on creativity itself, as opposed to a paint-by-numbers banner campaign. "We want to be a platform for creativity and the Converse Compound is a very literal translation of this," says Converse Benelux marketing manager Kirsten Den Drijver, of the Lowlands festival activity. "Through this activation we were able to create the atmosphere of a mini-festival within a festival, creating our own brand experience where festivalgoers



could get creative, hang out, watch others and dance all night."

Then there was Boden at the family-friendly Camp Bestival, a brand making its first foray on to the scene with an unabashed and natural air of confidence that put many stalwart brands to shame. All the standard elements were there – an integrated bar, a dance floor, rails of product, even a deckchair or two.

However, there were also intimate DJ sessions from headline acts, bedtime stories from the artists and a genuine opportunity for parents to enjoy music on the dance floor with their children in tow. No gimmicks, no hard sell, but an activation that became a destination, rather than a branded stall.

"The Boden brand stands for far more than just selling clothes. It represents a lifestyle and a set of values," says the brand's marketing manager Rob Silsbury. "A physical presence made it possible to bring that to life and provide a tangible experience for not just our

existing customers, but also for those who have not heard of us before."

Mobile operator Orange, although something of a Glastonbury festival stalwart, managed to push its innovative take on festival utility a stage further in 2010 as the music event notched up its 40th year. Its GlastoTag post-event promotion, which invited thousands of festival attendees to tag themselves on a vast panoramic photo taken from the Pyramid Stage, showcased a brand that understood the importance of netting brand equity beyond the field. "Historically, post-event coverage has been hard. This year GlastoTag provided a great vehicle for us to generate social media buzz in a truly engaging way," says Orange UK head of brand partnerships Andrew Pearcey.

These are just a few examples. There are many more. Brands appear to be opening up to the importance of researching and interacting with their audience before the festival gate even opens, developing targeted and intimate experiences that will build lasting memories. There is clear evidence that an evolution, albeit a slow and steady one, is under way.

The square footage of festival space in any given year is akin to a small country, and there is room for everyone to place their branded flag in a patch of land. It is then all about how you build a community and ethos around that little piece of the musical landscape that matters.

This is why pre- and post-event activity is so crucial when it comes to effective festival activations. The on-site activity is the big event launch pad giving brands permission to play in the music space, but it is connecting beyond the field and developing a year-round strategy that will reap the most rewards.

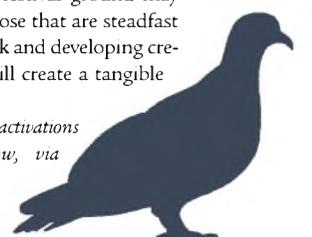
Music festivals are crying out for true brand pioneers. The initial gold rush for festival ground may have happened long ago, but it is those that are steadfast and capable of doing the groundwork and developing creative alignments with artists that will create a tangible legacy in the music space.

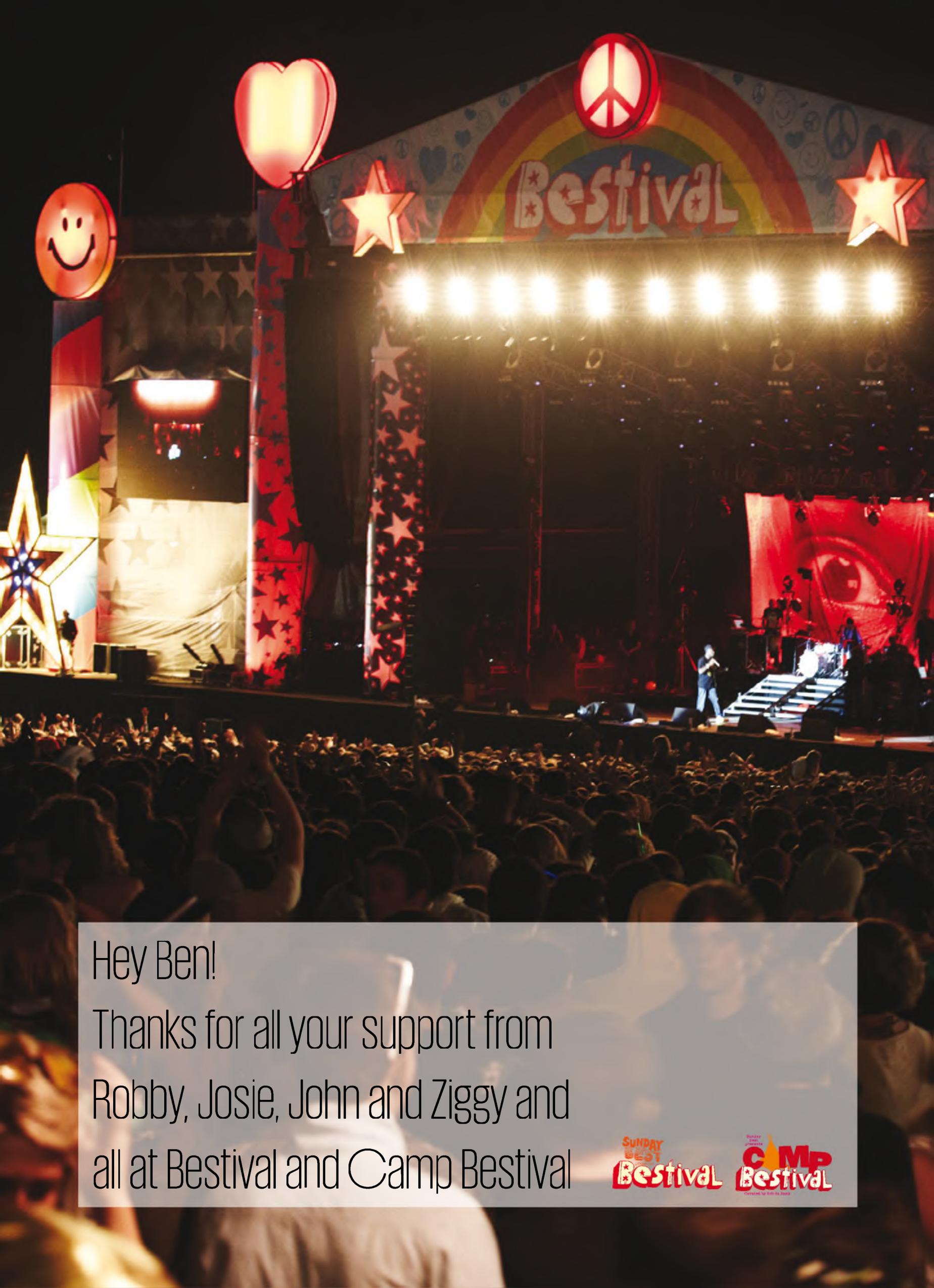
● *Field Work 2010, a guide to brand activations at music festivals, is available now, via www.fruktcomms.com/subscribe*

ABOVE
Strike a pose:
Orange went
beyond the
simple 'branded
deckchair'
strategy with its
effective
GlastoTag
promotion

LEFT
Best foot forward:
Converse's
colourful Art
Factory approach
to festival
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Hey Ben!

Thanks for all your support from
Robby, Josie, John and Ziggy and
all at Bestival and Camp Bestival



Features

FIELD AMBASSADOR

He is ever keen to deflect praise onto others, but the time is surely right to put Ben Turner's own achievements in the spotlight. Magazine editor, conference and festival founder, brand consultant and – most importantly – ambassador of dance music for 20 years, Music Week salutes a prime mover

Tribute

By Adam Woods

DANCE MUSIC OF THE KIND with which Ben Turner is inevitably identified never died; it just grew up, got cleverer, diversified and quietly entered the mainstream.

The co-founder and former editor of *Muzik*, once the most passionate advocate of Nineties and early Noughties dance, now a manager, brand consultant, founder of conferences and festivals and still an ambassador for electronic and independent music, has done much the same.

These days, through his Graphite Media company, he leaves his fingerprints on projects which selectively include Bestival, the Association of Independent Festivals, Orange RockCorps, Ibiza's International Music Summit and the island's influential *Pacha* magazine, as well as managing DJs Rob da Bank, Tom Middleton and Richie Hawtin.

Association of Independent Music chief executive Alison Wenham describes him as "a prime mover and shaker in a lot of fields"; DJ and IMS colleague Pete Tong calls him "one of the key figures in the electronic world".

"When he cares passionately about something, he usually does something about it," Tong adds. Evidently, Turner cares passionately about a lot of things, none more so than independent festivals, on whose behalf he has lately been as vocal as he has always been for dance music."

It seems relevant to note that Turner spoke to *Music Week* as a director of Bestival and vice-chair of the AIF, unaware that he would be the focus of the piece. Because if there is one area into which he does not appear to channel his energies, it is self-promotion.

A boutique start-up with a crowd of 4,000 six years ago, Bestival drew 47,000 to the Isle of Wight in September this year to see a diverse line-up of acclaimed artists. In 2008, it launched the family-orientated Camp Bestival in Dorset, and between them they have taken home an armful of gongs from the UK Festival Awards, but Turner is not having any of the credit.

"Bestival is [co-founder Rob da Bank's] dream – Robby and his wife Josie," he says. "It's a great collaborative effort between the two of them: everything you hear is Rob; everything you see is Josie. My job is to make my artists' dreams come true, so I sit beside them all the way and try and help them."



The AIF, a Bestival by-product of a different kind, represents events with a combined capacity of just less than two Glastonburys. It operates as an autonomous division of AIM and owes much of its early success to Turner's flair for making useful connections between disparate individuals and companies. Again, he bats away the suggestion that he is personally doing anything particularly noble.

"I do it because it's what Robby wanted," he says. "He always says it's a very lonely business, being a festival promoter, and what AIF has done is try to make it a bit less lonely."

"What we've tried to create is something that brings together all the incredible creativity that comes out of these small festivals. Bestival is quite big now, but overall a lot of the best thinking and the best ideas come out of these events."

According to the AIF's second annual survey, its members, which include Creamfields, Glade, Cornbury, Green Man and Womad, will contribute £130m to the UK economy this year. In the midst of difficult economic times, the AIF has set about cherishing independence and sharing experience, rather than attacking big promoters.

"The timing was really important," says Turner. "The market was expanding at an exponential rate and it was getting to the point where people did feel slightly squeezed by some of the big operators. We just want to encourage people to keep their independence and thrive really."

A talking shop and a mouthpiece for its 25 members, the AIF is a typically community-spirited endeavour from someone who has made a career of stepping up. Again, Turner demurs.

"I'm not exactly short of things to do," he acknowledges. "But it's great for us to be driving something like the AIF and I really enjoy sitting round that table and seeing Hugh [Phillimore] from Cornbury sat next to [Creamfields founder] James Barton. They couldn't be more different, but it works. I just like making things happen."

This year marks his 20th year of doing just that. Starting as a teenage freelancer for *Melody Maker*, he launched himself into the embryonic dance scene, falling for the charms of Ibiza and putting the first names in the contacts book he still carries today.

"He was this young pup that got on the bus from Oxford every day – an hour-and-a-half commute – from the age of 16," says Rob da Bank. "And people were trying to put him off, but he swallowed his dream and, even now, he's one of the youngest, most successful people in the music industry."

Tong remembers Turner from those days as a presence in the offices of FFRR, his dance offshoot of London Records and a label for which Turner would occasionally scout.

"He struck me as a very bright spark – very opinionated, very passionate and enthusiastic about things, and just one of those guys that wants to make a difference," says Tong.

Turner co-founded *Muzik* for IPC in 1995, aged just 21. Rob da Bank, then plain Robert Gorham, would encounter him there a couple of years later when attempting to make an impression of his own.

"I went along there to do a week's work experience and when that was over I said, 'Can I do another one?'" da Bank recalls. "Two weeks spiralled into seven years. I refused to leave and one of the main reasons was that I met Ben, who is actually only a couple of months older than me, but who was an imposing, knowledgeable figure."

Dance music was in the thick of its super-charged cultural invasion and da Bank remembers those as heady times, and Turner, as an important catalyst.

"He was pretty much pushing everyone, from Laurent Garnier to Carl Cox to everyone coming through," he says. "It was total glory days – we would go off to Miami, Ibiza, covering this amazing explosion of dance music, and he was at the helm of that."

Tong likewise acknowledges Turner's support. "I suppose it's fair to say that he, more than anyone, really championed my cause in the Nineties," says Tong. "He really bought into what I was doing, and the label, and my status as Radio 1 gateway person, but he would also be a critic if he thought I was doing anything wrong and I like that kind of person."

In Turner's recollection, the careful accumulation of contacts was an important factor in building the magazine's status as an essential dance title, much as the same process has helped to drive Bestival and his other ventures.

"Every time the magazine was going to print, I would pick up my filofax, which I have had for 20 years, and I would ring up Armand Van Helden, Richie Hawtin, Paul Oakenfold and literally every significant DJ in the world – never the manager or the PR – and I would find out what they were doing," says Turner. "That's part of the reason the scene evolved

as quickly as it did – because we were constantly in touch with the people who were really doing it, at the grass-roots level."

Turner had surrendered the editor's chair by the time *Muzik* closed, one

Talking of Turner...



Richie Hawtin (DJ)

"Ben has been a connector between the largely 'head in the sand' underground electronic scene and the larger music scene in general, helping many of my friends and peers bridge their talent out to a greater audience without undermining the own unique creative vision."

Jason Carter (Radio 1)

"I have worked with Ben on everything from representing Rob da Bank through to his work on music events. Ben is truly an ideas person, with a drive and entrepreneurial flair that is energising. Most of all, he's extremely well-respected, reliable and a nice guy. Congratulations on the milestone Ben!"

FAR LEFT

The Turner prize: Ben picking up his Outstanding Dedication prize at the recent Ibiza DJ Awards



Features

Talking of Turner...



James Barton (Cream)

"Ben is a diamond, a gentleman, always happy to help but most importantly a true music man. A big defender of the dance scene and a real ambassador, his achievements are endless, but his biggest is being able to do what he does with such ease. A great friend."

Simon Moran (SIM)

"Ben is very bright, hard-working and a lateral thinker. He has a great in-depth knowledge of music and not just in dance, where he is without peer."

Wendy Laister (Magnum Entertainment - Duran Duran's management)

"Duran Duran and I have been lucky enough to work with Ben on a number of projects. Few people have his skill set and even fewer such good musical taste. Always at the cutting-edge, but always the voice of reason, Ben is one of a kind."

TOP-BOTTOM
Ben Turner in 1992; the dance magazine *Muzik* was co-founded by Turner; as was the Association of Independent Festivals, which includes Camp Bestival - another Turner co-launch



issue short of a hundred. Already manager of the increasingly busy DJ Rob da Bank and his Sunday Best stable, he worked briefly for short-lived online magazine *Worldpop*, served as creative director of DanceStar, the US dance music awards, and gradually began building up Graphite Media.

Setting up the *Pacha* magazine in 2003, which he still publishes, Turner cemented a friendship with Tong, who had recently taken over Friday nights at the club and often wrote for the title.

"Those years in Ibiza, Ben would hang out on the terrace at Pacha every Friday night with me, Simeon Friend, Mark Netto and Danny Whittle, who was managing the club, and we would all talk about how good it would be to do a music conference," says Tong.

"For years, we were waiting for someone to pay for it, basically. In 2007, the five of us decided that this sugar daddy wasn't going to come along and we were going to have to do it ourselves, because it was embarrassing talking about it and never doing it."

Tong and Turner between them program the creative side of the conference, which staged its third event in May and continues to establish itself as a credible rival to the Winter Music Conference in Miami.

"I enjoy networking," says Turner, "hence why I run a conference. I enjoy connecting people. With the IMS, I basically put all the connections I have made in the last year on the table so other people can come and they can all do business with each other. I could keep them all to myself, but I get so many benefits from doing it this way."

Pacha remains a major media outlet on the island, largely thanks to Turner's nuanced understanding of Ibiza's complex musical community, for which he recently picked up the Outstanding Dedication prize at the Ibiza DJ Awards.

"He really understands the different levels of success," says Tong. "He gets Ibiza: the David Guetta side and the Swedish House Mafia side, but also DC10 and Cocoon and that other side of Ibiza, and he is one of the rare breed that understands both sides of it."

By the time of the IMS, Turner was a promoter, too, in partnership with Rob da Bank. Contacts again. "With Bestival, I introduced Robby to [Cream and RockNess mainstay and Bestival event director] Jim King, who I had known for many, many years," he says. "I knew he would be the man to implement Robby's vision, because nobody had a clue around the Sunday Best table - before that, we just put on good events and had fun with them."

Bestival has grown tenfold in just six years, though it never set its sights low from a musical perspective - even the first year's event featured Basement Jaxx, Fatboy Slim, Zero 7 and Mylo. The 2010 festival had Flaming Lips, The Prodigy, Dizzee Rascal, Gil Scott-Heron and many others, some of whom ply their trade on the dancefloor and some not.

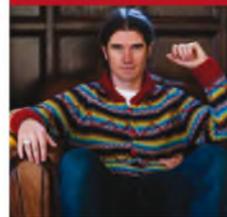
Turner and Rob da Bank approached AIM about three years ago for advice on independent community cohesion and ended up bolting on and applying the tested AIM model.

"He is one of those people who is a quiet star," says Wenham. "He is unassuming, efficient and business-like, he has masses of integrity and a very, very keen business acumen, but underneath that you find somebody that is a very straight and nice and good person. Marry those things together and you get an uncommon and exceptional individual."

In 2007, Graphite curated a global series of shows for Smirnoff, known as Smirnoff Experience, and matched Duran Duran with Mark Ronson for the Paris leg, initiating a union that led to studio collaborations. Other clients have included Sony Ericsson, Lloyds TSB,



My Best mate by Rob da Bank



I met Ben about 13 years ago. I came out of university, worked at Wall of Sound and then ended up at *Muzik*, basically as the tea boy.

I'd knock on his door, bow and scrape and get him his favourite for lunch: a jacket potato with sausage and beans, no butter, bottle of Lucozade - he is a man of habit. I was incredibly keen, going in at seven in the morning. I'd think I was the first in and then Ben would come out of his office, having been there for hours.

I worked my way up, started Sunday Best and my DJ career started taking off and at some point I had to

make a choice between writing about music and playing it. I don't know if he said, "Why don't I manage you?" but he started getting me DJ gigs and helping set up what would become Bestival.

He is extremely passionate and listens to what the people he looks after are saying, from Tom Middleton to me to the Orange RockCorps. He is very, very diligent and hard-working and he has a way of taking your ideas and making them happen. This morning, he sent me an email at 5:55. He hasn't got kids, there's no reason for him to be up at that time, but he is a dynamo.

"I would say now that we are a kind of partnership. Everything we have done in the last decade, we have pretty much done together.

Vauxhall and Orange RockCorps, the mobile brand's community youth project.

Turner sits on the music board of male depression charity CALM and, possibly sensing a kindred spirit, he has become a partner in Let's Go Crazy, the under-age party organiser founded by teen entrepreneur Callum Negus-Fancey.

"I have got quite a portfolio of projects and I have got a great team around me that enables me to pick up new ones and run with them," says Turner.

Graphite's numbers have recently grown. Last year, Turner recruited AEG brand specialist Matt Glover as its first brand director; and Alison Wenham reports with mock-horror that Turner has recently taken on his first personal assistant.

"I think the idea is that it will kick him into another gear," she says. "Which is a fairly terrifying prospect, given everything he has accomplished in the gear he is already in."

adamjameswoods@btinternet.com



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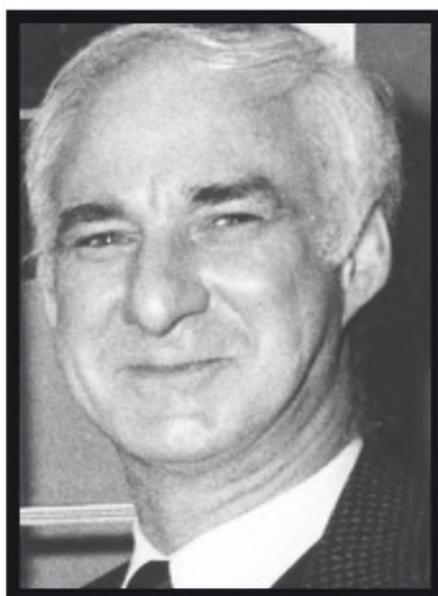
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Key releases

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

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Out this week

Singles

- **Florence + The Machine** Heavy In Your Arms (Island)
- Previous single (chart peak): Cosmic Love (5)
- **Hurts** Stay (Major Label/RCA)
- Previous single: Wonderful Life (21)
- **JLS** Love You More (Epic)
- Previous single: The Club Is Alive (1)
- **Steve Mason** Boys Outside (Domino)
- Previous single: Am I Just A Man (did not chart)
- “This title track from Mason's much-acclaimed Domino debut sees the ex-Beta Band frontman coupled up with legendary producer Andrew Weatherall for a pair of remixes. The pairing works a treat, with the legendary producer welding a digital chassis and wobbly dub bass onto the track, transforming what was a touching ballad into a cocksure dancehall banger. Mason embarks on a seven-date US tour next month before returning in January to play with I Am Kloot at the Oz Shepherd's Bush Empire.”
- www.musicweek.com/reviews
- **Nelly** Just A Dream (Island)
- Previous single: Body On Me (17)
- **Katy Perry** Firework (Virgin)
- Previous single: Teenage Dream (2)
- **Shakira feat. Dizzee Rascal** Loca (Epic)
- Previous single: Waka Waka (This Time for Africa) (21)
- **Kanye West feat. Pusha T** Runaway (Roc-A-Fella/Def Jam)
- Previous single: Power (36)
- **Westlife** Safe (Syco)
- Previous single: What About Now (2)
- **Jamie Woon** Night Air (Candent Songs/Polydor)
- Previous single: Night Air (did not chart)

Albums



- **Mariah Carey** Merry Christmas II You (Mercury)
- Previous album (first-week sales/total sales): Memoirs of an Imperfect Angel (26,552/80,308)
- “A Christmas album, you might think, is a slightly lazy choice to make around this time of year. And you'd be right. But to be fair to Mariah Carey, she has form in this area: her previous Christmas album has sold 12m copies to date and only the most curmudgeonly of listeners would disagree that All I Want For Christmas For You has become part of the festival cannon. What is more, Carey has undoubtedly put in the effort here: rather than the usual line-up of covers, she has penned a number of new Christmas songs – notably the R&B-ish Oh Santa! and the laidback funk of When Christmas Comes. There's even a take on Auld Lang Syne, ensuring that this album is not just for Christmas and will last right through to December 31. This being Carey, however, don't expect subtlety: Merry Christmas II You is a thoroughly – suitably? – overblown affair throughout and if you ever thought All I Want For Christmas lacked a little Christmas cheer, the 'extra festive' edition here is definitely for you.”
- www.musicweek.com/reviews
- **Florence + The Machine** Between Two Lungs (Island)

- Previous album: Lungs (63,032/1,216,499)
- **Jools Holland and his Rhythm & Blues Orchestra** Rocking Horse (Rhino)
- Previous album: The Collection (107,515)
- **Norah Jones** Featuring... (Blue Note)
- Previous album: The Fall (18,887/81,014)
- **Annie Lennox** A Christmas Cornucopia (Island)
- Previous album: Songs of Mass Destruction (25,898/71,312)
- **McFly** Above The Noise (Island/Super)
- Previous album: (25,945/88,151)
- **Nelly** 5.0 (Motown/Island)
- Previous album: Brass Knuckles (8,093/28,985)

“Loud, brash and totally in-your-face, 5.0 – named after the classic Mustang model – features collaborations with the likes of Akon, Kelly Rowland and Chris Brown. While the lyrical content of the record is a little predictable, tracks such as Move That Body, the dark and sinister Broke and Just A Dream help fight the perception that Nelly's sixth album is more than an exercise in treading water. The songs not only provide a thoughtful insight into US rap culture, but thanks to slick production and ridiculously catchy hooks, will help to push sales of the album up the charts.”

- www.musicweek.com/reviews
- **Pink** Greatest Hits...So Far!!! (Laface)
- Previous album: Funhouse (112,434/1,179,555)
- **Andre Rieu** Moonlight Serenade (Decca)
- Previous album: Forever Vienna (17,099/370,495)
- **Rihanna** Loud (Def Jam)
- Previous album: Rated R (32,244/552,972)
- **Bruce Springsteen** The Promise (Columbia)
- Previous album: Working on a Dream (67,362/200,812)
- **Take That** Progress (Polydor)
- Previous album: The Circus (432,511/2,099,032)
- **Tinchy Stryder** Third Strike (4th & Broadway)
- Previous album: Catch 22 (28,656/199,806)
- **Shayne Ward** Obsession (Syco)
- Previous album: (95,832/459,097)

Out next week

Singles

- **Boys Like Girls** Heart Heart Heartbreak (Columbia)
- **Cloud Control** Meditation Song #2 (Why, Oh Why) (Infectious)
- **Tone Damli** Butterflies (Mercury)
- **David Guetta feat. Rihanna** Who's That Chick (Positiva/Virgin)
- **Jason Derulo** The Sky's The Limit (Beluga Heights/Warner Bros)
- **Duffy** Well, Well, Well (A&M)
- **Frightened Rabbit** The Loneliness & The Scream (FatCat)
- **Selena Gomez & The Scene** A Year Without Rain (Hollywood)
- **Good Charlotte** Like It's Her Birthday (Virgin)
- **Gorillaz feat. Daley** Doncamatic (Parlophone)
- **Josh Groban** Hidden Away (143/Reprise)
- **Gyraty System** The Knowledge (Angular)
- **Human League** Night People (Wall of Sound)
- **Miles Kane** Inhaler (Columbia)
- **Kassidy** The Rubbergum EP Vol 3 (Mercury)
- **Kid Adrift** A4 In Ecstasy (Island)
- **Laura Marling** I Speak Because I Can (Virgin)

- **Massive Attack** Atlas Air EP (Virgin)
- **Janelle Monae** Tightrope (Wondaland Arts Society/Bad Boy/Atlantic)
- **Morning Parade** Under The Stars (Parlophone)
- **Olly Murs** Thinking Of Me (Epic/Syco)
- **The National** Terrible Love (4AD)
- **Nervo feat. Ollie James** Irresistible (Positiva/Virgin)
- **Paramore** Playing God (Fueled By Ramen)
- **The Script** Nothing (Phonogenic)
- **Shaheen** Last Train Home/Hip Teens (Island)
- **Willow Smith** Whip My Hair (Roc Nation/Sony)
- **Marnie Stern** Risky Biz (Souterrain Transmissions)
- **The Vaccines** Wreckin Bar (Ra Ra Ra)/Blow It Up (Marshall Teller)
- **Wolf Gang** Lions In Cages (Atlantic)
- **X Factor Finalists** Heroes (Syco)

Albums

- **Akon** Stadium (Island)



- **Anberlin** Dark Is The Way, Light Is A Place (Island)
- **David Archuleta** The Other Side Of Down (Columbia)
- **Justin Bieber** My Words – The Collection (Mercury)
- **The Choirgirl Isabel** The Choirgirl Isabel (Decca)
- **Daft Punk** Tron Legacy (OST) (Walt Disney)
- **Tone Damli** I Know (Mercury)
- **Josh Groban** Illuminations (143/Reprise)
- **JLS** Outta This World (Epic)
- **Bette Midler** Memories Of You (Rhino)

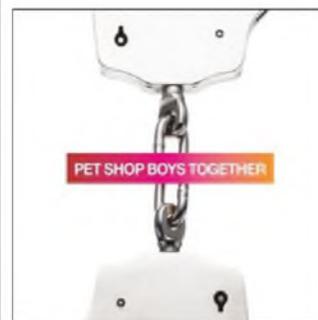
- **Nicki Minaj** Pink Friday (Island)
- Since the 2007 release of her first mixtape Minaj's profile has been steadily on the rise. The arrival of her debut album has already started generating early press attention in the UK, with the likes of *Sunday Times Culture*, *The Independent* and *The Observer Magazine* singing her praises. Pink Friday's campaign got underway earlier this month when 14,000 fans tuned in for a live online address by Minaj. She has also appeared as a guest on singles by Usher, Lil Wayne, Ludacris, Christina Aguilera and Mariah Carey, while her own debut is not short on collaborations, with Rihanna, Drake, will.i.am and Kanye West all putting their stamp on the album.
- **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)
- **David E Sugar** Memory Store (Sunday Best)
- **Swedish House Mafia** Until One: Deluxe (Virgin)
- **Various** Burlesque OST (RCA)
- **Various** Superclub – Cream, Pacha, Gatecrasher (One More Tune)
- **Various** The Vampire Diaries (EMI)
- **Russell Watson** La Voce (Epic)
- **Russell Watson** The Platinum Collection (Decca)
- **Kanye West** My Beautiful Dark Twisted Fantasy (Roc-A-Fella/Def Jam)
- **Westlife** Gravity (Syco)

November 29

Singles

- **Afrojack feat. Eva Simons** Take Over Control (MOS)
- **Akon** Angel (Konvict Muzik)
- **James Blake** Limit To Your Love (Polydor)
- **Blood Red Shoes** Light It Up (V2/Cooperative Music)
- **Brandon Flowers** Only The Young (Vertigo)
- **Charlotte Church** Logical World (Dooby/EMI)
- **Ciara** Gimme Dat (RCA)

- **Phil Collins** Going Back (Atlantic)
- **Taio Cruz** Falling In Love (4th & Broadway)
- **Deftones** You've Seen The Butcher (Reprise)
- **Alesha Dixon** Radio (Asylum/Atlantic)
- **Drake** Fancy/Best I Ever Had (Cash Money/Island)
- **Flo-Rida** Turn Around (5,4,3,2,1) (Atlantic)
- **Michael Jackson** Hold My Hand (Epic)
- **Japanese Vographers** Milk Teeth (Polydor)
- **Katherine Jenkins** Tell Me I'm Not Dreaming (Warner Music Ent)
- **Tom Jones** Didn't It Rain/Lord Help (Island)
- **Little Fish** Sweat & Shiver (Island)
- **Lykke Li** Get Some (Atlantic)
- **Katie Melua** To Kill You With A Kiss (Dramatico)
- **Nicki Minaj** Right Thru Me (Island)



- **Pet Shop Boys** Together (EMI)
- **Pulled Apart By Horses** Yeah Buddy (Transgressive)
- **Mark Ronson & The Business Intl.** Somebody To Love Me (Columbia)
- **Kelly Rowland** Haters (Motown/Island)
- **Nicole Scherzinger** Poison (Interscope)
- **Silver Columns** Brow Beaten (Moshi Moshi)

Albums

- **Akon** Akonic (Island)
- **John Barrowman** Collection (Sony)
- **Black Eyed Peas** The Beginning (Interscope)
- **Alesha Dixon** The Entertainer (Asylum/Atlantic)
- **Duffy** Endlessly (A&M)

THE PANEL

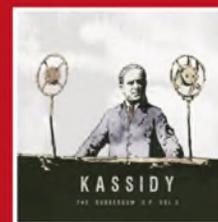
Each week we bring together a selection of tips from specialist media tastemakers



BRENDAN MONTEIRO (CLINK MUSIC)
What Now: Take Control EP (Yoyo Acapulco)
 Pop punk bands are dime a dozen, but the contrast with What Now lies in their maturity. Growing up on a diet of Californian punk, this South African trio brews a concoction of anthemic art-rock coupled with the heart of punk to make for one hell of an impact.



CAROLINE SULLMAN (THE GUARDIAN)
Ingrid Olava: Warrior Song (Daring Viola)
 Norwegian singer-songwriter Ingrid Olava has a true gift for storytelling through her heartfelt lyrics and soulful, dynamic voice. Accompanied by soaring strings and graceful piano, she sings of the changing temperament of love with a richness that will win over your senses.



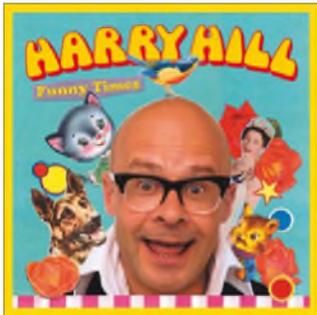
RICK PEARSON (LONDON EVENING STANDARD)
Kassidy: The Rubbergum EP Vol 3 (Vertigo)
 Kassidy sound like CSN&Y if they were from Caledonia rather than California: moving and melodic, but with a wintry chill. The lead single from this EP builds from brooding beginnings to a barnstorming chorus, filled with the Glasgow band's glorious harmonies.



STUART HAMILTON (THE ROCKER)
The Jerzey Street Band: Jerzey Street Band (Mersey Angel)
 These are a hugely talented bunch of guys and this excellent first release will no doubt turn the heads of Counting Crows, Bruce Springsteen and all country fans. Who said everything from Manchester has to be baggy? A hugely promising debut.

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

- **Robert Francis** Before Nightfall (Atlantic)
- **Nelly Furtado** The Best Of Nelly Furtado (Polydor)
- **Glee Cast** The Christmas Album (Epic)
- **Ellie Goulding** Bright Lights (Polydor)
- **Nigel Hess** Silent Nights (Island)



- **Harry Hill** Funny Times (Island)
- **Katherine Jenkins** Believe: Platinum Edition (Warner Music Ent)
- **Aled Jones** Aled's Christmas Gift (DMG TV)
- **Jónsi** Go Live (EMI)

Jónsi plays his final UK show of 2010 at the HMV Hammersmith Apollo later this month and will follow the date with the release of this CD/DVD available exclusively through his website. Filmed at a London dress rehearsal in front of an invited audience in March, Go Live includes live renditions tracks from of his debut album Go plus five additional extra tracks.

- **Ke\$ha** Animal + Cannibal (RCA)
- **Leona Lewis** The Labyrinth Tour: Live At The O2 (Syco)
- **Olly Murs** Olly Murs (Epic/Syco)
- **N-Dubz** Love Live Life (AATW/Island)
- **Nine Inch Nails** Pretty Hate Machine (Island)
- **Robyn** Body Talk Pt 3 (Konich/wa)
- **Kelly Rowland** Kelly Rowland (Motown/Island)
- **Straight No Chaser** With A Twist (Rhino)
- **Jasmine Sullivan** Love Me Back (I)
- **Various** Coronation Street: Magical Memories (CMG)
- **Paul Weller** Live At The Royal Albert Hall (Island)
- **The Wombats** tbc (14th Floor)

December 6

Singles

- **Eric Clapton** Hard Times Blues (Reprise)
- **The Courteeners** Electric Lick (A&M)
- **Crystal Castles feat. Robert Smith** Not In Love (Fiction)
- **Far East Movement feat. 50 Cent** Like A G6 (Cherrytree/Interscope)
- **Nelly Furtado** Night Is Young (Polydor)
- **Jessie J** Do It Like A Dude (Mercury)
- **Kings Of Leon** Pyro (Hand Me Down)
- **Manic Street Preachers** Some Kind Of Nothingness (Columbia)
- **Maroon 5** Give A Little More (A&M/Octone)
- **Joe McElderry** Someone Wake Me Up (Syco)
- **Kylie Minogue** Better Than Today (Parlophone)
- **Naked & Famous** Punching In A Dream (Polydor)
- **Paolo Nutini** Coming Up Easy (Atlantic)
- **Pendulum** Crush (Warner Brothers)
- **Sarah Phillips** Say It Possible/Blue Chair (Strikeback)
- **Plain White T's** Rhythm Of Love (Island)
- **Plan B** Love Goes Down (679/Atlantic)
- **Eric Prydz** Niton (The Reason) (Data/Mos)
- **Robyn** Indestructible (Konich/wa)
- **Shontelle** Perfect Nightmare (Island)
- **KT Tunstall** Fade Like A Shadow (Relentless/Virgin)

Albums

- **Deadmau5** 4x4=12 (Virgin)
- “Over the last few years, Deadmau5 has become one of the biggest acts in dance music. And while he was never exactly underground in his outlook, these days everything about him screams ‘massive’. Indeed, there is little room for subtlety or a change in pace here, with the 11 tracks stomping past at a fair old rate. Much like labelmates Swedish House Mafia, Deadmau5 is an artist at the absolute peak of his game. So the hooks are massive, the production extremely deft and the drums judderingly

massive. The album probably won't convert any naysayers but looks set nevertheless to consolidate Deadmau5's position at the top of the dance tree. And make an awful lot of dancers happy this Christmas.”

www.musicweek.com/reviews



- **The Great British Barbershop Boys** Christmas Time (Sony CMG)
- **Him SwrmSX** (Sire/Reprise)
- **LCD Soundsystem** This Is Happening (Deluxe) (DFA/Parlophone)
- **The Pains Of Being Pure At Heart** Heart In Your Heartbreak (Fortuna Pop)
- **Plain White T's** Wonders Of The Younger (Island)
- **The Priests** Noel (Epic)
- **James Rhodes** Bullets & Lullabies (Warner Bros)
- **Sufjan Stevens** All Delighted People (Asthmatic Kitty)
- **T.I** No Mercy (Atlantic/Grand Hustle)
- **Bryn Terfel** Carols And Christmas Songs (Deutsche Grammophon)

December 13

Singles

- **The Bees** Winter Rose (Fiction)
- **Bullet For My Valentine** Bittersweet Memories (Columbia)
- **Cee-Lo Green** It's OK (Warner Brothers)
- **The Damned Things** We've Got A Situation Here (Mercury)
- **The Drums** Me And The Moon (Island/Moshi Moshi)
- **Duran Duran** All You Need Is Now (tbc) (RCA)
- **Gypsy & The Cat** The Piper's Song (RCA)

- **Jonathan Jeremiah** See (Island)
- **Alicia Keys** Wait Til You See My Smile (I)
- **Mona** Trouble On The Way (Island)
- **N-Dubz** Girls (AATW/Island)
- **Port Isaac's Fisherman's Friends** Winter Winds (Island)
- **The Pretty Reckless** Just Tonight (Interscope)
- **The Priests & Shane McGowan** Little Drummer Boy/Peace On Earth (Epic)
- **Primary 1** Never Know (Grow Up/Atlantic)
- **Seal** Weight Of My Mistakes (Reprise)
- **Usher** More (LaFace)

Albums

- **Ciara** Basic Instinct (RCA)
- **The Damned Things** Ironiclast (Mercury)
- **Jamie Foxx** tbc (I)
- **Michael Jackson** Michael (Epic)
- **Pitbull** Planet Pit (I)
- **Lil' Wayne** Tha Carter IV (Island)

December 20

Singles

- **Arcade Fire** The Suburbs (Sonovox)
- **Bryan Ferry** tbc (Virgin)
- **Macy Gray** Real Love (Concord/Island)
- **Annie Lennox** God Rest Ye Merry Gentlemen (Island)
- **Pixie Lott** Can't Make This Over (Mercury)
- **Sick Puppies** All The Same (Virgin)
- **Sons Of Admirals** Here Comes My Baby (Admirals)

Albums

- **Keri Hilson** No Boys Allowed (Interscope)

December 27

Singles

- **Tinie Tempah** Feat. Kelly Rowland Invincible (Parlophone)

Albums

- **Israel Kamakawiwo'ole** Over The Rainbow (Decca)

January 3 and beyond

Singles

- **White Lies** Bigger Than Us (Fiction) (3/1)
- **Chromeo** feat. Elly Jackson Hot Mess (Backyard) (17/1)

Having recently completed a short run of live dates across the UK, Chromeo have revisited a standout track from their recent album Business Casual and teamed up with Elly Jackson to record a new vocal. The release will boast remixes from Turbo Recordings founder Tiga and Duck Sauce, who recently reached number three on the UK charts with Barbara Streisand.

Albums



- **Aggro Santos** Aggrosantos.Com (Future) (24/1)
- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V2) (24/1)
- **Duran Duran** All You Need Is Now (tbc) (February tbc)
- **Emma's Imagination** Stand Still (Polydor) (10/1)
- **Wanda Jackson** The Party Ain't Over (Nonesuch) (24/1)
- **Pearl Jam** Live On Ten Legs (Island) (17/1)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island) (17/1)
- **Queen** Greatest Hits I (Island) (3/1)
- **Queen** Greatest Hits II (Island) (3/1)
- **White Lies** Ritual (Fiction) (17/1)

SINGLE OF THE WEEK

JLS Love You More (Epic)



Having kicked off their album campaign with the upbeat The Club Is Alive, the UK's favourite boy

band have slowed the tempo for single two. Love You More is a smooth, midtempo ballad complete with a black-and-white video and looks set to further win the hearts of teenage girls across the UK. Love You More was written and produced by Toby Gad, Wayne Hector and the band and musically puts all the focus on their voices, with an understated accompaniment of beats, piano and strings. A-listed at Radio 1, the song has been chosen as this year's official Children In Need single, with the charity event itself taking place on November 19 across the UK.

ALBUM OF THE WEEK

Take That Progress (Polydor)



Since Robbie Williams' return to Take That was announced earlier this year, things have taken a turn

for the stratospheric for the band. Progress arrives at retail with the band's brand in very good shape: their 2011 tour sold 1.3m tickets in a day and early album reviews have been extremely positive, with Q calling the album "a triumph". With the set produced by Stuart Price, Take That have indeed progressed their sound and songwriting and, despite sonically being miles away from the album's predecessor The Circus, they have still delivered something commercial. Williams takes lead vocal duties on more than one occasion and among the experimentation there are a handful of potentially huge future singles.

Key releases

Now! prepares for its retail assault



NOW IN THE SHOPS and therefore vacating the number one slot on the major retailers' pre-release charts, Take That's Progress is replaced atop the Amazon and Play lists by Now That's What I Call Music! 77. The compilation is set to be unleashed on November 22, with its immediate target being the 11 weeks at number one and 740,000 sales its predecessor, Now! 76, has thus far sold. Now!

77 is also number five at HMV, where Olly Murs' self-titled debut tops the list. Murs' album, in turn, improves 12-7 at Amazon and 10-5 at Play.

If Now! 77 is the top pre-release overall, JLS' second album Outta This World is the leader among artist albums, moving 4-2 at Amazon, 3-2 at HMV and 15-4 at Play. Westlife's new set Gravity is not far behind, holding at number

two at Play, while improving 7-4 at Amazon and 5-4 at HMV.

JLS's new single Love You More is also on the move, climbing 4-2 on the list of pre-releases most-tagged by users for identification at Shazam – but it cannot match Like A G6 by Far East Movement, which tops the list for the second time.

After selling more than 600,000 copies since its release nearly five months ago, We No Speak

Americano by Aussie group Yolanda Be Cool Vs. D Cup tops Last.fm's Hype chart for the first time. It was not even in the Top 20 a fortnight ago – when all 13 tracks from Kings Of Leon's current album Come Around Sundown were listed, or last week, when the Kings Of Leon count was down to eight. This week?...no Kings Of Leon.

Alan Jones

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	JAMES BLUNT	12065	12055
2	DEMI LOVATO	1764	859
3	DRAKE	1341	43
4	KE\$HA	1009	283
5	EMINEM	940	79
6	JASMINE V	678	23
7	LADY GAGA	601	50
8	SOULJA BOY TELL 'EM	587	95
9	JUSTIN BIEBER	532	57
10	GREYSON CHANCE	506	-530
11	LIL WAYNE	336	158
12	MIRANDA COSGROVE	299	121
13	THE SCRIPT	216	179
14	RIHANNA	214	122
15	GREEN DAY	193	10
16	EMIIY OSMENT	188	112
17	THE WANTED	159	-51
18	METALLICA	136	-70
19	30 SECONDS TO MARS	130	11
20	THE READY SET	124	-37

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	VARIOUS	Now! 77	EMI TV/UMTV
2	WESTLIFE	Gravity	Syco
3	MY CHEMICAL ROMANCE	Danger...	Reprise
4	JLS	Outta This World	Epic
5	OLLY MURS	Olly Murs	Epic/Syco
6	PAUL WELLER	Find The Torch...	Island
7	N-DUBZ	Love Live Life	AATW/Island
8	MICHAEL JACKSON	Michael	Epic
9	JOSH GROBAN	Illuminations	143/Reprise
10	KANYE WEST	My Beautiful...	Def Jam
11	DUFFY	Endlessly	A&M
12	RUSSELL WATSON	La Voce	Epic
13	BRUNO MARS	Doo Wops...	Elektra
14	30 SECONDS TO MARS	This Is War	Virgin
15	GLEE CAST	The Christmas Album	Epic
16	NICKI MINAJ	Pink Friday	Island
17	GEORGE MICHAEL	Faith	Epic
18	TIFFANY PAGE	Walk Away Slow	Mercury
19	BRUCE SPRINGSTEEN	1973 - 84	Sony
20	MOTORHEAD	World Is Yours	Motorhead/UDR

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	VARIOUS	Now! 77	EMI TV/UMTV
2	JLS	Outta This World	Epic
3	RUSSELL WATSON	La Voce	Epic
4	WESTLIFE	Gravity	Syco
5	DUFFY	Endlessly	A&M
6	MY CHEMICAL ROMANCE	Danger...	143/Reprise
7	OLLY MURS	Olly Murs	Epic/Syco
8	THE BEATLES	1962-1970	Apple/EMI
9	JOSH GROBAN	Illuminations	143/Reprise
10	SANDY DENNY	Sandy Denny	UMC
11	PAUL WELLER	Find The Torch...	Island
12	THE PRIESTS	Noel	Epic
13	BRUCE SPRINGSTEEN	1973 - 84	Sony
14	BRUNO MARS	Doo Wops...	Elektra
15	GEORGE MICHAEL	Faith	Epic
16	GREAT BRITISH...	Christmas Time	Sony/MG
17	MICHAEL JACKSON	Michael	Epic
18	BRYN TERFER	Carols...	Deutsche Grammophon
19	THE CHOIRGIRL ISABEL	s/t	Decca
20	ISRAEL KAMAKAWIWOOLE	SomeWhere...	Decca

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	OLLY MURS	Olly Murs	Epic/Syco
2	JLS	Outta This World	Epic
3	MY CHEMICAL ROMANCE	Danger...	Reprise
4	WESTLIFE	Gravity	Syco
5	VARIOUS	Now! 77	EMI TV/UMTV
6	MICHAEL JACKSON	Michael	Epic
7	DUFFY	Endless	Mercury
8	N-DUBZ	Love Live Life	AATW/Island
9	RUSSELL WATSON	La Voce	Epic
10	KANYE WEST	My Beautiful...	Roc-a-fella
11	JOSH GROBAN	Illuminations	143/Reprise
12	BRUNO MARS	Doo Wops...	Elektra
13	CHASE & STATUS	No More Idols	Mercury
14	PAUL WELLER	Find The Torch...	Island
15	NICKI MINAJ	Pink Friday	Island
16	BLACK EYED PEAS	The Beginning	Interscope
17	ADELE	21	XL
18	AKON	Akonic	Island
19	JAY SEAN	Freeze Time	Cash Money/Island
20	ALESHA DIXON	The Entertainer	Asylum

hmv.com

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	YOLANDA BE COOL...	We No... Sweat It Out	AATW
2	BELLE & SEBASTIAN	Little Lou...	Rough Trade
3	BOBBY CREEKWATER	There He Is	Bixio
4	THE BEES	Silver Line	Fiction
5	THE XX	Crystallised (Neon Lights mix)	Young Turks
6	DARKSTAR	Gold	Hyperdub
7	BELLE & SEBASTIAN	Write...	Rough Trade
8	YANN TIERSEN	Chapter 19	Mute
9	ANTONY/JOHNSONS	Everything...	Rough Trade
10	YANN TIERSEN	Dust Lane	Mute
11	SOLOMON BURKE	Down In The Valley	Atlantic
12	YANN TIERSEN	Amy	Mute
13	THE XX	Crystallised (Dark Sky mix)	Young Turks
14	ANTONY/JOHNSONS	The Great...	Rough Trade
15	YANN TIERSEN	Dark Stuff	Mute
16	BARENAKED LADIES	Adrift	Rais'n'
17	ANTONY/JOHNSONS	Spirit Was...	Rough Trade
18	PANDA BEAR	You Can Count On Me	Raw Tracks
19	ANTONY & THE JOHNSONS	Ghost	Rough Trade
20	DANNY BYRD	Planet Earth	Hospital

SHAZAM

CATALOGUE REVIEWS

MIKE BATT

The Hunting Of The Snark (Dramatic DRAMCD 0030)



With The Wombles albums promised for 2011, Mike

Batt's Archive Series gets under way with the release of this CD/DVD double pack featuring his musical based on Lewis Carroll's poem of the same name. Snark is an engaging frippery, with Batt's own lead on Children Of The Sky and Cliff Richard's atypical Gilbert & Sullivan-lite delivery of The Bellman's Speech getting the album off to a fine start. Art Garfunkel, Julian Lennon, Deniece Williams, Roger Daltrey and Captain Sensible also join in the fun, with Sir John Gielgud and John Hurt handling narration, and George Harrison and Stephane Grapelli in instrumental guest slots. The DVD also makes available a 1987 TV recording of a Royal Albert Hall concert of Snark.

VARIOUS

The London American Label Year By Year: 1959 (Ace CD/CHD1285)



Ace's excellent ongoing series continues

with 1959 represented by 28 singles that originally saw the light of day – at least on this side of the Atlantic – on the UK's most revered source of US rock, pop and R&B. Although only seven of the tracks here sold well enough to bother UK chart compilers – including Bobby Darin's Mack The Knife, The Coasters' Charlie Brown and Wink Martindale's wretched Deck Of Cards – it is an album of variety and strength in depth, with Julie London's captivating take on Come On-A My House, Ruth Brown's fine I Don't Know and Jimmy Isle's sparkling Diamond Ring all lifting the spirits and rolling back the years.

A TASTE OF HONEY

A Taste Of Honey (Big Break CDBBR 0016)/Another Taste (CDBBR 0019)



A Californian quartet featuring the vocal talents of Janice-

Marie Johnson and Carlito Dorhan, A Taste Of Honey were one of the more sophisticated bands to emerge from the late Seventies disco era. They hit the ground running with their self-titled 1978 debut, which included their chart-topping single Boogie Oogie Oogie, while Disco Dancin' followed the same template and gave the band its second hit in the US. Another Taste was a competent but less varied set with tracks such as Take The Boogie Or Leave It being thinly veiled retreads, and was consequently less successful. Both albums have been crisply remastered and expanded with singles edits and extended versions.

VARIOUS

CTI Records: The Cool Revolution (CTI/Masterworks Jazz 88697768212)



On the occasion of its 40th anniversary, Sony

celebrates Creed Taylor's CTI, one of the most influential independent labels in the modern era of jazz. This beautifully packaged and remastered 4CD set demonstrates the quality and breadth of its output. Each CD explores a different aspect of the label: CD1 is traditional jazz, CD2 is deep grooves and big hits, CD3 is Latin jazz, and CD4 is cool and classical jazz. With a roster that included Stanley Turrentine, Chet Baker, Freddie Hubbard, George Benson, Johnny Hammond, Airtio, Antonio Carlos Jobim and Bob James, it is never less than remarkably tasteful, and frequently stunning.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	NEW	SHAKESPEARS SISTER	Stay / London	(CIN)
2	1	ADELE	Make You Feel My Love / XL	(PIAS)
3	RE	BON JOVI	Livin' On A Prayer / Mercury	(ARV)
4	11	CHRIS ISAAK	Wicked Game / London	(CIN)
5	RE	BON JOVI	It's My Life / Mercury	(ARV)
6	RE	BON JOVI	Always / Mercury	(ARV)
7	7	KINGS OF LEON	Sex On Fire / Hand Me Down	(ARV)
8	8	JOURNEY	Don't Stop Believin' / Hand Me Down	(ARV)
9	3	MICHAEL JACKSON	Thriller / Epic	(ARV)
10	RE	ROBERTA FLACK	The First Time Ever I Saw Your Face / Atlantic	(CIN)
11	12	KINGS OF LEON	Use Somebody / Hand Me Down	(ARV)
12	RE	U2	With Or Without You / Island	(ARV)
13	NEW	BON JOVI	You Give Love A Bad Name / Mercury	(ARV)
14	RE	ALICE COOPER	Poison / Epic	(ARV)
15	RE	AEROSMITH	I Don't Want To Miss A Thing / Columbia	(ARV)
16	9	MICHAEL ANDREWS FEAT. GARY JULES	Mad World / Adventure/Sanctuary	(ARV)
17	5	BOBBY BORIS PICKETT	Monster Mash / Old Gold	(PICK)
18	NEW	KELLY CLARKSON	Breakaway / RCA	(ARV)
19	RE	FAITH HILL	There You'll Be / Warner Brothers	(CIN)
20	19	SNOW PATROL	Chasing Cars / Fiction	(ARV)

Official Charts Company 2010

Charts clubs

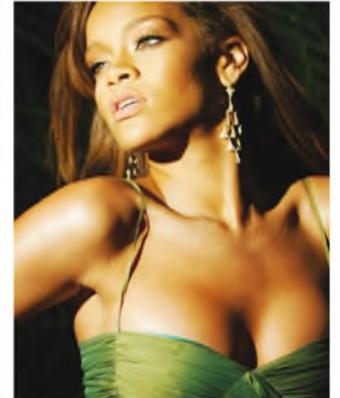
Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	EXAMPLE	Two Lives	Data/MoS
2	4	3	MARTIN SOLVEIG FEAT. DRAGONETTE	Hello	3 Beat
3	9	3	RIHANNA	Only Girl (In The World)	Def Jam
4	10	9	THE SHRINK RELOADED FT. MC PRYME	Nervous Breakdown 2010	Loverush Digital
5	19	6	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	3 Beat/AATW/BBK
6	12	3	CHICANE	Where Do I Start	Modena
7	11	4	EDWARD MAYA	This Is My Life	3 Beat/AATW
8	16	4	SHAYNE WARD	Gotta Be Somebody	Syco
9	37	2	PET SHOP BOYS	West End Girls/Together	Parlophone
10	2	4	HANNAH	Sanity	Snowdog
11	1	5	FREEMASONS FEAT. WYNTER GORDON	Believer	Loaded
12	29	2	BEATBULIYZ	Human Nature	Big Weekend
13	5	5	DANIEL DE BOURG	Lights On	Decode
14	7	3	NADINE COYLE	Insatiable	Black Pen
15	8	7	ADRIAN LUX	Teenage Crime	One More Tune
16	14	5	INNA FEAT. BOB TAYLOR	Deja Vu	3 Beat/Blue/AATW
17	NEW		CHRISTIAN TV	When She Turns 18	Mercury
18	35	2	KATIE MELUA	Moment Of Madness	Dramatico
19	NEW		ARMAND VAN HELDEN & STEVE AOKI	Brrrat!	3 Beat
20	26	2	ROBYN & LAIDBACK LUKE	Indestructible	Konichiwa
21	20	6	DJ IGUANA	Nasty Night	White Label
22	21	10	DUCK SAUCE	Barbra Streisand	3 Beat/AATW
23	22	8	AFROJACK FEAT. EVA SIMONS	Take Over Control	Mos
24	33	3	BURNS & FRED FALKE	YSLM (You Stopped Loving Me)	Deconstruction
25	23	5	I BLAME COCO	In Spirit Golden	Island
26	NEW		KYLIE MINOGUE	Better Than Today	Parlophone
27	18	5	MILK & SUGAR FEAT. AYAK & LADY CHANN	Crazy	Milk & Sugar
28	38	8	BLACK GOLD	Shine	Red Bull
29	28	9	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin
30	30	7	GYPTIAN	Hold You	Mos/Levels Recordings
31	NEW		BRIAN ANTHONY FEAT. SOPHIA MAY	In My Dreams (Part Two)	Sogni
32	NEW		JAY FARINA	Beatfreak Girl	White Label
33	NEW		DEABLO FEAT. LABRINTH	That Voice	Deablo
34	6	6	GINGER WOZ RED!	Funk Me	loony
35	27	9	AVICII & SEBASTIEN DRUMS	My Feelings For You	AATW
36	32	10	TIM BERG	Seek Bromance (The Love You Seek)	Data/MoS
37	NEW		FAR EAST MOVEMENT	Like A G6	Cherrytree/Interscope
38	NEW		ERIC PRYDZ	Niton (The Reason)	Data/MoS
39	NEW		DADA LIFE	Unleash The F**kin Dada	Musical Freedom
40	NEW		JULIE THOMPSON	Shine	Magik Muzik

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	RIHANNA	Only Girl (In The World)	Def Jam
2	NEW		SHAKIRA FEAT. DIZZEE RASCAL	Loca	Epic
3	8	4	EDWARD MAYA	This Is My Life	3 Beat/AATW
4	15	2	EXAMPLE	Two Lives	Data/MoS
5	28	2	FAR EAST MOVEMENT	Like A G6	Cherrytree/Interscope
6	10	1	ROLL DEEP FEAT. ALESHA DIXON	Take Control	Relentless/Virgin
7	11	3	JLS	Love You More	Epic
8	14	3	DIANA VICKERS	My Wicked Heart	RCA
9	13	3	BASHY VS NAPT	Make My Day	GGI
10	12	3	GYPTIAN	Hold You	Mos/Levels Recordings
11	1	4	FREEMASONS FEAT. WYNTER GORDON	Believer	Loaded
12	23	2	SHIRIN	Taking You Away	LMG
13	21	4	THE BEACH GIRLS	Scratch	Rock Me/iz/Absolute
14	19	3	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	3 Beat/AATW/BBK
15	NEW		BURNS & FRED FALKE	YSLM (You Stopped Loving Me)	Deconstruction
16	NEW		MARTIN SOLVEIG FEAT. DRAGONETTE	Hello	3 Beat
17	NEW		NICOLE SCHERZINGER	Poison	Interscope
18	26	2	SHAUN BAKER	The Power	3 Beat
19	22	7	CHERYL COLE	Promise This	Festination
20	29	2	HANNAH	Sanity	Snowdog
21	20	8	DUCK SAUCE	Barbra Streisand	3 Beat/AATW
22	NEW		ALESHA DIXON	Radio	Asylum/Atlantic
23	NEW		MANIAN	Loca	AATW
24	NEW		NELLY FURTADO	EP	Interscope
25	5	4	INNA FEAT. BOB TAYLOR	Deja Vu	3 Beat/Blue/AATW
26	24	2	EFFIE	Lonely	Dark Water
27	2	4	JOE MCELDERRY	Ambitions	Syco
28	NEW		HURTS	Stay	Major Label/RCA
29	RE	2	I BLAME COCO	In Spirit Golden	Island
30	4	3	NADINE COYLE	Insatiable	Black Pen

Two Lives brings a fourth number one to Example



Top girl: Rihanna tops Commercial pop and Urban charts

EXAMPLE LANDS HIS FOURTH straight number one on the Upfront chart this week, with Two Lives springing to the summit with a 5.17% margin over nearest challenger Martin Solveig's Hello. The Data signing previously topped the chart with Won't Go Quietly last December, Kickstarts in May and Last Ones Standing in September. Two Lives also sprints 15-4 on the Commercial Pop chart, where Won't Go Quietly peaked at number 16, with Kickstarts and Last Ones Standing both reaching number three.

The biggest stars from two countries with precious little chart pedigree provided the main contenders for the number one slot on the Commercial Pop chart this

week. From Colombia, Shakira offered Loca, while Barbadian Rihanna countered with Only Girl (In The World). It was a mighty tussle between the two with Rihanna first past the post, thanks to excellent mixes from Bimbo Jones, Mixin Marc & Tony Svejda, CCW and Rosabel. Already number one on the sales chart, Only Girl (In The World) was a natural for the Commercial Pop chart title and makes a fairly gentle 3-1 move there.

Rihanna also takes over at the top of the Urban chart, where Only Girl (In The World) ousts fellow West Indian Gypcian's Hold You, which has been number one for the past fortnight.

Alan Jones

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	5	RIHANNA	Only Girl (In The World)	Def Jam
2	1	7	GYPTIAN	Hold You	Mos/Levels Recordings
3	5	4	SKEPTA FEAT. PREEYA KALIDAS	Cross My Heart	3 Beat/AATW/BBK
4	6	6	TINCHY STRYDER FEAT. TAI0 CRUZ	Second Chance	4th & Broadway
5	16	3	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope
6	9	7	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope
7	13	5	JASON DERULO	The Sky's The Limit	Beluga Heights/Warner Bros
8	3	9	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone
9	10	4	IRONIK FEAT. JESSICA LOWNDES	Falling In Love	B3M Ent.
10	4	17	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	LaFace
11	8	5	MOHOMBI FEAT. NELLY	Miss Me	2101/Island
12	14	1	ROLL DEEP FEAT. ALESHA DIXON	Take Control	Relentless/Virgin
13	28	2	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	Island
14	7	15	TAIO CRUZ	Dynamite	4th & Broadway
15	NEW		WILLOW SMITH	Whip My Hair	Roc Nation/Sony
16	12	17	LAFAYETTE JOSEPHS	Bruised	Rockizm
17	17	6	BASHYRA	Don't Get In My Face	5m8
18	11	6	N-DUBZ	Best Behaviour	AATW/Island
19	24	7	PLATNUM	Signals	AATW
20	NEW		SHAKIRA FEAT. DIZZEE RASCAL	Loca	Epic
21	15	9	PROFESSOR GREEN FEAT. EXAMPLE	Monster	Virgin
22	NEW		BASHY VS NAPT	Make My Day	GGI
23	19	6	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin
24	NEW		FAR EAST MOVEMENT	Like A G6	Cherrytree/Interscope
25	18	11	IYAZ	So Big	Reprise
26	22	12	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope
27	20	6	AKON	Angel	Konvict Muzik
28	29	6	LABRINTH	Let The Sun Shine	Syco
29	21	17	NE-YO	Beautiful Monster	Def Jam
30	25	5	NELLY	Tippin' In Da Club	Island

Cool Cuts Top 20

Pos	ARTIST	Title
1	SHY FX	Raver
2	ERIC PRYDZ	Niton (The Reason)
3	UNDERWORLD	Bird 1
4	KYLIE MINOGUE	Better Than Today
5	TRISTAN GARNER	Jazz Me Up
6	SIGMA & DJ FRESH FT. KOKO	Lassitude
7	WE ARE MARS	Private Eyes
8	DEADMAU5	Sofi Needs A Ladder
9	DROP THE LIME	Hot As Hell
10	TOGETHER FEAT. TRIGGA & SUSHY	Hardcore Uproar (Take Me Back)
11	BOWSKI	Leggings / Talkbox
12	MARTIJN TEN VELDEN	Together
	Alright 2010	
13	PET SHOP BOYS	West End Girls
14	KRAAK & SMAAK FT. SEBASTIAN	Dynamite
15	TOCADISCO	Dr Moog
16	DADA LIFE	Unleash The F**kin Dada
17	LAIDBACK LUKE FEAT. JONATHAN MENDELSON	Timebomb
18	DETBOI FEAT. BLISSCOTHEQUE	Rainbows
19	GRAEME LLOYD FEAT. LIZZIE CURIOUS	New World Translations
20	BAG RAIDERS	Way Back Home



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



Boyle bounces back to top chart

FEMALE SOLO STARS top the charts for the second week in a row, with Rihanna's *Only Girl (In The World)* remaining atop the singles chart, while Susan Boyle secures her second number one album in less than a year, as *The Gift* succeeds Cheryl Cole's *Messy Little Raindrops*.

Although first week sales of 102,993 are barely a quarter of the 411,820 sales that earned 49-year-old Susan Boyle's debut, *I Dreamed A Dream*, pole position 50 weeks ago, *The Gift* easily defeated **Bon Jovi's** *Greatest Hits*, which holds at number two on sales of 59,267 copies. Containing covers of Lou Reed's *Perfect Day*, Leonard Cohen's *Hallelujah* and Crowded House's *Don't Dream It's Over*, *The Gift* otherwise concentrates on covers of Christmas and New Year favourites.

After debuting last week at number one, *Messy Little Raindrops*, dips to number three (52,402 sales) for **Cheryl Cole** - but it sold considerably better than her Girls Aloud colleague **Nadine Coyle's** debut solo album, *Insatiable*. That album, which is available physically only from Tesco, arrives at number 47 (5,450 sales), while its title track dips 26-50 (5,289 sales).

James Blunt's debut album,

Back To Bedlam, racked up just 482 copies and failed to chart the week it was released in 2004 - but it reached number one 37 weeks later and is the number one album of the 21st century, with 3,211,040 sales to close of business on Saturday. Blunt's follow-up, *All The Lost Souls*, debuted at number one on sales of 117,966 in 2007, and has thus far sold 756,845 copies. With introductory single *Stay The Night* improving 32-26 (11,463 sales), Blunt's third album, *Some Kind Of Trouble*, debuts at number four (40,637 sales).

Arriving five weeks after its first single *Forget You* topped the chart, **Cee-Lo Green's** album *The Lady Killer* debuts at number 10 (22,208 sales). *Forget You* slips 6-10, though sales of 38,439 lift its overall tally to 395,105

See *My Friends* is the title of **Ray Davies'** latest album, and on it The Kinks' leader is joined on versions of his group's songs by contemporary and classic collaborators, including Bruce Springsteen, Metallica, Jackson Browne, Mumford & Sons and Paloma Faith. Coming a year after *The Kinks Choral Collection* - a number 28 album on which he also performed Kinks classics with *The Crouch End Festival Chorus* - it debuts at number 12 (20,523 sales)

Sales statistics

Vs last week	Singles	Artist albums
Sales	2,808,757	1,918,869
prev week	2,853,101	1,909,031
% change	-1.6%	+0.5%

Vs last week	Compilations	Total albums
Sales	406,908	2,325,778
prev week	363,359	2,272,390
% change	+12.0%	+2.3%

Year to date	Singles	Artist albums
Sales	122,970,421	68,671,930
vs prev year	114,665,800	70,567,102
% change	+7.2%	-2.7%

Year to date	Compilations	Total albums
Sales	16,245,530	84,917,460
vs prev year	17,666,115	88,233,217
% change	-8.0%	-3.7%

Compiled from sales data by Music Week

to earn him his highest chart placing since *The Kinks' Sunny Afternoon* reached number nine in 1967.

No less than 33 years after his death, **Elvis Presley** racks up his second Top 20 album of the year, debuting at number 19 (14,088 sales) with *Viva Elvis*. The album, which puts classic Presley vocals in new settings, is the soundtrack to Cirque Du Soleil's Las Vegas show about the late rocker, and provides his 109th chart entry - a record for any act.

There are simultaneous debuts this week for both the oldest male and female groups to chart. The seven-man **Chelsea Pensioners**, who debut at number 14 (16,524 sales) with *Men In Scarlet*, have an average age of 78, while the 24 singing nuns, who make up **The Benedictine Nuns Of Abbaye Notre Dame De L'Annonciation**, are more coy about their ages. Although their *Mother Superior* is only 44, some of them are over 80, and their average age is evidently over 60. Their Gregorian chants album *Voices: Chant From Avignon* debuts at number 24 (10,282 sales).

On the compilations chart, the new number one is *Clubland 18* - the 21st number one for the AATW/UMTV series since its inception eight years ago - on sales of 30,481 copies.

Overall album sales are up 2.6% week-on-week at 2,325,778, that's their highest level for 35 weeks, but, worryingly, 20.23% below same-week 2009 sales of 2,915,592.

Five weeks after reaching number two with *Shame*, Gary Barlow and Robbie Williams are singles chart runners-up again - this time with their **Take That** colleagues on *The Flood*, the introductory single from their new album *Progress*, which drops today. After nosing ahead of the first midweek sales flash, *The Flood* dipped to number two behind reigning champ **Rihanna's** *Only Girl*

Market shares: October 2010

ARTIST ALBUMS



Universal	26.5%
Sony	21.1%
EMI	19.5%
Warner	12.5%
Others	20.4%

SINGLES



Universal	31.0%
Sony	20.2%
Warner	17.8%
EMI	15.9%
Others	15.1%

(*In The World*), eventually selling 69,483 copies, compared to its rival's 93,426.

McFly have seven number one singles to their credit, **Taio Cruz** has two - but the combination of the two acts delivers only a number four debut (51,236 sales) for *Shine A Light*, the introductory single from McFly's fifth album, *Above The Noise*, which is out today (Monday).

X Factor exposure helps second season winner **Shayne Ward's** *Gotta Be Somebody* to debut at number 12 (35,928 sales), while current contestant **Rebecca Ferguson's** performance of Bob Dylan's *Make*

You Feel My Love - a song also performed in the current run by Katie Waissel, Gamu Nhengu and Anastasia Baker - on the show eight days ago provide a further boost for **Adele's** version, which rebounds 19-9 (43,842 sales), while **Matt Cardle's** performance of *First Time Ever I Saw Your Face* brings **Roberta Flack's** version of the song - number 14 in 1972 - back at number 47 (6,202 sales). More surprisingly, despite a guest slot on the Sunday X Factor results show eight days ago, **Kylie Minogue** makes a lowly number 67 debut (3,324 sales) with *Better Than Today*, the third single from current album *Aphrodite*. In its defence, the song is only just beginning to pick up airplay (it debuts at number 131 on the radio airplay chart this week) and is still three weeks away from physical release.

The *Time (Dirty Bit)*, **Black Eyed Peas'** interpretation of *I've Had The Time Of My Life*, debuts at number 11 (37,563 sales), while **Pink's** 21st hit, *Raise Your Glass* is new at number 13 (33,201 sales), and Jamaican reggae singer **Gyptian's** first hit, *Hold You* enters at number 16 (23,638 sales).

The Royal British Legion's *2 Minutes Silence* - released to mark Remembrance Sunday - debuts this week at number 20 (16,057 sales). Although the first hit to feature neither words nor music, it isn't technically silent - it contains ambient background noise. Continuing the oddball theme, 46 years after *Um Um Um Um Um Um Um* was a hit for Major Lance (number 40) and Wayne Fontana & The Mindbenders (number five), there's a new champion in the category of most repetitive title of a hit - it's *Na Na Na (Na Na Na Na Na Na Na Na Na)*, the 11th hit by US rockers **My Chemical Romance**, which debuts this week at number 31 (9,722 sales).

Overall singles sales dip 1.6% week-on-week to 2,808,757, that's 7.3% above same-week 2009 sales of 2,617,259.

Alan Jones

International charts coverage Alan Jones

Robbie Williams still leads the Brits pack overseas

Taylor Swift's *Speak Now* continues to outsell allcomers in North America, while **Bon Jovi's** *Greatest Hits* rockets to the top of the European listings - but the smart money on the best seller on both continents and indeed globally a week hence is on Susan Boyle's second album, *The Gift*.

Until then, Robbie Williams' *In And Out Of Consciousness: Greatest Hits 1990-2010* (pictured) remains the UK's most popular export. Still

charting in 21 territories, it remains in the Top 10 in 10 - down from 15 a week ago. They are: the Czech Republic (3-4), Flanders (4-4), Denmark (2-5), Wallonia (2-6), Estonia (4-6), Sweden (4-6), Italy (6-6), the Netherlands (4-8), Hungary (10-9) and Austria (6-10). It is on its way down in 17 countries, static in two and climbing only in Hungary and Croatia (30-29).

Taking its leave of the chart in three countries, Rod Stewart's *Fly Me To The Moon*

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
CHERYL COLE <i>Messy Little Raindrops</i>	£6.99	£8.99	£8.95	£6.99
BON JOVI <i>Greatest Hits</i>	£11.93	£8.99	£8.95	£8.93
RUMER <i>Seasons Of My Soul</i>	£8.93	£8.99	£8.95	£8.93
KINGS OF LEON <i>Come Around...</i>	£8.95	£8.99	£8.95	£8.95
ROD STEWART <i>Fly Me To The Moon...</i>	£8.93	£8.99	£8.95	£8.93

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Make You Feel My Love / XL (PIAS)
2	19	GYPTIAN Hold You / MoS/Levels Recordings (ARV)
3	NEW	ROYAL BRITISH LEGION 2 Minute Silence / Royal British Legion (DITO)
4	1	TIM BERG Bromance (The Love You Seek) / Data/MoS (ARV)
5	3	NADINE Insatiable / Black Pen (BP)
6	5	DJ FRESH Gold Dust / Data/MoS (ARV)
7	4	PETER ANDRE Defender / Conehead (NOVIARV)
8	8	EXAMPLE Kickstarts / Data/MoS (ARV)
9	9	YEO VALLEY BOYZ FEAT. MR GEORGE Yeo Valley Rap / Black Sheep (AWAL)
10	6	ALEX GAUDINO I'm In Love (I Wanna Do It) / MoS (ARV)
11	10	ALLIE MOSS Corner / Allie Moss (TC)
12	12	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
13	7	IRONIK FEAT. JESSICA LOWNDES falling in Love / BPM Ent (PIAS)
14	NEW	JEREMIH FEAT. 50 CENT Down On Me / *Unknown P3) Rch* (*Unknown P3) Rch*
15	NEW	ADELE Chasing Pavements / XL (PIAS)
16	NEW	MURRAY GOLD I Am The Doctor / Silva Screen (RSK GEM)
17	NEW	ADELE Hometown Glory / XL (PIAS)
18	15	T.REX Children Of The Revolution / Edel (SDU)
19	17	THE XX VCR / Young Turks (PIAS)
20	16	GREG STREET Turn My Swag On / Fanatic (FANATIC)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	PETER ANDRE Accelerate / Conehead (NOVIARV)
2	4	ADELE 19 / XL (PIAS)
3	3	THE XX XX / Young Turks (PIAS)
4	NEW	NADINE Insatiable / Black Pen (Black Pen)
5	NEW	MURRAY GOLD Doctor Who - Series 5 - OST / Silva Screen (RSK GEM)
6	2	SUEDE The Best Of / Suede/MoS (ARV)
7	5	ALI CAMPBELL Great British Songs / Jacaranda (AMD/ARV)
8	7	WARPAINT The Fool / Rough Trade (PIAS)
9	15	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
10	10	BELLOWHEAD Hedonism / Navigator (PROP)
11	9	JANE MCDONALD Live At The London Palladium / JMD (AMD/ARV)
12	6	FAITHLESS The Dance / Nite's Tunes (NATE)
13	11	BELLE & SEBASTIAN Write About Love / Rough Trade (PIAS)
14	16	PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
15	14	THE GASLIGHT ANTHEM American Slang / Side Olive Dummy (PIAS)
16	NEW	VAMPIRE WEEKEND Contra / XL (PIAS)
17	12	CHRIS DE BURGH Moonfleet & Other Stories / Ferryman (ADA/CIN)
18	NEW	DIO At Donington UK - Live 1983 & 1987 / NINE (ADA/CIN)
19	19	SUFJAN STEVENS The Age Of ADZ / Atmospheric Kitty (PIAS)
20	NEW	MIDLAKE The Courage Of Others / Bella Union (ROM ARV)

Year-to-date singles Top 10

This	Artist Title / Label
1	EMINEM FEAT. RIHANNA Love The Way You Lie / Polydor
2	USHER FEAT. WILL I AM OMG / LaFace
3	OWL CITY Fireflies / Island
4	BOB FEAT. HAYLEY WILLIAMS Airplanes / Atlantic
5	HELPING HAITI Everybody Hurts / Syco Music
6	KATY PERRY FEAT. SNOOP DOGG California Gurls / Virgin
7	YOLANDA BE COOL VS D CUP We No Speak Americano / AATW/Sweat It Out
8	BRUNO MARS Just The Way You Are (Amazing) / Elektra
9	TINIE TEMPAH Pass Out / Parlophone
10	ALICIA KEYS Empire State Of Mind (Part II) / J

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS (Clubland 18 / AATW/UMTV (ARV)
2	3	VARIOUS Pop Party 8 / Universal TV (ARV)
3	3	VARIOUS Dreamboats And Petticoats Four / EMI TV/UMTV (ARV)
4	2	VARIOUS Radio 1's Live Lounge Vol. 5 / CMG (ARV)
5	6	VARIOUS American Anthems / EMI TV/Sony Music (ARV)
6	NEW	VARIOUS Anthems Disco / Ministry Of Sound/Rhino (ARV)
7	4	VARIOUS The Annual 2011 / Ministry (ARV)
8	NEW	VARIOUS 101 80s Anthems / EMI TV (EMI)
9	8	VARIOUS Now That's What I Call Music! 76 / EMI Virgin/UMTV (ARV)
10	NEW	VARIOUS Terry Wogan Presents The Collection / Rhino (CIN)
11	5	VARIOUS Until One - Swedish House Mafia / Virgin (E)
12	7	VARIOUS Addicted To Bass - Winter 2010 / Ministry (ARV)
13	10	VARIOUS R&B In The Mix 2010 / AATW/UMTV (ARV)
14	11	VARIOUS The Very Best Of Now Dance 2010 / EMI TV/UMTV (ARV)
15	NEW	VARIOUS Classic Soul Anthems / Rhino/UMTV (CIN)
16	9	VARIOUS Disco Fever / AATW (ARV)
17	NEW	VARIOUS Top Gear - Full Throttle / UMTV (ARV)
18	12	VARIOUS Dermot O'Leary pts The Saturday Sessions / Sony (ARV)
19	15	VARIOUS 80s Groove / MoS/Sony Music (ARV)
20	NEW	VARIOUS Now That's What I Call Xmas / EMI Virgin/Rhino/UMTV (EMI)

Classical albums Top 10

This	Last	Artist Title / Label
1	NEW	BENEDICTINE NUNS OF NOTRE-DAME Voices - Chant From Avignon / Decca (ARV)
2	1	CENTRAL BAND OF THE RAF Reach For The Skies / Decca (ARV)
3	2	ANDRE RIEU Forever Vienna / Decca (ARV)
4	5	ANDRE RIEU The Collection / Philips (ARV)
5	5	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
6	8	ANDRE RIEU Dreaming / Decca (ARV)
7	3	ERIC WHITACRE Light & Gold / Decca (ARV)
8	4	KARL JENKINS The Armed Man - A Mass For Peace / Venture (ARV)
9	7	RUSSELL WATSON The Voice - The Ultimate Collection / Decca (ARV)
10	NEW	NICOLA BENEDETTI Tchaikovsky/Bruch/Violin Concertos / Deutsche Grammophon (ARV)

Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	9	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
2	1	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
3	4	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	7	AC/DC Iron Man 2 OST / Columbia (ARV)
5	6	MUSE The Resistance / Helium 3/Warner Bros (CIN)
6	9	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
7	8	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	2	GOOD CHARLOTTE Cardiology / Virgin (E)
9	RE	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
10	NEW	AVENGED SEVENFOLD Nightmare / Warner Bros (CIN)

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Jones



Moon: The Great American Songbook Volume 5 is a new arrival in Ireland (20) and Greece (66). In 12 other charts, it climbs only in Sweden (6-4) and Poland (6-5), while holding (4-4) in Australia. These three countries also supply its highest chart placings.

Elton John's new album The Union - a collaboration with Leon Russell - debuts in Denmark (15), Sweden (24), New Zealand (24), Australia (28), Flanders (66) and Wallonia (91) and is charting in 12 other countries. The US remains its top territory (6-10), while it is a climber in Austria (33-28).

Jamroquai's introductory Mercury album, Rock Dust Light Star ended a

string of seven straight top three albums for the act domestically, entering the chart at number seven last week. It is getting a better reception in the Netherlands, where it is number one this week, and also debuts in the Top 10 in France (two), Switzerland (two), Austria (six), Germany (seven) and Spain (nine). It completes its portfolio with debuts in Japan (11), Australia (13), Finland (22), the Czech Republic (23), Portugal (23), Ireland (29), Wallonia (59), Flanders (68), Greece (70) and Mexico (97).

Suffolk's Cradle Of Filth also underachieved domestically with their new album, Darkly Darkly Venus

Aversa - it debuted at number 95 last week but has now departed the Top 200. Metal of every shade remains huge on the continent, hence the album's debuts in Finland (18), the Czech Republic (35), Germany (43), Austria (50), France (55), Switzerland (61) and Italy (100).

Finally, while The Beatles 1962-1966 and 1967-1970 continue to enjoy a high profile, Paul McCartney returns to the chart with the new deluxe edition of Wings' classic 1974 album Band On The Run. The album is number 29 in the US, 34 in the Netherlands, 38 in Canada, 39 in Ireland, 47 in Spain and 89 in Japan.

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
1	1	3	RIHANNA	Only Girl (In The World)	Def Jam CAT0169092268 (ARV) (StarGate/Neel/Harrell) EMI/TrueLove (Johnson/Eriksen/Hermansen/Wilhelm)
2	New		TAKE THAT	The Flood	Polydor 2755985 (ARV) (Price) EMI/Sony ATV/Universal/Farrell (Barlow/Donald/Orange/Owen/Williams)
3	4	4	KATY PERRY	Firework	Virgin CAT0169836350 (E) (StarGate/Neel) Warner Chappell/EMI/TrueLove/PeerMusic/Da/Damn/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)
4	New		MCFY FEAT. TAIO CRUZ	Shine A Light	Island/Super 2753725 (ARV) (Cruz/English) EMI/Kobalt/Sony ATV (Cruz/Fletcher/Jones/Payne/Judd/Kasirye)
5	3	2	ALEXIS JORDAN	Happiness	StarRoc/RocNation/Columbia CAT0162402333 (ARV) (StarGate) EMI (Deadmau5/Rowell/Hermansen/Eriksen)
6	7	6	MIKE POSNER	Cooler Than Me	1 CAT0169336509 (ARV) (Digamesh) Sony ATW/North Greenway/Eric Holljes (Posner/Holljes)
7	2	3	CHERYL COLE	Promise This	Fascination 2753879 (ARV) (Wilkins) Sony ATW/Warner Tamerlane/Power Pen B12CC (Hamilton/Wilkins/Jackson)
8	5	8	BRUNO MARS	Just The Way You Are (Amazing)	Elektra/Atlantic CAT0163709275 (CIN) (The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/IO (Mars/Lawrence/Lewine/Cain/Walton)
9	19	14	ADELE	Make You Feel My Love	XI XL593CD (PIAS) (Ramone) Sony ATV (Dylan)
10	6	6	CEE-LO GREEN	Forget You	Warner Brothers WE476CD (CIN) (The Smeezingtons) Chrysalis/IO/Roc Cor/Bug/Music Famamaanemi/EMI/God Given (Green/Mars/Lawrence/Brown/Lewine)
11	New		BLACK EYED PEAS	The Time (Dirty Bit)	Interscope CAT0169904228 (ARV) (Will.I.Am/DJ Ammo) Sony ATW/EMI/Calspen/PEN/Marcus/WorldSong (Adams/Pineda/Leroy/Preville/Nicola/Markowitz)
12	New		SHAYNE WARD	Gotta Be Somebody	Syco 88697658932 (ARV) (Hedges/Butler/Cutfather/Kapatz) Warner Chappell (Kroegert/Peaker/Moi)
13	New		PINK	Raise Your Glass	Laface 88697817202 (ARV) (Martini/Shellback) Kobalt/Pink Inside/EMI/Maraton (Pink/Martini/Shellback)
14	8	4	NELLY	Just A Dream	Island CAT0169365250 (ARV) (Jonsin/Love) Universal/Foray/Jimi/pub/Rico Love Is Still A Rapper/EMI/Jackie Frost/Jesse Jaye (Haynes/Scheffer/Love/Romano)
15	10	10	THE SATURDAYS FEAT. FLO-RIDA	Higher	Fascination/IO/Geffen 2753171 (ARV) (Arnhor) P&P/Arista/tracks/Wilow (Birgisson/Woldesen)
16	New		GYPTIAN	Hold You	MoS/Levels Recordings MOS156CDK (ARV) (Passard) STB (Edwards/Johnson)
17	11	2	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope 2754634 (ARV) (Will.I.Am) Universal/Cherry Lane/Harajuku Barbie/Money Mack (Adams/Miraj/Downes/Horn/Wooley/Brown)
18	9	5	DUCK SAUCE	Barbra Streisand	3 Beat/AATW (DGL0BE1472) (Absolute/Amato) (Duck Sauce) Sony ATW/Bug/Alain Macklovich (Van Heiden/Macklovich/Fanfan/Jay/Hut/Hut)
19	16	6	B.O.B FEAT. RIVERS CUOMO	Magic	Rebel Rock Ent/Atlantic/Grand Hustle AT0356CD (CIN) (Dr Luke) Kasz Money/Where Da Kasz At/Matza Ball (Gottwald/Cuomo/Simmons)
20	New		THE ROYAL BRITISH LEGION	2 Minute Silence	Royal British Legion CAT0169738313 (DITTO) (Bursion-Marsteller) The Royal British Legion (The Royal British Legion)
21	15	7	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone CAT0164593084 (E) (SH) Warner Chappell/EMI (Mugha/Okugwu/Turner/Bernardo)
22	13	6	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2	Ibiza Virgin V5219 (E) (Swedish House Mafia) EMI/Universal (Axwell/Angelina/Ingrosso/Okogwu)
23	14	4	THE WANTED	Heart Vacancy	Geffen 2751548 (ARV) (Leberg/Cutfather) Sony ATW/Warner Chappell/Bug/Cutfather/BMG Rights/Koda/JCC (Hansen/Leberg/Seconi/Hector)
24	18	5	MICHAEL BUBLE	Hollywood	143/Reprise WB22CD (CIN) (Rock) Warner Chappell/Warner Time Last Man Standing/Robert Grant Scott (Bubler/Scott)
25	17	3	TIM BERG	Seek Bromance (The Love You Seek)	Data/MoS MOS150CDK (ARV) (Bergling) Sony ATW/Bucks (Bergling/Pounour/Colella/Sarini/Affieri/Domenella/Lewis/Tonic/Wilson/Moroldo)
26	32	3	JAMES BLUNT	Stay The Night	Atlantic/Custard AT0357CD (CIN) (Robson) EMI/Kobalt/Stage Three/56 Hope Rd/IO/IO/Blue Mountain (Blunt/Robson/Feddler/Marley)
27	20	2	NE-YO	One In A Million	Def Jam USU071001630 (ARV) (Harmony) EMI/Universal (Smith/Harmon)
28	21	3	DEVLIN FEAT. YASMIN	Runaway	Island CAT0168053338 (ARV) (Future/Cut/Babalola/Lewis) EMI/PeerMusic/AKA/Future/Cut/Kobeit (Devlin/Schahmir)
29	24	7	LABRINTH	Let The Sun Shine	Syco 88697753822 (ARV) (Labrinth) EMI/Stellar (McKenzie)
30	30	21	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope USJW7101397 (ARV) (Alex Da Kid) Universal/Imagem (Mathers/Grant/Hafferman)
31	New		MY CHEMICAL ROMANCE	Na Na Na (Na Na Na Na Na Na Na Na)	143/Reprise WB23 (CIN) (My Chemical Romance) Better Living/EMI/Blow The Doors Off Chicago (My Chemical Romance)
32	25	12	TAIO CRUZ	Dynamite	4th & Broadway 2744693 (ARV) (Dr. Luke/Blanco) EMI/Kobalt (Gottwald/Martini/Lewin/McKeel/Cruz)
33	35	6	EMINEM FEAT. LIL WAYNE	No Love	Interscope CAT0169047418 (ARV) (Just Blaze) Universal/Young Money/Warner Chappell/IN.Q.C.F.O./B/Hanseaic (Mathers/Garter/Smith/Halligan/Torello)
34	33	11	KATY PERRY	Teenage Dream	Virgin CAT0166846093 (E) (Dr. Luke/Blanco/Martini) Kobalt/Warner Chappell/When I'm Rich You'll Be My Blizz (X.Perry/Gottwald/Lewin/McKeel/Martini)
35	28	16	TRAVIE MCCOY FEAT. BRUNO MARS	Billionaire	Decaydance/Fueled By Ramen AT0354CD (CIN) (The Smeezingtons) EMI/IO/DayMusic/Bug/Roc Cor/Music Famamaanemi/Tay/PlanetArt/FurArts/Saker/IO (McCoy/Mars/Lawrence/Lewine)
36	23	4	JAY SEAN FEAT. NICKI MINAJ	2012 (It Ain't The End)	Island CAT0169046357 (ARV) (Reimy/Bass) EMI/Sony ATW/Universal/Bucks/Orange Factory/Jonny/P/Kama/Plutohoof (Sean/Cutler/Larow/Skaller/Perkins/Maria)
37	31	17	USHER FEAT. PITBULL	DJ Got Us Fallin' In Love	Laface CAT0162868080 (ARV) (Martini/Shellback) Universal/EMI/Kobalt/IO/Suki/Pitbull's Legacy (Martini/Shellback/Kotecha/Peretz)
38	27	4	N-DUBZ	Best Behaviour	AATW/Island 2754181 (ARV) (Rawson/Hudson) Sony ATW (Contostavlos/Contostavlos/Rawson/McIl Dowie)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
39	New		ELLIE GOULDING	Your Song	Polydor CAT0170420945 (ARV) (tbc) tbc (John/Taupin)
40	36	16	THE WANTED	All Time Low	Geffen 2743018 (ARV) (Mac) Rokstone/PeerMusic/Sony ATW/Warner Chappell (Mac/Hector/Drewett)
41	22	2	TINCHY STRYDER FEAT. TAIO CRUZ	Second Chance	4th & Broadway 2755297 (ARV) (FT Smith) EMI/Chrysalis (FT Smith/Danquah/Cruz)
42	12	2	SHAKESPEARS SISTER	Stay London	GBANR9100038 (CINR) (Thomas/Moulder/Shakespeare Sister) Universal/Reverb/AR (Levy/Guioit/Fahey)
43	40	6	ROBBIE WILLIAMS & GARY BARLOW	Shame	Virgin V5CD2016 (E) (Horn) Sony ATW/Farrell (Williams/Barlow)
44	38	12	KATY B	Katy On A Mission	Rinse CAT0164967837 (SRD) (Benga/Geeneus) EMI (Brien/Adejumo/Geeneus)
45	34	6	KINGS OF LEON	Radioactive	Hand Me Down 88697796492 (ARV) (Petrageia/King) Bug (Follow/IO/Follow/IO/Follow/IO/Follow/IO)
46	29	2	ROLL DEEP FEAT. ALESHA DIXON	Take Control	Reientless/Virgin CAT0168716061 (E) (Baker/Hir/Dunne) Universal/EMI/Bucks/MI Amour/Sony ATWCC (A/Baker/Hir/Dunne/Black/Cowie/Dunne/Hirs/Reid/W/Williams/Akintola/Alexander/Charles)
47	Re-entry		ROBERTA FLACK	The First Time Ever I Saw Your Face	Atlantic CAT093392 (CIN) (Dorn) Harmony Music (MacColl)
48	54	37	TINIE TEMPAH	Pass Out	Parlophone R6805 (E) (Labrinth/Da Diggler) Stellar/EMI/CC (Labrinth/Tinie Tempah/Williams)
49	41	10	THE SCRIPT	For The First Time (Times Are Hard)	Phonogenic CAT0165072353 (ARV) (O'Donoghue/Sheehan/Frampton) Image/IO (O'Donoghue/Sheehan)
50	26	2	NADINE COYLE	Insatiable	Black Pen BPL002CD (Riccard) EMI (Coyle/Chambers)
51	New		FAR EAST MOVEMENT	Like A G6	Interscope CAT0169904472 (ARV) (tbc) tbc (tbc)
52	46	19	YOLANDA BE COOL & DCUP	We No Speak Americano	Sweat It Out/AATW CAT0163883122 (ARV) (Handley/Staley) Universal (Handley/Staley/MacLennan/Carosone/Salerno)
53	50	17	B.O.B FEAT. HAYLEY WILLIAMS	Airplanes	Rebel Rock Ent/Atlantic/Grand Hustle AT0353CD (CIN) (Alex Da Kid/Frank E) Universal/WB/Ham Squad/Shay/IO Franks/Ronetics and One Love (Simmons/Franks/Grant/Dussollet/Sommers)
54	45	11	OLIV MURS	Please Don't Let Me Go	Epic/Syco 88697758702 (ARV) (Future/Cut/Robson) Salli/Saaki/Universal/Warner Chappell/Stage Three (Murs/Robson/Kelly)
55	55	21	KATY PERRY FEAT. SNOOP DOGG	California Gurls	Virgin V5CD2013 (E) (Dr. Luke/Martini/Blanco) Universal/EMI/Kobalt/When I'm Rich (Perry/Gottwald/Martini/Lewin/McKeel/Broadus/Wilson/Love)
56	43	9	ENRIQUE IGLESIAS FEAT. NICOLE SCHERZINGER	Heartbeat	Interscope 2752224 (ARV) (Taylor) Universal/Metromusic (Iglesias/Taylor/Scott)
57	49	9	SHONTELLE	Impossible	Island CAT0167493962 (ARV) (Arnhor) P&P/Arista/tracks/Wilow (Woldesen/Birgisson)
58	42	6	BON JOVI	Livin' On A Prayer	Mercury CAT05331 (ARV) (Fairbairn) Universal/Sony ATV (Bon Jovi/Child/Sambora)
59	52	16	FLO-RIDA FEAT. DAVID GUETTA	Club Can't Handle Me	Atlantic CAT016325698 (CIN) (Guetta/Masterer) Kobalt/Mail On Sunday/SonyATW/Bucks/Talpa/Pa/IO/Bug/What A Music (Dillard/Key/Livingston/Caren/Suarez/Rieser/Funforn)
60	53	10	ALEXANDRA BURKE FEAT. LAZA MORGAN	Start Without You	Syco 88697753712 (ARV) (RedOne) EMI/Sony ATW/Dh Suki/CM/K/Kobalt/Juni/Pop N M2 (RedOne/Kotecha/Lundin/Banetta)
61	58	19	ELIZA DOOLITTLE	Pack Up	Parlophone R6808 (E) (Prime) EMI/Universal/Sony ATW/Mullet (Doolittle/Prime/Woodcock/Powell/Asaf)
62	New		INNA FEAT. BOB TAYLOR	Deja Vu	3 Beat/Blue/AATW GB5X100092 (AMD/ARV) (Play & Win) Rutan (Barac/Bulfeat/Batezan)
63	51	15	DJ FRESH	Gold Dust	Data/MoS CAT0165013435 (ARV) (Stein) Bucks/EMI (Daley/Stein)
64	37	3	PETER ANDRE	Defender	onehead CONE19 (nova arvate) (Masuku/Johnson) Hendricks/CC (Andre/Johnson/Masuku)
65	61	16	SWEDISH HOUSE MAFIA FEAT. PHARRELL	One (Your Name)	Virgin V5CD2015 (E) (Axwell/Ingrosso/Angello) Universal/EMI/More Water From Nazareth (Axwell/Ingrosso/Angello/Williams)
66	Re-entry		ALICIA KEYS	Empire State Of Mind Part II	J CAT0157931829 (ARV) (Shax/Keys) EMI/Global Talent/CC/IO (Keys/Shax/Carter/Sewell/Hepic/Hun/E/Keys/Robinson)
67	New		KYLIE MINOGUE	Better Than Today	Parlophone CAT0170169211 (E) (Pallo/Chatterley/Price) Universal/Chrysalis (Pallo/Chatterley)
68	New		CHRIS BROWN FEAT. TYGA & KEVIN MCCALL	Deuces	Live CAT0163536808 (ARV) (tbc) tbc (tbc)
69	57	5	PIXIE LOTT	Broken Arrow	Mercury CAT016718627 (ARV) (Gard/Reynolds) Sony ATW/EMI/Gad (Lott/Lunningham/Gad)
70	59	13	KE\$HA	Take It Off	RCA CAT0166537463 (ARV) (Dr. Luke) Warner Chappell/Kobalt/Dynamite/IO (Seber/Kelly/Gottwald)
71	Re-entry		FAITH HILL	There You'll Be	Warner Brothers W563CD (CIN) (Gallinier/Horn) Sony ATW (Warren)
72	Re-entry		SINEAD O'CONNOR	Nothing Compares 2 U	(Chrysalis GBAY) (Sinead O'Connor) Universal/MCA (Prince)
73	47	4	JOE MCELDERY	Ambitions	Syco 88697753222 (ARV) (Hedges/Butler) Warner Chappell/EMI (Larsen/Eriksen/Sundberg/Sundberg)
74	62	2	BON JOVI	It's My Life	Mercury 5627682 (ARV) (Bon Jovi/Ebbin/Sambora) Sony ATW/Universal/Imagem (Bon Jovi/Sambora/Sandberg)
75	Re-entry		BRANDON FLOWERS	Crossfire	Vertigo CAT0166582310 (ARV) (O'Brien) Universal (Flowers)

Official Charts Company 2010.

2 Minute Silence 20	Cooler Than Me 6	Forget You 10	Just The Way You Are (Amazing) 8	Nothing Compares 2 U 72	Love You Seek 25	There You'll Be 71	Key	As used by Radio 1
2012 (It Ain't The End) 36	Crossfire 75	Gold Dust 3	Katy On A Mission 44	One (Your Name) 65	Shame 43	We No Speak Americano 52	★ Platinum (600,000)	
Airplanes 53	Deja Vu 62	Gotta Be Somebody 12	Let The Sun Shine 29	One In A Million 27	Shine A Light 4	Americanos 52	● Gold (400,000)	
All Time Low 40	Deuces 68	Happiness 5	Like A G6 51	Only Girl (In The World) 1	Start Without You 60	Written In The Stars 21	● Silver (200,000)	
Ambitions 73	DJ Got Us Fallin' In Love 37	Heart Vacancy 23	Livin' On A Prayer 58	Pack Up 61	Stay 42	Your Song 39		
Barbra Streisand 18	Empire State Of Mind 32	Heartbeat 56	Love The Way You Lie 30	Pass Out 48	Stay The Night 26			
Best Behaviour 38	Firework 3	Hollywood 24	Make You Feel My Love 9	Please Don't Let Me Go 54	Take Control 46			
Better Than Today 67	For The First Time (Times Are Hard) 49	Impossible 57	Miami 2 Ibiza 22	Pack Up 61	Take It Off 70			
Billionaire 35		Inevitable 50	Na Na Na (Na Na Na Na Na Na Na Na) 31	Pass Out 48	Teenage Dream 34			
Broken Arrow 69		It's My Life 74	No Love 33	Radioactive 45	The First Time Ever I Saw Your Face 47			
California Gurls 55		Just A Dream 14		Raise Your Glass 13	The Flood 2			
Check It Out 17				Runaway 28	The Time (Dirty Bit) 11			
Club Can't Handle Me 59				Second Chance 41				
				Seek Bromance (The				

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		SUSAN BOYLE	The Gift	Syco 8869720772 (ARV) (Mac)
2	2	2	BON JOVI	Greatest Hits	Mercury 2752339 (ARV) (Fairbairn/Jovi/Ebbini/Sambora/Shanks/Rock/Collins/Benson)
3	1	2	CHERYL COLE	Messy Little Raindrops	Fascination 275287 (ARV) (Wilkins/Starsmith/Will.Lam/Collins/Kipner/School/Reneal/Sux/Rotem)
4	New		JAMES BLUNT	Some Kind Of Trouble	Atlantic/Custard 7567889301 (CIN) ●
5	6	56	MICHAEL BUBLE	Crazy Love	Reprise 9362496277 (CIN) 6★ (Foster/Rock/Gatica/Chang)
6	4	4	KINGS OF LEON	Come Around Sundown	Hand Me Down 88697732411 (ARV) (Petraglia/King)
7	3	2	RUMER	Seasons Of My Soul	Atlantic 5249825752 (CIN) ●
8	5	2	ROD STEWART	Fly Me To The Moon - Vol 1	88697766092 (ARV) (Perry/Stewart/Davis/Wild)
9	12	11	KATY PERRY	Teenage Dream	Virgin CDV3084 (E) ● (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
10	New		CEE-LO GREEN	The Lady Killer	Warner Bros 7567889289 (CIN) ● (FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/Nglish/Cee-Lo Green)
11	9	5	ROBBIE WILLIAMS	In And Out Of Consciousness: The Greatest Hits 1990-2010	Virgin DVD3082 (E) ★ (Horn/Tennant/Lowe/Ronson/Mekon/Williams/Duffy/Stranger/Chambers/Power/Brumby/Hague/Kennedy/Ward)
12	New		RAY DAVIES	See My Friends	UMTV 2752942 (ARV) (Davies/Berg)
13	15	3	THE WANTED	The Wanted	Geffen 2741607 (ARV) (Mac/Jeberg/Cufather/Ram/Falk/The Wideboys/Kurstin/Barry Blue/Phat Fabel/Woodford/Chambers/Flack/Dreablab/Hartman/Sommerdahl/Young)
14	New		CHELSEA PENSIONERS	Men In Scarlet	Rhino 5249818892 (CIN) (Patrick)
15	14	6	TINIE TEMPAH	Disc-Overy	Parlophone 9065132 (E) ● (Dodge/Clare/Sux/McKenzie/Roberts/Hill/Swedish House Mafia/Haynie/Naughty Boy/Harrison)
16	13	3	BARBRA STREISAND	The Ultimate Collection	Columbia/Legacy 88697790432 (ARV) (Gibb/Gal/Levi/Richardson/Streisand/Famoner/Palch/Klein/Gold/Webber/Kapellman/Bergman/Bergman/LeGrand/Wright/Afanis/eff/Marius)
17	16	3	THE SOLDIERS	Letters Home	Rhino 5249826222 (CIN) ● (Patrick)
18	8	2	NEIL DIAMOND	Dreams	Columbia 88697798392 (ARV) (Diamond)
19	New		ELVIS PRESLEY	Viva Elvis - The Album	Sony Music 88697767572 (ARV) (Tourneau)
20	New		JAY-Z	The Hits Collection - Vol 1	Def Jam 2741057 (ARV) (Hedges/Butler/Deekay/Nichols/Stannard/Play/Destefano/Cole/Hartman/Reid/Quiz & Larossi)
21	19	9	THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV) ● (Sheehan/O'Donoghue/Frampton/Kipner)
22	7	2	JAMIROQUAI	Rock Dust Light Star	Mercury 2747054 (ARV) (Jay Kay/Fussell/Spence)
23	18	2	ELAINE PAIGE	Elaine Paige & Friends	Rhino 5249828742 (CIN) (Ramone)
24	New		BENEDICTINE NUNS OF NOTRE-DAME	Voices - Chant From Avignon	Decca 2748264 (ARV) (Drew/Epworth/Appleby/McEwan)
25	23	96	LADY GAGA	The Fame	Interscope 1791397 (ARV) 4★ (RedOne)
26	25	21	EMINEM	Recovery	Interscope 2739452 (ARV) (Just Blaze/DJ Khalil/Mr. Porter/Clin-Quee/DJL/Eminem/Haynie/Bol'tdal/Evans/Burnett/Johnson/Shepherd/Dr. Dre/Brongers/Alex Da Kid/Havoc/Magnedot)
27	30	61	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV) 2★ (FT Smith/Hauge/Thornalley/Kurstin/Gad/Jeberg/Zozol/RedOne/Laubscher/Cufather)
28	40	2	THE OVERTONES	Good Ol' Fashioned Love	WME/Rhino 5249825442 (CIN) (Southwood)
29	10	2	PETER ANDRE	Accelerate	Conehead CDNE18 (NDV/ARV) ● (Burnett/Johnson/Masuku/Martin/Jay/Perry/Vasiliou)
30	24	31	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN) 2★ (Drew/Epworth/Appleby/McEwan)
31	59	60	ADELE	19 XL	XLCD313 (PIAS) 2★ (Abbiss/White/Ronson)
32	11	2	NE-YO	Libra Scale	Def Jam 2747448 (ARV) (Gough/White/Holiday/Johnson/Sauce/Wilson/Leslie/Harmony/Syience/Jackpot/StarGate/Vee)
33	49	9	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV) (Plant/Miller)
34	22	3	TAYLOR SWIFT	Speak Now	Mercury 2749394 (ARV) (Chapman/Swift/Ward/Crew/Gillard)
35	29	5	THE BEATLES	1962-1966 Red: Remastered	EMI CDPC59717 (E) 2★ (Martin)
36	28	5	THE BEATLES	1967-1970 Blue: Remastered	EMI BLUE670 (E) 2★ (Martin/Spector)
37	17	2	PAUL MCCARTNEY & WINGS	Band On The Run	Concord 7232148 (ARV) (McCartney)
38	72	19	KYLIE MINOGUE	Aphrodite	Parlophone 6429032 (E) ● (Lilou/Price/Cufather/Wallevik/Davis/Seamus/Sarsin/Smith/Chatterley/Pallou/Harris/Inge/Sul/Doherty/Gabriel/Jordheim)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
39	66	13	THE SATURDAYS	Headlines	Fascination/Geffen 2746350 (ARV) (Hilbert/Reynolds/McArthur/Biancaniello/Waters/Holmes/Inflora/Young/Boice/Magnusson/Kreuger/Starsmith/Wheatley/Taliaferro)
40	20	4	JOE MCLEDDERY	Wide Awake	Syco 88697646772 (ARV) (Hedges/Butler/Deekay/Nichols/Stannard/Play/Destefano/Cole/Hartman/Reid/Quiz & Larossi)
41	Re-entry		SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV) (Omarion)
42	33	58	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2722538 (ARV) (Dravs)
43	32	112	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★ (Petraglia/King)
44	27	2	PET SHOP BOYS	Ultimate Pet Shop	Parlophone 9193952 (E) (Hague/Mendelsohn/Pet Shop Boys/Richards/Marini/Horn/Johnson/Falmer/Booth/In Rhythm/Tenaglia/Selbcom/Moals/Adam F/Stein/Higgins/Xenomania/Powell)
45	21	2	DEVLIN	Bud, Sweat & Beers	4th & Broadway 2741390 (ARV) (Walter/Shi/Kraze/Perrin/Crisp/Labrin/De Diggler/Naughty Boy/Mojam/Rocher/Future Cut/Babelof/Lewis/Rovz/Artill/Harrison/TMS)
46	34	65	THE XX	Young Turks	YTO31CD (PIAS) ★ (Smith/McDonald)
47	New		NADINE	Insatiable	Black Pen BPL001CD (BP) (Padgham/Dudley/Babyface/Collins/Dozier/Martin/Bla)
48	38	9	PHIL COLLINS	Going Back	Atlantic 7567890599 (CIN) ● (Collins)
49	New		TOM JONES	Greatest Hits - Remastered	UMTV 5331277 (ARV) (Jones/Jackson/Marius)
50	36	18	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099542 (E) ● (Prime/Dodds/Jonny S/Hauge/Thornalley/Garison/Hou/Napier)
51	46	4	HANNAH MONTANA	Hannah Montana Forever	Walt Disney 6469732 (E) (Vincent)
52	51	9	LINKIN PARK	A Thousand Suns	Warner Brothers 9362496311 (CIN) ● (Rubin/Shinoda)
53	New		MURRAY GOLD	Doctor Who - Series 5 - OST	Silva Screen SILCD345 (RSK/3:M) (Nuttini/Jones)
54	44	51	RIHANNA	Rated R	Def Jam 2725990 (ARV) 2★ (Rose & Status/Stargate/Stewart/Riddick/Harmony/Ne-Yo/Kennedy/Will.Lam/Fre School/Ericksen/Timberlake/Knox/Harrison)
55	New		ROLL DEEP	Winner Stays On	Relentless/Virgin CDRE123 (E) (Nuttini/Jones)
56	43	109	KATY PERRY	One Of The Boys	Virgin CAP042492 (E) ★ (Wells/Dr Luke/Stewart/Ballard/Perry/Walker)
57	54	46	JLS	JLS	Epic 88697564572 (ARV) 4★ (Mac/Rotem/Hector/FT Smith/Cruz/Jeberg/Cufather/Metrophonic/Deekay/Soulshock/Karlin)
58	37	55	CHERYL COLE	3 Words	Fascination 2721459 (ARV) 3★ (Will.Lam/Syience/Wilkins/Kipner/Watters/Soulshock & Karlin/FT Smith/Cruz)
59	39	5	CLIFF RICHARD	Bold As Brass	EMI 6335172 (E) (Umarion)
60	42	10	BRANDON FLOWERS	Flamingo	Vertigo 2746005 (ARV) ● (O'Brian/Price/Ronson/Flowers)
61	58	22	OASIS	Time Flies: 1994 - 2009	Big Brother 8869772662 (PIAS) (Dasis/Coyl/Morris/Stent/Sardy/Gallagher)
62	48	22	LED ZEPPELIN	Motherhip - Best Of	Atlantic 8122799513 (CIN) ★★ (Page)
63	New		THE JAM	Sound Affects	Polydor 5330678 (ARV) ● (Coppersmith-Heaven/Free Jam)
64	31	2	SUEDE	The Best Of	Suede/Mos SUECD01 (ARV) (Buller/Osborne/Street)
65	56	53	PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) ★ (Byrne/Mackichan/Robson/Barber/Harcourt/Love/Jorgensen/Kurstin/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Oixon)
66	41	58	ROD STEWART	Some Guys Have All The Luck	Rhino 8122798823 (CIN) ★ (Jordan/Fyfe/Kent/S)
67	26	3	EITON JOHN & LEON RUSSELL	The Union	Mercury 2748480 (ARV) (Burnett)
68	50	53	BIFFY CIYRO	Only Revolutions	14th Floor 5186561452 (CIN) ★ (GG Garth/Biffy Ciyro)
69	53	76	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN) 4★ (Nuttini/Jones)
70	47	91	MICHAEL JACKSON	Number Ones	Epic 2022509 (ARV) 6★ (Jones/Jackson/Marius)
71	74	238	TAKE THAT	Never Forget - The Ultimate Collection	RCA 8287648522 (ARV) 3★ (Various)
72	57	7	CENTRAL BAND OF THE RAF	Reach For The Skies	Decca 2747512 (ARV) (Cohen/Worskett)
73	35	2	BRYAN ADAMS	Bare Bones	A&M 2753506 (ARV) (Adams)
74	68	6	SELENA GOMEZ & THE SCENE	A Year Without Rain	Hollywood-Polydor 000059002 (ARV) (Rudolf/Bolooki/Halpern/Gad/Rock/Maffei/End/Reeves/Anders/Astrom/Jeberg/Squire/SuperSly)
75	73	48	ALICIA KEYS	The Element Of Freedom	88697465712 (ARV) (Baskeri/Keys/Brothers/Gad/Swizz Beatz/Sux)

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There will be a limited amount of tables available on the night to sell and individual seats on these will be sold on a first come first serve basis. Awards Only tickets will be available this year offering you the chance to see the awards ceremony and join in the after party.

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