

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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NEWS LYNCH LAUNCH

Legendary film maker David Lynch signs worldwide deal with indie label Sunday Best



LIVE FESTIVAL COSTS TO RISE IN 2011...

...but UK punters are happy to pay up for their live thrills



FEATURES YULETIDE CATALOGUE

How digital cheer has revived old classics

£107.4m acquisition is statement of intent as BMG Rights Management takes on majors

BMG takes Chrysalis under its wing

Publishing

By Charlotte Otter

BMG RIGHTS MANAGEMENT is to spend the next year focusing on developing and investing in new talent after its acquisition of UK independent publisher Chrysalis last week.

BMG CEO Hartwig Masuch says the purchase marks a point where the organisation can now start to compete with the major publishers and stresses he does not want BMG to be seen solely as a collector of catalogues and companies, but also as "identifying and supporting new talent".

His announcement marks a dramatic change in policy for the German company and its owners, media group Bertelsmann and KKR private equity, which has been vocal about taking advantage of the fall in music asset prices due to the financial crisis.

In the past year alone the company has acquired five significant publishing companies and catalogues, among them UK indie Stage Three and US indie Cherry Lane, as well as the Adage IV and Evergreen catalogues. BMG has also inked individual

publishing deals with artists including Leona Lewis.

"[The acquisition of] Chrysalis marks the point where we change our ambition and move up to compete with the main four majors," explains Masuch. "When you buy catalogues, you get what you see. However, we also want to be seen as supporting talent and applying the resources to their development. This world needs good artists and to get that, they need support and a credible company behind them and that is where I believe we come in. We will spend next year focusing on that a lot more and investing massively in new talent."

BMG Rights paid £107.4m for Chrysalis, far less than the £133m offered by EMI for the publisher three years ago, when it was last up for sale. However, Chrysalis chairman and co-founder Chris Wright says he does not believe the major would have been able to go through with its bid in 2008.

"The offer was made at the beginning of EMI's

problems and had we tried to close that deal it would have

disintegrated. The world's moved on and there is no doubt that the BMG deal is much better for everyone involved."

Under the terms of the new agreement Wright will join BMG's supervisor board and stay on as non-executive chairman for the enhanced BMG Publishing Group in the UK. It is not yet known what will happen to Chrysalis Group CEO Jeremy Lascelles and Chrysalis publishing managing director Alison Donald or the company's offices in Shepherds Bush.

However, Wright is confident the company will fare well under its new owner, pointing out that both companies complement each other extremely well,

with Chrysalis having a strong hold in territories where BMG does not.

"BMG have the kind of resources that Chrysalis could only dream of having and it was impossible for us to continue competing with them," he adds. "If you are not going to be the consolidator, then you have to be part of the consolidation from the other side of the equation."

Masuch says BMG is not only interested in the publisher for its roster, which includes works by artists such as David Bowie, Cee Lo Green and songwriter Fraser T Smith, who signed a deal with Sony/ATV just days before the acquisition (see page 3). He says the company was also impressed by Chrysalis' legacy as well as its philosophy and values. "The company has 43 years of undamaged relationships with artists from all over the world, many of whom have stuck with them through both the good times and the bad," he notes. "It is very hard to find that anywhere. This is an extremely important ethos to have and I can't tell you how excited we are about it."

At the end of business on Friday, Chrysalis' share price had risen to 158.5p.

charlotte@musicweek.com

Chrysalis catalogue: Cee Lo Green, David Bowie and Rumer

Newly independent Mute pushes the button on management plans

MUTE IS SETTING UP A MANAGEMENT COMPANY

to sit alongside its record label and publishing arms, following its return to independence two months ago. Mute Management will be run by newly-appointed Mute Group MD and former Columbia general manager Angie Somerside, who will work alongside Mute Songs general manager Andrew King.

Somerside will also oversee Mute's record label and publishing arms and will report to CEO Daniel Miller.

Both Somerside and King have a background in management: the former as managing director of QPrime Management UK before her Columbia role, and the latter as manager of Pink Floyd, Ian Dury and The Clash.

Miller says the structure of the new management company will be very flexible and notes that for the time being, they "are not making any rules" for themselves.

He explains staff will work across all parts of Mute in a bid to "break down some of the traditional barriers" between record, publishing and management, rather than having allocated roles within the organisation.

"Historically, they have always been very separate but we want people who can work across all fields," he explains. "As the industry shrinks people need to be able to lend their hand to more than one talent and more than ever the emphasis is now on collaboration."

The new management department has already taken on its

first signing, producer Luke Smith, and Miller says the unit will represent artists both from inside and outside the company.

However, he stresses that the company will not be focusing on signing new acts to 360° deals. "It is not so much about all-encompassing 360° deals as a partnership between Mute and the artist," he explains. "In the early days of Mute, before we signed to EMI, a number of artists we signed were on profit-sharing deals - and these are the ones which I believe worked out best for the company."

Since its return as an independent in September, the company has also signed London five-piece S.C.U.M. and Yeasayer to Mute Records, as well as singer-songwriter Josh T Pearson to Mute Records and Mute Songs.

Speaking about the company's newly-found independence, Miller says he is excited by what the future holds. "I have learned a lot from my time at EMI but the things I value most - relationships with artists and a desire to embrace new ideas and ways of working - can now be fully realised in this structure," he adds.



News

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

The Playlist



MONA Teenager

Island

From the band's forthcoming debut album, Teenager has a stadium-friendly swagger that packs a commercial punch. (single, tbc)



JESSIE J FEAT. B.o.B Price Tag

Island

The brilliant second single from Jessie J, Price Tag was performed to rapturous applause on Later With Jools Holland earlier this month. (single, March 7)



BROTHER Darling Buds Of May

Chess Club

This Stephen Street-produced debut from the hotly-tipped Slough natives is set to kick off a huge year for the group. (single, February 28)



NOAH AND THE WHALE L.I.F.E.G.O.E.S.O.N

Mercury

A bright backdrop underpins the melancholy topline on this strong return by the group – it enjoyed its airplay debut on Zane Lowe last week. (album, 2011)



SBTRKT FEAT. SAMPHA Look At Stars

Young Turks

The first single proper by this production talent, this has been building for months and a stunning video debuting last week completes the plot. (single, November 29)



TALAY RILEY Sergeant Smash

Jive

Having written hits for other people, it's now Riley's turn in the spotlight with this infectious slice of upbeat R&B pop. (single, January 31)



LIFE IN FILM Sorry

unsigned

This Razorlightesque, guitar-driven rock-pop fronted by a Burberry model is already picking up plays at Absolute. (demo)



THE FUTUREHEADS Christmas Was Better In The 80s

Nul

Released to mark their 10th birthday celebrations this December, this is a punchy, radio-friendly addition to the Christmas line-up. (single, December 19)



THE DUKE SPIRIT Everybody's Under Your Spell

Shangri-La

A soaring wall of guitar backdrops the impassioned vocal of Liela Moss on this free download, released ahead of a new EP. (free download, available now)



BOY & BEAR Mexican Mavis

Island

Australia's latest exports have made fans of Laura Marling and Mumford & Sons with their warm folk-pop. Mexican Mavis is a firm introduction. (single, December 6)



SIGN HERE

EMI has signed a worldwide administration deal with Don Omar – for all past and future works from the latin star

Kobalt Music Australia has signed a worldwide administration deal with local act Art vs Science – the first by the company since opening two months ago



GIG OF THE WEEK

Who: Arcade Fire

When:

Wednesday, December 1

Where: The O2

Why: It is a big week for live music with The National, Leftfield and Biffy Clyro among the acts hitting the capital, but Arcade Fire's biggest headline slot to date promises to be something very special indeed

Film maker signs worldwide single deal, with album expected

A Good Day dawns as Sunday Best lands Lynch

Signings

By Ben Cardew

UK INDIE LABEL SUNDAY BEST has secured a massive coup by signing legendary film maker David Lynch for a worldwide single deal, with an album likely to follow.

The process starts today (Monday) with the release of Lynch's Good Day Today/I Know exclusively through iTunes. A full physical release will follow in January, with the label issuing a three-panel gatefold vinyl and deluxe CD.

Both formats will include remixes from "some of the world's most prestigious electronic music producers of the last 20 years", as well as artwork from Vaughan Oliver (right), known for his legendary 4AD sleeves for artists such as The Pixies and Cocteau Twins. The deluxe CD will also include videos for both tracks, while the vinyl includes a print signed by Oliver.

Sunday Best Recordings director Ben Turner says the release is "definitely one of the most exciting moments in our label history". "It has been a really amazing, enjoyable process," he adds. "We really want to get this out there in the right way."

Turner explains the staggered release is a way of letting people hear the two tracks as soon as the news of the single is out.

"The decision came from seeing people's reaction that he had made this record," Turner explains. "We feel that as of Monday people aren't going to want to wait eight weeks for



'Uniquely Lynch': music success beckons for film man David Lynch



the physical release. People will take a punt on whether this record is going to be good. It is a pretty safe 79p purchase."

While Lynch has long been involved with music – working with Sparklehorse and Danger Mouse on the recent Dark Night Of The Soul album and collaborating with soundtrack composer Angelo Badalamenti – the Sunday Best single, which features Lynch on vocals, nevertheless represents something of a departure for the director.

Sunday Best is billing it as his "debut electronic single" and it was mistakenly credited as Underworld when first aired on LA radio station KCRW by DJ Jason Bentley.

Turner says the release bears all of the Lynch hallmarks. "In a way, it makes so much sense that he would make a record sounding like this due to the cinematic qualities of electronic music," he says.

"But it has a sound, style and a mood that is uniquely Lynch. There can be no higher accolade for the genre that somebody like Lynch has chosen to launch a solo project inspired by electronic music. What makes it so much more interesting is that the record genuinely sets incredibly high production values for the genre. But who would ever doubt David Lynch in the world of thought-provoking creativity?"

Meanwhile, Lynch says he is very happy to be working with the UK indie. "This feels like a good partnership and I'm looking forward to everyone having a good day today," he says. "In all my films, I have always been very involved with all that one hears. The creation of this record was a natural extension of my love of sound and music."

After debuting Good Day Today on KCRW, Bentley gave it to Turner at the International Music Summit in Ibiza. Turner then played it to Sunday Best figurehead Rob da Bank and the pair decided to snap up the worldwide rights.

Turner reveals that he and Da Bank are now set to go to Los Angeles soon to listen to "what we hope will be an album" from Lynch. "He want to see if people like what he has done," says Turner. "Everyone we have played it to is astounded by it."

ben@musicweek.com

IFPI reiterates stance as Pirate Bay decision stands

THE SWEDISH COURT of Appeal's decision to uphold the ruling in the Pirate Bay case has sent a powerful message to torrent sites that their days are numbered, according to IFPI general counsel Jo Oliver.

The court last Friday upheld the 2009 verdict that Peter Sunde Kolmisoppi and Fredrik Neij, founders of the filesharing site, and Carl Lundström, who provided financial funding, are guilty of facilitating mass copyright infringement.

The trio have had their jail sentences reduced from one year to 10 months (Neij), eight months (Kolmisoppi) and four (Lundström) but their fine increased from SEK30m (£2.74m) to SEK46m (£4.20m).

The fourth defendant, Godfrey Svartholm Warg, did not attend the hearing on grounds of health but

will almost certainly have to face the appeal court in the future. For their part, Neij, Kolmisoppi and Lundström are highly likely to appeal to the Swedish Supreme Court.

Oliver says IFPI was confident about the hearing as the original ruling was "fairly solid".

An appeal to the Supreme Court could take as long as a year to be resolved but Oliver is confident it, too, will uphold the original ruling.

More importantly, she believes the ruling underlines the IFPI's stance that governments and ISPs should take action to shut down The Pirate Bay.

"Now that it has been confirmed as illegal twice, it sends out the message that something needs to be done about it," she says of the site, which continues to operate despite the original ruling.

IFPI chief executive Frances Moore adds, "We now look to governments and ISPs to take note of this judgment, do the responsible thing and take the necessary steps to get The Pirate Bay shut down."

This, of course, is no easy task, given The Pirate Bay's ability to hide its location from prying eyes. But Oliver explains if ISPs blocked access to The Pirate Bay – as has happened in Italy and Denmark – that would effectively mean shutting the site.

What is more, she says the decision sends out a powerful message to similar filesharing sites due to the fact that "if you continue to do this, then law enforcers and rights holders will continue to take action against you." "This isn't going to go away," she continues. "It is all just leading to the conclusion that if you are a torrent site your days are numbered."

Worldwide publishing deal sees Fraser T Smith 'perfectly poised for global success'

Songsmith signs for success at Sony/ATV

Publishing

By Paul Williams

PROLIFIC UK HIT SONGWRITER FRASER T SMITH has signed a worldwide publishing deal with Sony/ATV as he looks to strengthen a global presence that already includes Taio Cruz's US chart-topping *Break Your Heart*.

The new long-term agreement will cover all of Smith's future works from March 2011 onwards and Sony/ATV UK managing director Rak Sanghvi hopes it will result in his new signing being elevated to true global superstar status.

"He's perfectly poised for global success with an amazing track record so far and this is about the next few years and building on his successes," says Sanghvi.

Under his existing publishing deal with Chrysalis, Smith has become one of the UK's most in-demand and successful songwriters and producers, with a lengthy run of hits that includes co-penning the James Morrison/Nelly Furtado smash *Broken Strings* and songs for



Taio Cruz



From left: Sarah T Smith, Fraser T Smith, Rak Sanghvi and Janice Brock

artists including Tinchy Stryder, Ellie Goulding, N-Dubz and Chipmunk. He has extensively written with EMI-published Cruz (left), including the song *Break Your Heart*, which topped the OCC UK singles chart in September 2009 and then headed the *Billboard* Hot 100 in the US this March, selling more than 3m down-

loads there. Sanghvi says he has been watching Smith's career since he was signed to Strongsongs and notes among his more recent collaborations have been various Sony/ATV signings, including Morrison and N-Dubz. "I know that Janice [Brock, Sony/ATV international acquisitions VP] and Jody [Gerson,

Sony/ATV US co-president] have been meeting with him and hooking him up with various songwriters we publish and we managed to build up a relationship with him," he says.



Liam Bailey

What stands out about Smith's track record so far is his prolificacy and diversity, writing across a multiple of genres including pop, R&B and grime. "I don't think this man can be pigeonholed," says Sanghvi. "He's worked with everyone from N-Dubz to Clare Maguire and he's got an amazing work ethic."

"He works very long hours," adds his manager and wife Sarah T Smith. "He's insane. He gets up in the morning about 5/5.30 and runs and goes in the studio about 6/6.30; he really likes that quiet time in the morning. He tends to have his writing sessions between 12 and 6 and

he works on production before and afterwards."

The long sessions have produced recent material for Cee Lo Green and Tinchy Stryder, a cut on Adele's forthcoming second album 21 and co-writing and producing the majority of tracks on Clare Maguire's first album, as well as working with fellow Polydor 2011 hope Liam Bailey (inset, left).

Increasingly, his focus is on the US, which was an important factor in him signing to Sony/ATV, according to his manager.

"We've been working with Janice [Brock] with their current roster and he's worked with a lot of their top-line writers in the US," she says. "What's exciting about Sony is the diversity of co-writers who he can hook up with and their reach in America, which has become very important for Fraser."

Although he has no plans to move out there permanently, she says he tends to visit the US every quarter, which has led to possible cuts on the next Britney Spears album.

Given the success Smith has had so far, she says it was a difficult decision to leave Chrysalis, which has been "absolutely fantastic", but sees this as a new chapter in his career.

Chrysalis Group chief executive Jeremy Lascelles adds, "We've had a great run with Fraser and enjoyed a lot of success together and we wish him all the best for the future."

paul@musicweek.com

Music Week adds podcasts to its Breakout experience

MUSIC WEEK IS TODAY (Monday) launching the first in a series of monthly podcasts based around its Breakout live music event.

The half-hour "radio show" - which is now available to download at musicweek.com/breakout - features artist interviews and music from all the acts who performed at this month's Breakout, held at Proud Galleries in Camden, plus some of the industry players working with them.

Music Week editor Paul Williams says, "We have been overwhelmed by the number of people who have turned up to the first two Breakout events, but having this podcast takes things to another level, as it will allow many more people to discover and - crucially - hear the exciting new music from the acts we have on the bill each month. It's a unique show based on a unique event and great for everyone involved."

Future programmes will be made available to download within a few



Next up: London four-piece Films Of Colour

days of each of the events, which are held on the second Wednesday of every month. In the first podcast Starsailor frontman James Walsh, one of the performers of the November Breakout, talks about his decision to break away from the band to launch a solo career, while his manager Alastair Norbury discusses the parallels of managing Walsh with

having overseen Bryan Ferry's career away from Roxy Music.

Alongside an interview and music from Walsh, there is also a track apiece from and interviews with members of Sony/RCA-signed Australian duo Gypsy & The Cat, Connected Artists' Sissy & The Blisters, 140db's Ma Mentor and ANL's The Damn Jammage, who completed the line-up for the second Breakout. The podcast also previews music from Films Of Colour, managed by publicist Paul Carey who helped Shirley Bassey to critical acclaim last year with her Geffen album *The Performance*.

Films Of Colour (pictured) will be part of the next Breakout at Proud on December 8, on a bill with Irish twin sisters Heathers, The Chakras, who are managed by former Hut/Virgin managing director Dave Boyd, and Edei, who is managed by Joss Stone's former managers Brian Freshwater and Jackie Hughes.

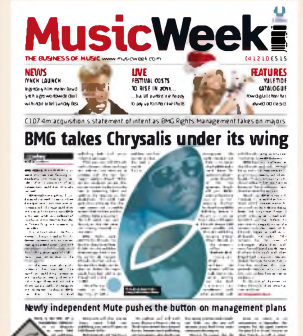
The event will begin at 7.30pm with a complimentary drinks reception to mark the launch of exhibition *The Clash: A Retrospective* featuring images by former *NME*, *The Face* and *Times* photographer Adrian Boot. It will be followed by the showcase of the four acts.

Breakout, staged by Music Week in association with All Night Long Promotions, aims to give both industry executives and music fans an early look at newly-signed acts, those creating an A&R buzz and others expected to make an impact.

The podcasts will be produced in association with Brighton-based internet radio operator Totally Radio, whose previous projects included a tie-up with AIM and The Independent newspaper for a podcast supporting indie music.

● Entry to Breakout is free to industry guests who email breakout@musicweek.com before the event itself. For more details visit www.musicweek.com/breakout.

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Downloads are giving classic festive tracks an annual boost - but is it at the expense of new songs?

News

Editorial Paul Williams



THE ACQUISITION OF CHRYSALIS is significant in a number of ways, not least because it means another great name has been lost to the UK's independent sector.

The business founded by Chris Wright and Terry Ellis, initially as a vehicle for Jethro Tull, has been part of the fabric of the music industry here for more than 40 years. And, though the record operation was bought by EMI back in the Nineties, Chrysalis has remained at the forefront of the British indie scene through its hugely successful publishing business.

This takeover by BMG Rights draws a final line under that great trio of UK independent powerhouses of the Seventies and Eighties, with Island and Virgin having long been swallowed up, but until this point Chrysalis had held out on its own, albeit largely as a publisher.

But while this deal means Chrysalis's days as a UK independent are over, it also marks the next phase

of the rapid and phenomenal growth of BMG Rights, whose shopping exploits already this year had given it the likes of Cherry Lane and former Chrysalis executive Steve Lewis's Stage Three Music. That is some going for a company whose joint-venture partner Bertelsmann exited the publishing sector in spectacular fashion only four years ago when it agreed to sell BMG Music Publishing to Universal.

When you seem to be in as much of a hurry as BMG is to grow its business, the only way to do so is through acquisition and, outside the majors, there are not many companies that can instantly give you an extensive and diverse back catalogue and a rich active roster. Chrysalis is one of those rarities and, despite others expressing an interest in acquiring it, BMG clearly recognised the importance of capturing this prize if it wanted to achieve its aim of becoming a leading publisher.

Some will no doubt raise eyebrows at the £107.4m price it has paid, given EMI offered about £133m for Chrysalis in 2008 but was turned down. That, though, says much about what has happened to the market since then.

But for Wright, as 29% owner of Chrysalis, it still gives him a very tidy sum and for BMG it is another crucial step forward in its bid to secure a place at music publishing's very top table.

One name who will not be joining Chrysalis's new owner is Fraser T Smith after he signed a lucrative publishing deal last week with Sony/ATV.

At a time when not only overseas artists but also foreign songwriters – such as RedOne, Dr Luke and Stargate – are dominating the UK singles chart, Smith is one domestic name who is keeping the flag flying.

He has not only impressed with the number of hits he has co-written and produced during the last couple of years but with the diversity of acts and music he has covered as well. These have ranged from James Morrison to Tinchy Stryder and N-Dubz and from adult pop to R&B and grime.

In this respect Smith, who has achieved all this as a Chrysalis writer, can be rightly compared to that long list of overseas writers and producers who are able to turn their hand to all manner of musical disciplines and seem to have an endless stream of hits pouring out of them.

The test for him now is to try to attain a similar level of success to what he has managed in the UK on a worldwide basis. He has already made a good start this year with his Taio Cruz co-write Break Your Heart having topped the US chart and become a big hit in many other territories, but the fact he is now working with superstars such as Britney Spears suggests this is only the start.

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

Reunited Take That embark on renewed Euro push with spat

Polydor takes a punt on global

International

By Paul Williams

TAKE THAT ARE EXPECTED to make high chart debuts in a number of key European markets this week, in what is amounting to their most determined international push since they reformed.

Robbie Williams' return to the fold has raised hopes of what the Universal act can achieve overseas, with the major able to use his status as a superstar artist across Europe and other markets to aid its cause.

"Take That have always been a huge global priority for us but we haven't been able to make it connect before. This looks like a real success story," says Universal UK international vice president Hassan Choudhury as he looks to build on the phenomenal first-week UK sales of the band's new album Progress.

The renewed determination is reflected by a round of European promotion that began last week to coincide with the continental release of the album and continues this week. It takes in a handful of Europe's biggest markets and one big TV show in each territory visited, while the TV documentary Take That: Look Back, Don't Stare, which was shown on ITV1 on November 13, is being screened in selected European theatres ahead of Universal placing it with broadcasters.

"You can't get any bigger," says Choudhury. "We've basically covered off all the major shows and we want to make sure no one is going to miss them, wherever they are."

The campaign started in Italy last Tuesday with a performance on the final of the local version of The



Channel-hopping: Take That's European campaign takes in TV spots in key continental territories



"You can't get any bigger...we want to make sure no one is going to miss them, wherever they are"

HASSAN CHOUDHURY,
POLYDOR

X Factor, while a trip to Paris the following day included an appearance on leading talk show Le Grand Journal. In Sweden they guested on Swedish-Norwegian talk show

Skavlan, while last Friday night they were lined up to become the first international artists to appear on leading Dutch TV show The Voice Of Holland.

Mama buy-up bolsters HMV's infrastructure for



HMV'S NEXT BIG THING FESTIVAL for up-and-coming acts will return in February "bigger and better" as the company shows off its expanded reach since the acquisition of Mama Group earlier this year.

The retailer debuted Next Big Thing last year, organising 27 gigs from 80 artists across six London venues, with both Ellie Goulding and Marina & The Diamonds performing.

While the sold-out event was a success, the planning process took place with HMV and Mama Group

as joint-venture partners before HMV bought Mama outright, giving it interests in live venues and festivals. In addition, the retailer had only recently bought a 50% stake in download company 7digital.

As a result, head of hmvlive Jason Legg says the company is better placed this year to run the festival. "Last year was fantastic. We were overwhelmed with the support we got from labels and the talent themselves," he says. "But that was very much in its infancy. We only had a joint-venture deal with Mama and at the same time we didn't have a really good digital offering."

Legg explains that having the new infrastructure in place will mean HMV is able to ramp up Next



Spotlight: Clare Maguire will perform at the Next Big Thing launch party

Big Thing for 2011: the event, which takes place in six London venues from February 4 to 13, will feature more than 100 artists this time, as well as a greater use of HMV's digital capabilities. "Next Big Thing will show what HMV can do," Legg explains.

For the moment Legg is keeping

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Are Take That's huge first-week sales an indication of the album market's continued strength or are they a one-off?

THIS WEEK WE ASK:

Can BMG now compete with the major music publishers?

CONTINUED STRENGTH 19%
ONE-OFF 81% To vote, visit www.musicweek.com

ON THE WEB

www.musicweek.com

- Macnutt new head of Warner compilations
- Squeeze into the 100 Club with Fred Perry
- Bronfman Jr fails to quell EMI talk

of TV appearances

Progress

A performance on Switzerland's live lottery show *Benissimo* last Saturday was due to complete their first week of European activity and they will return to action on Thursday for Danish TV show *Good Evening Denmark* before playing Germany's *Wetten Dass...* this Saturday, followed by Ireland's *Late Late Show*.

The new scale of their international ambitions is illustrated by the French trip, as Choudhury says they have never played a live show in the market during their entire career.

"Back For Good was the only hit they ever had there and that's a real driver for them," he says. "This is all about progress. They really want to push it. France is a real nemesis for them and they want to break that market desperately."

It does appear they are making progress across the Channel, with their album showing up in iTunes France's Top 10 at the end of last week, while on the main album charts they were tracking number one debuts in Germany, Austria and Switzerland, according to midweek figures. The final chart positions in these territories will be available this week, although there are already confirmed number ones in Denmark and Ireland, as the album was released in both countries at the same time as the UK.

Choudhury says the priority before Christmas is Europe, with promotion in other markets likely to figure in 2011. "We would like to look at other parts of the world - Latin America, Australasia, South East Asia are all opportunities - but it depends what the band want to do," he adds.

paul@musicweek.com

Next Big Thing

quiet about who will play the event in 2011, although Clare Maguire, who performs at the launch event this Wednesday, will feature.

Legg explains that, while the festival aims to show the best new bands, it is not limited by strict criteria, with *Mystery Jets*, whose debut album came out in 2006, playing the event in 2010.

To put together the bill this year, Legg and his team have been talking to labels, both major and indie, as well as live agents, to find their "runners and riders" for 2011. "The idea is to have a relationship ongoing [with agents]," Legg says, "so we can pitch artists for our festivals."

Next Big Thing is supported by Ted Baker and Gaymers, with media partners *Time Out* and XFM.

Universal leads the pack in a bumper year for digital format

Download albums come of age with landmark releases

Digital

By Ben Cardew

OFFICIAL CHARTS COMPANY managing director Martin Talbot believes an album could pass half a million digital sales in the UK within the next year, after a couple of months in which the record for weekly digital sales has fallen twice.

In October *Kings Of Leon's Come Around Sundown* (pictured) sold 49,156 digital copies in its first week, beating the record of 35,000 set by *Eminem's Recovery* in summer. That record only lasted a month, however, with *Take That* rocketing past that total two weeks ago, selling 79,807 download copies of their new album *Progress*.

While *Progress* continues to sell well digitally - adding another 12,500 downloads to its tally by the end of last Thursday - it is still some 190,000 copies off the UK's biggest-selling digital album, *Kings Of Leon's Only By The Night*, which has sold some 285,000 downloads to date, from its 2.5m UK total.

"This has been a big growth year for digital albums," Talbot explains of a period that has seen digital's share of the albums market increase from 11.5% to 16.0%.

"There have been a constant run of landmarks being passed - the most prominent being *Kings Of Leon* passing the quarter-million mark. I personally don't imagine it will be long for that record to reach half a million - possibly in the next 12 months."

While indie labels have traditionally performed well in the digital sphere - recent AIM research suggested that some indies receive up to 60% of their digital revenues from album sales - the list of top 10 selling digital albums in the UK consists entirely of major-label releases.

Talbot says this should not be a surprise as the biggest-selling albums overall tend to be the

As well as strong digital album sales, recent weeks have seen some notable price cutting on the format: *Amazon.co.uk* offered *Progress* as a download for £3.99 in its first week and last week sold *JLS's Outta This World* for the same price.

However, Talbot says this relationship is more coincidental than causal. "Personally, I am not sure it is this that is driving digital albums," he says. "It is people becoming more familiar with the experience of downloading music and the concept that you can download not just a track, but an album."

The convenience of downloading - which has fuelled the boom in sales of single-track downloads - has also helped digital albums. Talbot cites sales of *Jay-Z's Black Album* last week, after the album was played in full by *Radio 1's Zane Lowe* last Tuesday as part of the *Masterpieces* series. As of last Wednesday night, the album had sold 600 downloads in the week out of a total of 857 units, or 70% digital. The previous week, the album sold 358 copies, of which 103 were digital, or 29%.

"The message in here is that, just as digital allows for impulse purchase, this also applies to albums, when there is a focus on the specific releases themselves," Talbot says.

A big winner in the format is Universal, with six of the major's albums appearing among digital's top 10 sellers. Universal's new director of digital Paul Smernicki says that, while the major has been active in promoting the digital album and has changed the company's infrastructure to bring physical and digital sales into one commercial division, this dominance is more down to the strength of the music.

"We have got good repertoire," he says. "You could have the best infrastructure and ideas but without the repertoire it doesn't mean anything."

Talbot is confident that sales of digital albums will continue to increase at a fair clip, as people become more accustomed to the experience of buying music online.

However, in contrast to the singles market, where a rapid growth in single-track downloads has all but killed off the CD single, Talbot believes the CD album will continue to sell.

"CDs still account for more than four in every five albums sold," he says. "And, while digital is growing fast, digital and physical are going to co-exist for some time."

ben@musicweek.com



biggest-selling digital albums: seven of the top 10 digital albums are in the top 20 albums of the year to date, while five are in the top 10.

"For *Take That*, they sell a lot of digital albums because they sell a lot of albums," Talbot says.

Nevertheless, he believes there are some artists who are more download friendly because of the make-up of their audience - *Andre Rieu's Moonlight Serenade* album sold only 208 digital albums out of its first-week total of 58,156, for example.

"As a rule of thumb, you will sell more digital albums if you are *Kings Of Leon* than *Andre Rieu* because of the nature of your audience," he explains.

Mills: 'iTunes has been fantastic for us'



Beggars Group chairman Martin Mills says he would think twice about carrying on in the music

business without iTunes, which has been "fantastic" for independent labels like his.

Mills joined *Domino's Lawrence Bell* and *Transgressive's Toby Langley* on *Steve Lamacq's 6 Music* show last week, debating the state of the indie music scene in the current economic climate.

Mills, whose company has reported strong digital sales on many of its recent album releases, particularly in the US, was vocal in his support for iTunes.

"My nightmare scenario would be Steve Jobs giving up on iTunes because it has been fantastic for us as independent labels and a fantastic way of selling music," he said.

"I'm sure he's not going to give up on it, but that's my nightmare. I'd think twice about carrying on if iTunes disappeared right now, because it's just such a big part of our business."

However, he acknowledged advances in digital technology have by no means been entirely positive for indie labels, with search engines making it easier than ever to find illegal content.

"You search for 'Warpaint MP3' on Google and you'll find the first legal site on page three. That affects the majors as well as us."

News in brief

- Apple has announced that in the week after their music became available for download via iTunes, **The Beatles** sold more than 2m tracks and 450,000 albums digitally.
- Music Week Award-winning venue **The Luminaire** in north London is to close on December 31. Writing on the venue's website, theluminaire.co.uk, the venue's management say they have been running the venue as a "labour of love" but it now "makes no sense for us to continue".



- **MasterCard** has renewed its sponsorship of the **Brit Awards** for the next three years, up to and including

2013. MasterCard head of brand, sponsorship and digital marketing **Shaun Springer** (pictured) says, "The MasterCard commitment to The Brits is very special and an association we value highly. We hope our involvement brings more to the event than just title sponsorship."

- **Take That's Progress** and **Susan Boyle's The Gift** went on sale last Monday morning for just £1 on CD, to kick off **Amazon.co.uk's** Black Friday Deal Week. The retailer would not say how many it sold for £1, but it did reveal that it took less than a minute for customers to purchase "all of the thousands of copies".

- **Ray Davies** is to curate the **Meltdown Festival** at London's Southbank Centre. The former **Kinks** frontman will be "artistic director" for the event, which takes place from June 10 to 19.

- **French and Saunders** are to make their radio presenting debut this Christmas on **Radio 2**. The pair will host three two-hour shows on **Boxing Day**, **New Year's Day** and the **New Year Bank Holiday** (January 3).

- **Classic Rock** increased its circulation revenue by 25% and its advertising revenue by 55% over the past year, according to parent company **Future Publishing**. For the year to September 30, Future reported a 9% increase in adjusted pre-tax profits to £8.3m, despite revenue falling 1% to £151.5m.

- Warner Music UK has appointed **Alex Macnutt** to head of compilations.

- **Gerald Newson** was re-elected as a member of the PPL Performer Board and the main PPL Board at the fourth Annual Performer Meeting last week.

- North London music venue **The Flowerpot**, which was forced to leave its previous premises at the end of October, has found a new site at **The Wheelbarrow** pub on **Camden High Street**.

- **NME** won best magazine and digital publication of the year at the **Record of the Day Awards** last week, with the magazine's **Krissi Murison** picking up editor of the year.

News media

ON THE WEB

www.musicweek.com

- Radio 2 is full of Promise
- Viewpoint: BBC's **Tim Davie** on the timeless appeal of the charts
- Radio 1 prepares for festive takeovers

TV Airplay chart Top 40

nielsen



Movement of these people: Far East Movement climb two places to the top of the TV chart

This Wk	Last	Artist	Title	Label	Plays
1	3	FAR EAST MOVEMENT FEAT. CATARACS & DEV	Like A G6	Interscope	547
2	1	RIHANNA	Only Girl (In The World)	Def Jam	544
3	14	JLS	Love You More	Epic	468
4	2	WILL.I.AM FEAT. NICKI MINAJ	Check It Out	Interscope	455
5	4	ALEXIS JORDAN	Happiness	StarRec/RocNation/Columbia	430
6	27	RIHANNA FEAT. DRAKE	What's My Name?	Def Jam	413
7	5	NELLY	Just A Dream	Island	401
8	6	MIKE POSNER	Cooler Than Me	I	377
9	9	CEE-LO GREEN	Forget You	Warner Brothers	366
10	7	KATY PERRY	Firework	Virgin	357
11	16	CHERYL COLE	Promise This	Fascination	328
12	24	KATY B FEAT. MS DYNAMITE	Lights On	Columbia	325
13	10	BRUNO MARS	Just The Way You Are (Amazing)	Elektra/Atlantic	319
14	8	B.O.B FEAT. RIVERS CUOMO	Magic	Rebel Rock Ent/Atlantic/Grand Hustle	315
15	25	NICOLE SCHERZINGER	Poison	Interscope	307
16	11	WILLOW SMITH	Whip My Hair	Roc Nation/Scny	300
17	13	N-DUBZ	Girls	AATW/Island	293
18	15	SWEDISH HOUSE MAFIA VS TINIE TEMPAH	Miami 2 Ibiza	Virgin	287
19	12	DUCK SAUCE	Barbra Streisand	3 Beat/AATW	284
20	20	PINK	Raise Your Glass	LaFace	275
21	19	GYPTIAN	Hold You	MoS/Levels Recordings	256
22	23	TAKE THAT	The Flood	Polydor	253
23	NEW	ELLIE GOULDING	Your Song	Polydor	242
24	21	THE SATURDAYS FEAT. FLO-RIDA	Higher	Fascination/Geffen	236
25	26	MCFLY FEAT. TAILO CRUZ	Shine A Light	Island/Super	233
26	17	MY CHEMICAL ROMANCE	Na Na Na (Na Na Na Na Na Na Na Na)	143/Reprise	229
27	22	TINIE TEMPAH FEAT. ERIC TURNER	Written In The Stars	Parlophone	214
28	18	EMINEM FEAT. LIL WAYNE	No Love	Interscope	206
29	28	JESSIE J	Do It Like A Dude	Island	196
30	38	TINCHY STRYDER FEAT. CHIPMUNK	Game Over	4th & Broadway	189
31	30	DEVLIN FEAT. YASMIN	Runaway	Island	178
32	29	KINGS OF LEON	Radioactive	Hand Me Down	171
33	31	TIM BERG	Seek Bromance (The Love You Seek)	Data/MoS	170
34	NEW	BLACK EYED PEAS	The Time (Dirty Bit)	Interscope	165
35	NEW	OLLY MURS	Thinking Of Me	Epic/Syco	161
36	33	AFROJACK FEAT. EVA SIMONS	Take Over Control	MoS	160
37	NEW	BEADY EYE	Bring The Light	Beady Eye	149
38	NEW	BRUNO MARS	Grenade	Elektra/Atlantic	148
39	NEW	MY CHEMICAL ROMANCE	Sing	143/Reprise	145
40	RE	EMINEM FEAT. RIHANNA	Love The Way You Lie	Interscope	140

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

Twenty Bauer stations to support January broadcast

Big City to rule airwaves with Kings Of Leon concert

Radio

By Ben Cardew

UP TO 6.4M RADIO LISTENERS will tune in to a forthcoming Kings of Leon gig to be broadcast across the Big City stations in January, as owner Bauer Media shows off the strength of its local radio network.

The band's gig, at Sheffield's Motorpoint Arena on December 19, is being recorded by Bauer for broadcast on Sunday, January 9, as part of a night of special programming dedicated to the rock band.

Eighteen local radio stations in Bauer Media's Big City Network, including Key 103, Radio City, Metro FM, Clyde1 and Cool FM, as well as two of Bauer Media's national digital services, Q and Kerrang!, will carry the gig.

Bauer is expecting the concert to bring in an audience of 6.4m, which would put it among the UK biggest radio shows: Chris Evans' Radio 2 breakfast show, for example, posted an audience of 8.1m in the latest Rajar figures; while Radio 1's Chris Moyles attracted 7.1m listeners.

Bauer Media group MD Dee Ford says the gig, which follows similar exclusive concerts recently broadcast across Bauer Media's radio network including U2, Lily Allen and Rihanna, reflects the growing influence of Bauer's radio operations in the UK.

"This is the fourth time in 15 months we have been the go-to radio partner for world-class artists, a real reflection of how influential our radio brands are in reaching,



Special programming: Kings Of Leon's gig will go on air in January

engaging and connecting with audiences," she explains.

Meanwhile, Big City Network head of music Ric Blaxill, who cited raising the profile of Big City as one of his goals when he joined the network last year, says "the word is out" among labels as to what the network can offer.

"Earlier in the year Dee Ford and I did presentations to labels about how we can join the stations up," he says. "The power of joining the Big City stations is being recognised and the proof of that is the calibre of acts we have had."

To reflect the importance of the gig, Bauer has lined up an extensive schedule both before and after the December event. On-air promotion for the concert begins on Friday, December 3 with ticket competitions and playlist support for the band's new single Pyro.

Promotional activity will continue the day after the gig, with the stations focusing on driving listeners to the January 9 broadcast.

Meanwhile, dedicated website www.ilovekingsofleonontheradio.com will provide listeners with details of competitions and how and where to tune into the broadcast.

On the day of the broadcast itself, activity kicks off with Stadium Stars 7@7, which features songs from stadium acts mixed in with vox pops featuring Kings Of Leon fans. At 8pm, the stations will air a special Kings Of Leon edition of entertainment news and music programme In: Demand featuring interviews with the band.

While the other activity will be simulcast, the network's Scottish and English stations will produce their own version of In: Demand, with the English show presented by Alex and Lucy (who present In: Demand across England) and the Scottish version presented by In: Demand Scotland's Romeo.

The night then climaxes with Kings Of Leon Live, featuring selected live tracks from the gig recorded in Sheffield.

Blaxill, who secured the broadcasting rights to the gig, says he is delighted to be able to offer such an exclusive to Big City listeners, adding, "It is really big news for us in terms of the kind of music we like. Kings Of Leon are a band that really resonate with our listeners."

ben@musicweek.com

Media news in brief


● **Twin B** (pictured) will become BBC 1Xtra's new breakfast host at on January 8, with Trevor Nelson moving to the 10am to 1pm slot and Gemma Cairney taking on

weekday afternoons. The changes mean that Ras Kwame, Rampage (Mike Anthony and Treble T) and Max will leave the station.

● Radio 1 and **Chris Moyles'** agent both say there is no truth in stories that the DJ is leaving the station to work for Sirius Radio in New York. The stories follow a recent temporary falling out between the breakfast DJ and the BBC station over pay, as well as rumours - since denied - that he would be joining Capital when it goes nationwide next year. A Radio 1 spokesman says, "Chris is in contract with the BBC. He is only three months into his current contract and both Chris and Radio 1 are very happy," while his

agent Vivienne Clore says there is no truth in the reports.

● Former GMG Radio CEO **John Myers** is returning to the radio industry as the chief executive of The Radio Academy, replacing Trevor Dann. Myers will take up the new post in April 2011. His responsibilities will include chairing the committees which run the association's two major events, The Radio Festival and the Sony Radio Academy Awards.

● Several commercial radio groups are refusing to run an advert promoting **DAB** radio in the run-up to Christmas until the BBC and Government commit more funds to developing the platform.

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

Success for Your Song (and Elton's)



Ellie Goulding's success with Your Song also saw Elton John's airplay increase

Significant increases in plays and tiny decreases in audience affect both Take That's The Flood and JLS' Love You More, with the result that the former spends its fourth straight week at number one, and the latter its third straight week at number two on the radio airplay chart. Take That's eighth number one radio airplay hit despite failing to deliver their 12th number one sales hit, The Flood added 239 plays - to reach a new peak at 3,214 - last week, while suffering audience erosion of 0.35m. Increases elsewhere were wiped out by falls from 14 plays on both Radios 1 and 2, to 12 on the former and nine on the latter. Love You More had an even more impressive surge in plays, which increased by 581 to 3,048, but overall audience for the track was off 0.48m week-on-week. Only one of the Beeb's behemoths was to blame here - Radio 1 remained high and steady, at 21 plays but Radio 2 support for the track was down from 10 spins to seven.

Better Than Today, the third single from Kylie Minogue's Aphrodite, got off to a slow start but has improved 119-55-12 in the last fortnight, helping the single to enter the Top 40 of the OCC sales chart. Better

Than Today more than doubles its audience to 32.7m and ups its plays from 708 to 855 in the latest frame, with 18 spins from Radio 2 delivering 72.92% of its audience, in the absence of any plays at all from Radio 1. The track has top tallies of 34 plays apiece from 95.8 Capital FM and Imagine FM, and 33 from Kingdom FM.

The top two singles on the OCC sales chart are the star performers on airplay too, with The X Factor Finalists 2010's Heroes catapulting 701-18, with the biggest increase in audience of any track, while Ellie Goulding's Your Song leaps 107-19, with the biggest increase in plays. David Bowie cover Heroes went from 164 plays to 1,151 in the week, while increasing its audience fifteen fold. The Galaxy network was its most enthusiastic supporter, providing six of its nine biggest play tallies, including the week's top contribution, 27 plays on Galaxy (Manchester). Elton John cover Your Song raced from 252 plays to 1,325 plays and quadrupled its audience. The Heart network was responsible for 16 of its 20 top supporters, though 32 plays on Oxford's Glide FM provided its high-tide mark.

Campaign focus



Kimberly Wyatt

A video for the track reached number two on the MTV UK dance charts and earned Wyatt press support from NME, while remixes, including a Roksonix dubstep mix, were distributed to blogs.

PIAS Integral marketing manager Sean Mayo says, "The root of this project is the continual bridging of the gap between electronic/house music and pop."

First full single Stars In Your Eyes will be released on January 10, coinciding with the return of the Sky TV talent show Got To Dance, on which Wyatt will be a guest judge. The track was serviced to radio last week, while The Sun are hosting the video debut online. A second single will be released in March with the album to follow shortly after.

"We're all really excited to be working on a project of this calibre and look forward to driving a successful campaign which Chime Entertainment," says Mayo.

Wyatt was recently the featured vocalist on the Aggro Santos track Candy, which reached number five in the UK singles chart.

Former Pussycat Doll Kimberly Wyatt has teamed up with PIAS to manage the UK rollout of her new music project, Her Majesty & The Wolves. The leading independent is working closely with Wyatt's US label Chime and Faux Entertainment on the release and has started the campaign with a free download of debut single Glaciers, made available this month from the official artist website hermajestyandthewolves.com.

UK radio airplay chart Top 50

Table with 10 columns: Rank, This week, Last, Weeks on chart, Sales chart, Artist, Title, Label, Total plays, Plays % +/-, Total Aud (m), Aud % +/-

Nielsen Music monitors the following stations 4 hours a day, seven days a week: 100.4 Smooth Radio (North West), 100.10 Real Radio (North East), 10.1 - C. 10.1 FM Tamworth, C2 2.1 Radio 2 (London), C2 4.1 Radio 2 (London), C2 5.1 Radio 2 (London), C2 6.1 Radio 2 (London), C2 7.1 Radio 2 (London), C2 8.1 Radio 2 (London), C2 9.1 Radio 2 (London), C2 10.1 Radio 2 (London), C2 11.1 Radio 2 (London), C2 12.1 Radio 2 (London), C2 13.1 Radio 2 (London), C2 14.1 Radio 2 (London), C2 15.1 Radio 2 (London), C2 16.1 Radio 2 (London), C2 17.1 Radio 2 (London), C2 18.1 Radio 2 (London), C2 19.1 Radio 2 (London), C2 20.1 Radio 2 (London), C2 21.1 Radio 2 (London), C2 22.1 Radio 2 (London), C2 23.1 Radio 2 (London), C2 24.1 Radio 2 (London), C2 25.1 Radio 2 (London), C2 26.1 Radio 2 (London), C2 27.1 Radio 2 (London), C2 28.1 Radio 2 (London), C2 29.1 Radio 2 (London), C2 30.1 Radio 2 (London), C2 31.1 Radio 2 (London), C2 32.1 Radio 2 (London), C2 33.1 Radio 2 (London), C2 34.1 Radio 2 (London), C2 35.1 Radio 2 (London), C2 36.1 Radio 2 (London), C2 37.1 Radio 2 (London), C2 38.1 Radio 2 (London), C2 39.1 Radio 2 (London), C2 40.1 Radio 2 (London), C2 41.1 Radio 2 (London), C2 42.1 Radio 2 (London), C2 43.1 Radio 2 (London), C2 44.1 Radio 2 (London), C2 45.1 Radio 2 (London), C2 46.1 Radio 2 (London), C2 47.1 Radio 2 (London), C2 48.1 Radio 2 (London), C2 49.1 Radio 2 (London), C2 50.1 Radio 2 (London)

Pre-release Top 20

Table with 4 columns: Rank, Artist, Title, Label, Total audience (m)

News live

Research reveals UK ticket prices vastly outstrip Consumer Price Index – but fans are happy

Cost of festivals set to rise further in 2011

Festivals

By Gordon Masson

THE RISE IN VAT coupled with a proposed hike in the PRS for Music tariff for live music could signal a further increase in festival ticket prices, despite research indicating that promoters have been consistently pushing prices above the rate of inflation for the past decade.

According to a survey carried out on behalf of Virtual Festivals and the UK Festival Awards by Matt Brennan, a post-doctoral researcher in music at the University of Edinburgh, and Emma Webster, a PhD student in music at the University of Glasgow, ticket prices to the UK's biggest festivals have vastly outstripped the Consumer Price Index in the past few years and are likely to do so again in 2011.

The UK Festival Market Report 2010 (pictured) reveals the average price for tickets to this year's largest 18 summer gatherings was £152.

However, it would appear the cost to the average music fan is far higher, with survey respondents' average outlay on provisions bought prior to the event averaging £83. The average spend at those festivals was £128, excluding the cost of the ticket.

That puts the average spend per person at £363, perhaps pointing to additional revenue streams for festival organisers or ticketing operations to tap into, such as offers for camping equipment or clothing.

Despite the high outlays, 62% of those quizzed believe ticket prices are right or great value for money, while 38% think they are overpriced. But when it comes to where the money goes, 48% of festival-goers believe ticketing companies profit the most from booking fees, while 24% think it is the promoter who cashes in.

The survey states that a number of issues affect both the immediate and long-term future of the UK

festival market, including Government policy, the PRS for Music tariff review, the health of the recording industry and the environment and green festivals.

Of the 3,067 festival-goers questioned, 53% were female and 43% male; the average age was 31 and the average annual salary was £18,000. Some 26% of those surveyed have children, the average number of gigs attended per year was 10, while the average number of festivals attended per year was 2.1.

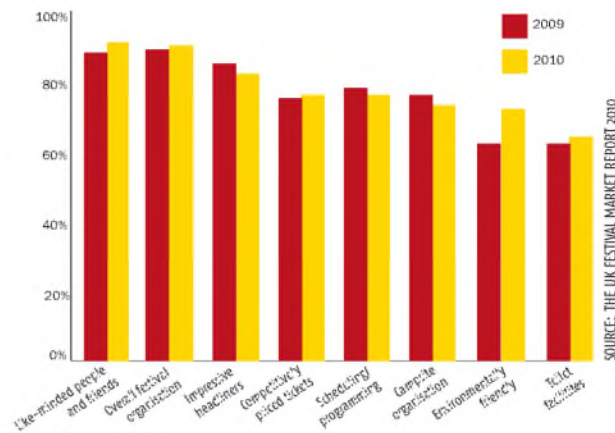
When it comes to the pulling power of events, 42% claimed a festival's line-up is the main attraction, while 33% revealed that their main reason for attending was down to the great time they had at the same event previously. While promoters often talk about the value for money that festivals offer, only 4% of people who took part in the survey admitted to that being their top priority.

However, it would appear that the recession is indeed playing a role in deciding which festivals to attend, with the category of "competitively priced tickets" moving up in importance over campsite organisation and scheduling.

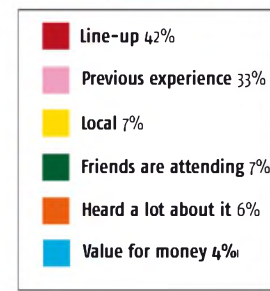
While events such as Glastonbury remain the Holy Grail for many music fans, the survey's participants collectively claimed that a 12,000 capacity event was the perfect size.

In addition, the survey found that early-bird tickets are now part of

Important factors for festival-goers (09/10)



What appeals most to festival-goers?



Goldsmith adamant over charity gig photo tickets

THE THORNY ISSUE of secondary ticketing has been thrust back into the limelight after organisers of a charity fundraising concert warned those purchasing passes on the resale market that they will be refused entry to the show.

In a move similar to Glastonbury Festival's unique individual ticketing system, which sees the purchaser's photo printed on their weekend pass, promoter Harvey Goldsmith is putting names on tickets to try to ensure only the original buyers can gain entry to his Concert for Killing Cancer.

Tickets for the January 13 gig at the HMV Hammersmith Apollo have been selling well, but despite still being available via official agent hmvtickets.com, the £49.50-£132 tickets are already appearing up on ticket exchange sites such as Viagogo and Seatwave for hugely inflated prices of up to £500 each.

"We are aware that tickets are now being offered via secondary ticket agencies," says Goldsmith. "To avoid disappointment for genuine fans, we would like to reiterate that any tickets sold through reselling sites will not be accepted and anyone found to be reselling tickets will have them cancelled. We want any of the money raised to go directly to the charity and ensure that the fans pay the correct price."

Goldsmith says tickets will be printed with the name of the original purchaser embossed on them and everyone attending the show will be required to show photographic ID or face being refused entry.

All the money raised from the concert will go to the Killing Cancer charity, which funds research into a little-known therapy that destroys cancer cells with a single treatment - Photo Dynamic Therapy. Organisers want the show to be a catalyst for an increase in public and corporate donations to speed the launch of other PDT trials.

Tickets have been limited to one transaction per household to a maximum of four tickets. If it is found that more than one transaction has been processed these will be cancelled and refunded without prior notification. Furthermore, the ticket purchaser must enter the event at the same time as any guests they have bought tickets for.

And in an attempt to dissuade punters from buying Killing Cancer concert tickets from resale operators, the promoter warns that buyers will only receive their tickets three days before the event, meaning anyone parting with cash through the secondary market might struggle to receive their goods in time for the gig.

Viagogo Ticket resale price chart		
pos	event	ave price (£)
1	LADY GAGA	195
2	SADE	161
3	JINGLE BELL BALL	148
4	ERIC CLAPTON	131
5	KYLIE MINOGUE	114
6	TAKE THAT	110
7	ROXY MUSIC	106
8	USHER	104
9	EITON JOHN	96
10	JUSTIN BIEBER	95
11	BON JOVI	94
12	ROGER WATERS	93
13	FOO FIGHTERS	88
14	JOURNEY	77
15	KINGS OF LEON	77
16	JOHN LEGEND	76
17	NE-YO	75
18	DRAKE	75
19	WESTLIFE	75
20	JLS	71

Hitwise Secondary ticketing chart		
pos	prev	event
1	1	TAKE THAT
2	NEW	JUSTIN BIEBER
3	6	JLS
4	NEW	IRON MAIDEN
5	10	WESTLIFE
6	3	BON JOVI
7	2	KINGS OF LEON
8	12	USHER
9	4	JINGLE BELL BALL
10	13	SIMPLY RED
11	18	LADY GAGA
12	NEW	TINIE TEMPAAH
13	9	THE WANTED
14	5	KYLIE MINOGUE
15	15	THE SCRIPT
16	19	EITON JOHN
17	NEW	PLAN B
18	7	FOO FIGHTERS
19	NEW	YOU ME AT SIX
20	NEW	PETER ANDRE

Tixdaq Ticket sales quantity chart			
pos	prev	event	dates
1	NEW	JUSTIN BIEBER	10
2	2	KATY PERRY	12
3	12	JLS	22
4	8	X FACTOR FINALISTS	11
5	5	USHER	8
6	3	DRAKE	6
7	13	WESTLIFE	10
8	1	KINGS OF LEON	10
9	17	THE SCRIPT	7
10	NEW	THE WANTED	8
11	11	ARCADE FIRE	6
12	9	BON JOVI	3
13	7	KYLIE MINOGUE	8
14	18	SIMPLY RED	5
15	20	VAMPIRE WEEKEND	7
16	NEW	SHAKIRA	1
17	16	JAMES BLUNT	5
18	NEW	NE-YO	3
19	6	SIMPLY RED	6
20	NEW	PRIMAL SCREAM	2

viagogo

Experian Hitwise

tixdaq.com

See more live charts at musicweek.com

- **The Beatles** sell 2m tracks and 450,000 albums in their first week on iTunes
- **Axl Rose** sues Activision for \$20m over alleged breach of contract for Guitar Hero III
- **Sony** brings its cloud-based music service Qriocity to PSP handheld consoles

Italian startup company thinks big with aim to become the 'Shazam of lyrics'

MusiXMatch: as good as their words?

Services

By Eamonn Forde

LYRICS ARE AMONG THE MOST SEARCHED-FOR terms online but the industry is failing to fully monetise the demand.

This is the claim of Massimo Ciociola, the founder and CEO of MusiXMatch, a new company that aims to fill this gap by building a fully-licensed database of lyrics that other websites and mobile apps can plug into via its API.

"Lyrics are the top search term on Google," claims Ciociola. "More than sex, more than football, more than MP3. This is pretty amazing. There are 300m visitors a month going to lyric sites."

Beyond Gracenote, Ciociola believes that no other company is focusing on the global aggregation and distribution of lyrics online.

"Lyrics are a social music plug-in," he argues, explaining that MusiXMatch has more than 300 contributors, working on a crowd-sourced basis, transcribing, editing and correcting lyrics in its database that now has more than 5m sets of lyrics.

As it gears up for a full launch, MusiXMatch has just struck a global licensing deal with Sony/ATV and says it is in advanced talks with the

other major publishers and key independents.

The company matches the metadata submitted by publishers to the 5m+ lyrics on its database and presents this to third parties as a white-label solution. Lyric searches can be treated by these third parties as a standalone proposition or as a "value add" on an existing music service.

In terms of revenue, MusiXMatch takes a cut of advertising revenue or the retail cost of a premium mobile app, which it then shares with the publishers.

MusiXMatch sits as a B2B provider and has built an open technical platform for external companies to connect into. It is planning to be embedded into existing music sites to broaden the range of services they present to their users, thereby increasing user engagement and dwell time.

"If you want to deal with the likes of Spotify and Last.fm, for example, you need a very simple and scalable API to let them mesh their existing music catalogue with our lyrics catalogue," says Ciociola.

The biggest challenge facing the publishing industry is that the majority of lyric sites are unlicensed, with Ciociola estimating there are more than 80,000 active ones, the majority of which have no deals in place with rights holders.

This, he suggests, is more of a European phenomenon, as the US publishers have taken a tougher litigation approach to unlicensed sites.

He argues that by simplifying the licensing process, more services will feed into its database of lyrics and grow the market incrementally.

"We are trying to build an ecosystem in which all the legal and exist-

ing sites are there," explains Ciociola. "They can then go legit and benefit from our database and our system."

He also suggests that by both simplifying rights clearances and improving the quality of the experience unlicensed sites could, through the MusiXMatch API, move to a legal offering.

"The experience that most of these unlicensed sites are offering is pretty horrible," he suggests. "We are not only offering [the unlicensed sites] the clearance of the lyrics, we are also offering them a better experience, a better API and a much more scalable system that lets their users search for lyrics on our database."

The company is working with Microsoft, which is beta testing the system to have the lyrics fed into its Windows Phone 7 operating system as well as the Zune market. It is also in talks with both mobile operators and handset manufacturers to offer the service to their customers.

Indeed, mobile is where MusiXMatch sees its biggest area of growth, particularly in Asia, and it has formatted how its lyrics are delivered so they can be read properly on a mobile web browser or app.

"Lyrics are the missing piece of the digital marketing terms of rights and copyright," concludes Ciociola. "This is like a Shazam of lyrics."

eamonn.forde@me.com



Viewpoint Lee Henshaw, founder, Silence Media



Silence Media founder Lee Henshaw explains how the UK music industry is leading the world in online marketing.

"This was the year in advertising that the British music industry did things very differently. By pioneering a media-buying model called cost per engagement (CPE), it disrupted the digital advertising industry, transforming video banner advertising from a peripheral branding option into a rival to paid-for search. It abandoned reach for engagement and the whole of the entertainment industry took notice.

This story starts at the end of last year with the marketing departments of three labels – XL,

Infectious and Polydor – and their campaigns for (respectively) Basement Jaxx, The Temper Trap and La Roux. All three labels were interested in running video banner ads on premium websites but their terms were unusual.

They did not want to buy page impressions. They wanted to buy engagements. They defined an engagement as a fan rolling over a banner ad and expanding it following a three-second countdown.

Banner advertising was not bought this way a year ago. Websites expected advertisers to buy page impressions by the thousand – regardless of how that inventory performed. But these labels argued that the video in their ads was so good (La Roux performing 'I'm Not Your Toy' acoustically, for example) it was appropriate for them to only pay websites who successfully matched their ads with fans who wanted to engage with them.

Fast-forward a year and that request has become standard practice. Silence Media recently delivered its millionth engagement to the music industry and it is rare nowadays for a record label to buy page impressions for a banner ad campaign.

One of the first media owners to agree to work with CPE was Viacom, home to MTV and Nickelodeon. They were happy to sell engagements but warned they would pull a campaign if the engagement rates were low. It turned out that the music industry delivers the highest engagement rates in entertainment, which is why CPE works for websites. Viacom, for example, recently ran the largest music CPE campaign to date – for Justin Bieber – across Europe.

Today, CPE is working for every type of artist. It is used as a market research tool for new artists like Chapel Club and The Overtones and a way of reaching audiences for older artists like The Rolling Stones, Ray Davies and Status Quo.

The British music industry's pioneering work in CPE is the most important innovation in digital advertising since Google launched Adwords in 2000. The evidence for this lies in CPE's growing popularity elsewhere. US labels are now trialing it, for example, and so are the film, TV and videogames industries.

The music industry is used to being the canary in the mineshaft because of our experience with piracy. This time round it is our

innovation in marketing that is being recognised.

So what next? How do we continue to innovate in advertising to our advantage in 2011? We have to follow the fans and to do that we must bring the guiding principle of CPE – only paying for advertising that works – to pre-roll and mobile advertising.

Streaming video accounts for one-third of internet traffic. Pre-roll advertising is the best way of reaching this audience. But how do you measure if fans are engaging with your pre-rolls? One idea is to give them the option to close it.

The popularity of Apple's mobile devices is well documented, but in two years' time we will be shipping more smartphones than computers. We live in a country with 40% 3G penetration, one of the highest levels in Europe, making video mobile advertising a real opportunity for us.

The first industry to successfully bring CPE to mobile ads will be the one that delivers the most engaging creatives, for Apple's operating system iOS and for Android, Symbian and BlackBerry too.

And the industry with the best chance of achieving this is ours."

Digital news in brief

- Sales of digital music in Japan fell 5% in volume to 334.3m and 4% in value ¥65bn (£487m) in the first nine months of the year, according to numbers published by RIAJ
- **Spotify** posted an operating loss of £16.4m for 2009. It had 7m users, of which 250,000 were subscribers. Ad sales equalled £4.51m while subscription income stood at £6.81m.
- **Ticketmaster** has added new social features, including Facebook integration, to its website to help drive recommendations and ticket sales
- Satellite radio stations **Sirius** and **XM** are to merge in Canada, two years after they merged in the US. The merger is expected to happen in February 2011 and their combined audience will be 1.7m.
- **We7** CEO Steve Purdham says that 52% of all music listened to on the streaming service comes from the top 100 acts. Around 22% of the site's entire catalogue of 6.5m songs is played at least once a month
- A study by Which? found the average price for an **album download** on Amazon MP3 in the UK is £5.79 compared to £7.30 on iTunes and £7.55 on Sky Songs.
- CBS has named Matthew Hawn as VP of product at **Last.fm**. Formerly a Sony Music executive, Hawn will be based at the music service's London office



- Mobile Roadie's official **Take That** app (left) was downloaded more than 100,000 times in its first week.
- Mobile operator **Vodafone** has launched new music download packs that offer customers

four-song packs for £2.50 and 25-song packs for £10.

- Rock band **Funeral For A Friend** have partnered with PledgeMusic to raise funds for their next album.

New services

- **Amazon MP3** has launched a new gifting feature, allowing users to buy tracks for friends, who will receive a download link. They can choose to exchange the music for Amazon vouchers.
- **PopMarket.com** is a new members-only online store from Sony Music, selling CDs, boxed sets and merchandise. It will run a "Daily Deal" and other limited discount offerings.

Apps round-up

- **Pure** (iPhone/iPad – £2.99), from the digital radio manufacturer, gives users access to its online radio portal Lounge. It offers a "listen again" feature and lets users share favourite stations.
- **SouljaWorld** (iPhone – free), from Soulja Boy, sits somewhere between Foursquare and Facebook Places. It is based on social locations and also offers virtual tattoos.

News publishing

Just Isn't Music signs Floating Points to tap into sync-composition deals

Publishers benefit as

Sync strategy floats JIM's boat

Brands go

Signings

By Charlotte Otter

NINJA TUNE'S PUBLISHING OUTFIT

Just Isn't Music is looking to tap into the classical and jazz background of its newest signing Floating Points in a bid to encourage the artist to create bespoke compositions for use in syncs.

The move follows the company signing a worldwide publishing deal with the artist – otherwise known as Sam Shepherd – who the company says is part of the leftfield dance resurgence taking place across the country.

JIM has already had success in pitching its artists for specific briefs, most notably with Amon Tobin, who composed the entire score for the third game in the Xbox series Splinter Cell – Chaos Theory.

The publisher is hoping for similar success with Shepherd and has encouraged him to explore the live side of his recordings.

This, according to JIM's Adrian Kemp, will see the company setting up the DJ with orchestras and live bands, as well as supporting Shepherd "in whichever area he chooses to lend his hand to",



Floating Points
aka Sam Shepherd



Console man: JIM's Amon Tobin
composed the score for an Xbox game

pitching the musician as an artist to hire for film, advertising and gaming agencies.

"At the end of the day, this was one of the main reasons why we signed him and he signed with us, as we are in a special position within the industry where we can help that happen," Kemp says, adding the publisher fought off competition from majors to secure the singer to its stable.

"Sam represents a massive talent to us, as he can turn his hand to any genre. He is ideal for the bespoke composition market..."

ADRIAN KEMP

"Sam represents a massive talent to us, as he can turn his hand to any genre, and is not confined in this respect as a lot of musicians are. We know he is keen to do more things like orchestral scoring and working with live bands so we will make that happen – and in that respect he is ideal for the bespoke composition market."

Although the publisher tends to try and sign artists to its roster who

are also signed to Ninja Tunes for records, Shepherd is one of a handful of performers who does not have a long-term record contract with the indie label, despite contributing to tracks released as part of Ninja's 20th anniversary celebrations earlier this year.

"It does make things a lot easier from a sync and licensing point of view if we do take on artists who are also Ninja artists," notes Kemp. "However, our job is not to squeeze every last breath out of performers and we are sensitive to artists who may have got burned on 360° type deals in the past."

Kemp adds although the publisher will not actively introduce Shepherd to other artists from the Ninja roster, he would not be surprised if collaborations occurred at a later date.

"He does share certain creative genes with other artists from the Just Isn't Music and Ninja roster and collaborations tend to happen quite naturally rather than what would happen, for example, at a major – where two people are put together to create a pop hit. We will just have to see what happens."

charlotte@musicweek.com

Syncs

By Charlotte Otter

PUBLISHERS HAVE BEEN PROFITING from an unexpected windfall in syncs over the past year thanks to a rise in the number of re-records used in UK advertising campaigns.

The latest wave of commercials featuring covers of classic tracks includes the recent T-Mobile flash mob campaign, which finds a cast of actors singing along to eight songs by popular artists at Heathrow airport; Kronenbourg – which features Motorhead performing a stripped-down version of their hit Ace of Spades; and John Lewis' Christmas advert (pictured), which stars Ellie Goulding's cover of Elton John and Bernie Taupin's classic Your Song.

Earlier this year the department store also pushed Billy Joel back into the charts after his song She's Always A Woman was covered by Guillemots frontman Fyfe Dangerfield, while singer Khaki King covered The Cure's Close To Me for a Nivea Q10 advert.

One of the independent publishers reaping the rewards from this craze in the advertising world is Perfect Songs – the company

Sync survey October 2010 by Chas de Whalley

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
Argos	White Christmas	Berlin	Warner/Chappell	FaithSFX	Adamson Wolfe	CHI & Partners	Band And Brand Ass
Baileys Irish Cream	Girls and Boys In Love	Wheeler, Gorbutt, Clark, Waller	cc	The Rumble Strips	Island	BBH	Black Sheep
BT Vision	Windmills Of Your Mind	Bergman, Bergman, LeGrand	EMI	Noel Harrison	MGM, Los Angeles	AMV BBDO	AMV BBDO, Soundtree
Cadbury's Fingers	The Fifth	Garrett	BMG	David Garrett	Decca	Adam and Eve	MPM London
Cadbury's Bliss	Chanson D'Amour	Shanklin	Carlin	Manhattan Transfer	Atlantic	Fallon	n/a
Comfort	Place Your Hands	Stringer, Bessant, Greensmith, House	Warner/Chappell	Ukelele Orchestra Of GB	Felt Music	Ogilvy Mather	Felt Music
Confused.com	Somebody To Love	Mercury	EMI	Louise Dearman	n/a	Confused.com	Torchlight
Converse	The Number Song	Davis	Universal	DJ Shadow	Universal	Sapient Nitro	n/a
GHD	Lucky You	Sheffield, Chiotellis	Kobalt	Le Rev	Two Black Cats	RKCR/Y&R	RKCR/Y&R
HP ePrint	Brand New Key	Safka	EMI	Melanie	Sony	Goodby, Silverstein & Partners	n/a
HSBC	South American Way	McHugh, Dubin	Warner/Chappell, Carlin, EMI	Carmen Miranda	Geffen	JWT	Jeff Wayne
Kronenbourg 1664	Ace Of Spades	Clarke, Kilminster, Taylor	EMI	Motörhead	Motor Music	BBH	FRUKT Communications
M&Co	Upside Down	Faith, Humble, Jorgensen, Love	Reverb, Global Talent, Universal, cc	Paloma Faith	Epic	Living Room	n/a
M&S Christmas	You Should Be Dancing	Gibb, Gibb, Gibb	Warner/Chappell, Universal	The Bee Gees	Warner	RKCR/Y&R	The Sync Agency
McDonald's	Unsquare Dance	Brubeck	Valentine	Dave Brubeck Quartet	Valentine Music	Leo Burnett	The Sync Agency
New Look	Suicide Blonde	Farriss, Hutchence	Warner/Chappell	INXS	Warner/Chappell	Mood Media	Mood Media
Sainsbury's	On The Rebound	Cramer, Flamingo	Sony/ATV	Floyd Cramer	Sony	AMV/BBDO	n/a
Vauxhall Meriva	To Be OK	Michaelson	Cabin 24	Ingrid Michaelson	Cabin 24	Amsterdam Worldwide	n/a
Very.co.uk	Bert's Apple Crumble	Hadfield	Universal	The Quik	Decca	VCCP	n/a
Volkswagen Polo	Don't Stop	Smith, Jackson	Westbury Music	Roc C ft. Oh No & Pox Dog Stones Throw		DDB London	Soundtree / Westbury

Data compiled by Chas de Whalley (c.dewhalley@btopenworld.com)

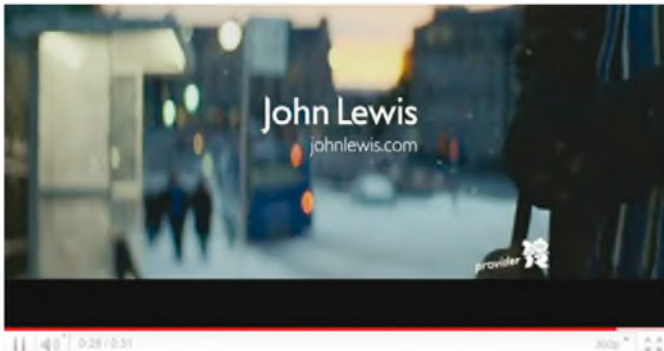
ON THE WEB

- OMD inks deal with BMG
- Viewpoint: Olé's John Anderson on the future of syncs
- EMI signs Don Omar

www.musicweek.com

cover songs are all the rage in TV advertising campaigns

wild for re-recorded tracks



represents Mark Morrison's Return Of The Mac, which was used in the T-Mobile campaign.

Managing director Jonathan Monjack believes the current popularity for re-records is fuelled by a desire by agencies and brands to cut costs, coupled with the difficulties which can be encountered when securing a licence for both recording and publishing rights.

"You normally pay the same for publishing as you do a master recording – and it may not always be commercially viable for an ad company or brand, especially a small one, to do both," he explains.

Warner Music Group European SVP sync and licensing Jim Reid,

however, disagrees explaining he does not believe agencies are desperate to cut costs.

Instead, he says the past year has seen an increase of the use of re-records in adverts as they often best fit the ad agency's brief.

"I don't think agencies use re-records out of financial necessity," he notes. "Rather, when they are carried out it is more out of necessity with the creative execution. We do find that a lot of brands and agencies still really want the original master because of the benefits that track can give. However, it doesn't always fit within a brief."

EMI Music Publishing senior sales manager Nick Oakes says

agencies are keen to use tracks that will give them a unique commercial edge over their competitors, establishing a song as "theirs", be it through the use of re-records, or simply unearthing a classic track which has been forgotten and making it relevant to a new generation.

"Brands like John Lewis and T-Mobile have created this reputation whereby their adverts are expected to be extremely unique and different from the current trends. In this respect re-records are a great way of bringing something familiar and classic to an audience but with a unique twist," he notes.

Reid adds that, like all trends, the current fad for re-records will have to end at some point – and points to the craze for using folk music in adverts two years ago as an example. "At the moment it seems like re-records are having their day, but it will move on again as soon as one forward-thinking brand hits upon the next thing."

By contrast, Universal Music Publishing UK head of film, TV and media Barbara Zamoyska is certain that the popularity of re-records is far from over. "I don't think we've seen the last of it," she says. "The way advertisers are looking at things at the moment [re-records] are certainly something that is going to be around for a while."

charlotte@musicweek.com

Hark! The Crosby beatbox sings



THIS YEAR'S TIDE of seasonal TV ads marking the countdown to Christmas has arrived. In October Argos claimed the honour of being the first big high-street name to go on screen with a film featuring snow and fir trees. This Bing Crosby Show spoof features the crooner giving a hip-hop performance of his Warner/Chappell classic White Christmas, courtesy of human beatboxer FaithSFX and some seamless special effects. It was hatched by agency Chi and Partners and music supervisor Band and Brand Association, a pairing which has delivered some of the crazier ad concepts over the last 18 months.

Rather more straightforward visually, is a series of clips with a party frock theme upon which ladies fashion outlets are obviously pinning

their Christmas hopes. The New Look chain, for one, has adopted INXS's 1990 Warner/Chappell-controlled top 20 hit Suicide Blonde to promote a nationwide 20%-off discount offer.

Then there is newcomer M&Co which has used Paloma Faith's Upside Down – a copyright shared between Reverb, Global Talent and Universal – to support a partywear spot filmed against the Manhattan skyline. This also provides the Sony-signed singer/songwriter with her second sync for the same song – the first back in April 2009 when it was licensed for a Sony Cybershot digital camera ad.

Fellow web-based competitor Very.co.uk marks its second year in the Christmas commercial arena with its No Ordinary Department Store execution, which recalls TV presenters Fearné Cotton and Holly Willoughby and harnesses northern soul instrumental Bert's Apple Crumble, as recorded for Decca's Deram label by Southampton mod band The Quik in 1967.

But if there is one player in this cut-throat sector which has consistently set the standard to which all others aspire, it has to be Marks &

Spencer. This Christmas the retailer has arguably surpassed itself by hiring Peter Kay to lead a cast of celebrities including Dannii Minogue, Jamie Redknapp and, of course, Twiggy in a tour de force built upon the Bee Gees' 1976 top five hit You Should Be Dancing – jointly controlled by Universal and Warner/Chappell – which looks more like a tongue-in-cheek Children In Need film than it does a commercial.

At the other end of the dance spectrum comes the latest Volkswagen Polo ad. Without a car in sight, it focuses entirely on breathtaking choreography by world tango champions Gaspar Godoy and Manuela Rossi. It also marks the return to the small screen of one-time promo maker and subsequent Sexy Beast director Jonathan Glazer. The artistic clip, entitled Last Tango In Compton, was shot to 2005 track Don't Stop by Californian rap artists Roc 'C' feat Oh No & Pox Dog on Stones Throw Records. All publishing and master rights to this tough title are held by independent Westbury Music, which also played a supervision role in tandem with soundtrack specialist Soundtree.



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News diary

ON THE WEB THIS WEEK

AMAZON'S BLACK FRIDAY BRINGS PROGRESS FOR £1

Musolen: "These deals benefit no-one and simply add to the general perception that music is cheap and should be either free or given away with some other product. While Rome burns we sit and watch."

BEATLES MAKE CHART IMPACT AFTER ITUNES DEAL

Tom K White: "Whether or not The Beatles are still relevant today is still up for debate, but the Gallagher brothers certainly seem to think so. Even if they are never singles chart stars again, their albums will sell consistently for the next 50 years and beyond."

COMMERCIAL RADIO GROUPS BOYCOTT DAB ADS

Radio Gaga: "I can't help feeling this is a touch petty. If DAB is to succeed it needs all the support it can get. The BBC is doing its bit - some would say far more - now what about commercial radio?"

TAKE THAT LEAD BOY BAND CHARGE

A man not a boy: "It's late 2010 and we're still talking about boy bands. Heaven help us. What has happened to music?"

Dude gives Jessie her big break

UNEARTHED

WITH AN APPEARANCE ON Later... with Jools Holland under her belt and a headline show at London's Scala already sold out, Jessie J is fast shaping up as one of the hottest prospects for 2011.

The Essex-born talent has spent the better part of three years honing her identity and sound, writing hits for Miley Cyrus and Alicia Keys along the way.

Now, with her debut single Do It Like A Dude, she is on the way to achieving the success for which she has long been tipped. The track was yesterday (Sunday) challenging for a top 30 place following its digital release, which coincided with the song hitting the C-list at Radio 1.

Island marketing manager Tom March says the momentum behind J is at fever pitch.



JESSIE J

"Normally you spend your life trying to create everything that Jessie has done herself. The buzz is just phenomenal; it couldn't be hotter," he says.

March says tickets for J's head-

line show at the Scala next month sold out in just two hours and demand is such that the gig could comfortably have been upgraded to larger London venue Koko.

Do It Like a Dude, which racked up 2m views on YouTube within a week of hitting the web, will take Jessie J into the new year, with a second single, Price Tag, to precede album Who You Are on March 14.

Despite signing her deal with Jason Flom at Universal Republic in the US, Island will drive the global campaign from the UK, before launching the project Stateside in the new year.

Last week saw the beginning of a new online TV show for the rising star called Dare Jessie J, a 12-part series that airs on Myspace in which she performs dares set by her fans and celebrity friends.

"I've never worked with anything that feels so naturally hot," says March. "She is a British artist who can compete on a level playing field with the Beyoncé and Pinks."

Do It Like A Dude will be released physically on January 3.

Stuart Clarke

Cast list

Management

Crown Music Management

A&R

Darcus Beese, Sarah Stennett, Wendy Goldstein

Agent

Solomon Parker, William Morris Agency

Publishing

James Dewar, Sony/ATV

Marketing

Tom March, Island

TV

Andrea Edmondson, Island

Radio

Steve Pitron, Charley Byrnes, Island

Press

Carl Fysh and Emma Philpott, Purple

Online Press

Anna Meacham, Purple

Digital

Glenn Cooper, Island

Regional Radio

Phil Witts, Charity Baker, Island

Dooley's Diary



Gorillaz remain sketchy over their new album

GORILLAZ ARE A BAND who are never short on innovation: from packaging computer games with their CDs to, er, not actually existing, they have always led the pack. And now it would appear the band are planning new ways of distributing their music. Dooley spoke to the band's manager **Chris Morrison** last week about reports that the band have **readied a new album for release**, leading Morrison to declare, "It depends how you classify an album, but there is the distinct possibility that there will be some music out before Christmas, in its most basic form." Interesting.

"We are working out what that will be and how it will be constructed and what the approach to distributing it will be," he added mysteriously. "I think it will be in stages, but I don't really want to go any further than that at the moment because we are still working out the details." The mind, truly, boggles... The great and the good were out in force as **MBC PR celebrated its 10th anniversary** at The Ivy club in London last week. Members of the **Pet Shop Boys**, **Depeche Mode** and the **Wainwrights** mingled with artist managers, label staff and media to celebrate the milestone, before departing en masse to catch the first London show for one of MBC's latest clients, **Miles Kane**,

across town at Water Rats. The previous night Rufus Wainwright headlined a sold-out Royal Albert Hall show, where he **dedicated a song, You Made Me Love You, to MBC co-founder Barbara Charone**. Charone and fellow co-founder Moira Bellas are pictured below with Rufus Wainwright...

"**People's tenor**" **Alfie Boe** officially signed to Decca last week and in the label's inimitable style they took him back home to Blackpool - and in particular the world-famous Ballroom - to seal the deal. Here we see Boe with Decca MD Mark Wilkinson putting pen to paper in the Ballroom, just before the two embraced in a passionate tango. And why Blackpool, you ask? Well, it was in that city that Boe was discovered by a customer while working as an **apprentice car mechanic**, putting him on the route to a Decca dream... Perusing the latest edition of *Q*, we see that **Dave Grohl** has reunited with **Nevermind producer Butch Vig** and **Nirvana** **bassist Krist Novoselic** on the new Foo Fighters album. All well and good, you might think, only for Grohl

to compare the experience to, "Not unlike going back and fucking a girlfriend you had 20 years ago. It can either be really good or a total fucking disaster." Errr lovely. Mind you, we prefer that to **Jay Kay's elaborate tale** of spending the night with "two delightful young ladies" in Sao



Paolo, related in the same issue. Asked if he felt under pressure to perform under the circumstances, the Jamiroquai singer replied, charmingly,

"You wouldn't expect a tiger not to attack a deer would you? Therefore you wouldn't expect me not to say 'Yes, I'll roger the pair of you.'" No, Jay, we wouldn't. Of course not... Our warmest congratulations go out to **Warner head of communications James Steven**, who is set to tie the knot this week, with the happy couple spending their honeymoon exploring South Africa's garden route... Upping the ante on James, however, is **OCC licensing guru Phil Matcham**, whose wife Emily recently gave birth to their first child, Freddie, at 8lbs 4oz. Rather than the traditional claims that the lad is going to captivate England/eradicate global poverty, the OCC claims we have **another chart expert in the making**. But then

they would, wouldn't they?... The lovely folk down at Virgin got together last week to **celebrate Professor Green's new album** *Alive Till I'm Dead* going gold and even managed to take time out to pose for a picture. Dooley was quietly impressed: not only does the entire team have their eyes open (a rare feat when champagne is involved) but for such a hardworking and dedicated bunch **they all look remarkably fresh-faced**. We wonder what their beauty secrets are. Pictured (l-r) Simon Burke Kennedy, Ged Malone (both management), Stella Fabinyi, Paul Guimaraes, Phoebe Sinclair (all Virgin), Professor Green, Shabs Jobanputra, Glyn Atkins, Gillian Fleet, Oly Rice, Katie Torrie, Manish Arora, Rob Clark (all Virgin)... **Which solo act has been giving his label a headache** after refusing to promote the big-budget album he recently completed? His primary concern seems to be



that he "just doesn't like it" anymore, despite growing support at radio... And finally it might be 2010 but **take a look at the songwriting credits** on this week's top 10 singles chart and you could imagine it's really 1973 with songs by **David Bowie**, **Elton John** and **Bob Dylan** all making the grade. The bleeding edge of UK music, we swear...

Features

VARIOUS RESULTS

In our latest feature in conjunction with ESP we reveal what type of releases record companies are spending their TV ad budgets on and investigate the impact the campaigns are making

Media advertising

By Charlotte Otter

MAJOR RECORD LABELS HAVE BEGUN to invest more heavily in the TV promotion of long-standing music compilation albums series - banking on consumer loyalty towards the brands to push them up the charts.

Household names including the perennial Now! series and releases from leading compilation operators such as Ministry of Sound had some of the largest TV advertising budgets in the third quarter of the year, according to research compiled on the marketing performances of TV-advertised albums by media trend analysts ESP.

By cross-referencing OCC sales data and BARB viewing figures via its own bespoke system, the company found half of the most heavily-promoted records on UK screens in the last quarter were compilations - double the amount appearing over the same period last year.

ESP marketing director Steve Chapman notes that the past few years has seen major labels rein in their TV advertising budgets. However, their investment in compilations is increasing - but only in those that have a proven track record of selling well and he points out that the majority of the 10 compilations backed with the biggest TV ad spends in Q3 are established brands

This, he says, can be attributed to two factors: consumer loyalty to recognisable brands and the nature of compilations as a format. He believes the rise in big-budget compilations in the TV-advertised album sector reflects a move to engage a younger demographic, with heavier advertising on 'youth' channels including Channel 4, Five and multi-channel.

"As more uncertainty grows in the industry and tried-and-tested marketing methods stop working as effectively, labels are beginning to stick to promoting releases they know will do well, rather than taking a risk on an unknown entity," says Chapman. "The emphasis on spend on Channel 4, Five and multi-channel could be due to the fact they are aiming at a youth market coupled with cheaper advertising rates on those channels."

As advertising budgets for established compilation brands stay strong, comparison of year-on-year figures for major labels and Ministry of Sound's TV advertising

spend over the last quarter reveals all but Universal have increased their promotional budgets between July and October 2010 - a surprise move considering an overall year-on-year fall in investment.

Universal's TV advertising spend was down by 52.68% year-on-year during Q3 - a far more severe decline in spend than that of the sector as a whole throughout the year.

When the recent drop in Universal's advertising budget is compared to 2010 to date as a whole, Chapman suggests it shows the company is struggling to make TV advertising pay dividends.

"Universal is doing things differently to the other major labels, and it is doing it in an expensive way. Although the company has cut back on its TV spend by more than 21% for the year to date, they are cutting down on spending on cheap channels such as Five and multi-channel and upping their spend on expensive slots on ITV and ITVB [formerly GMTV]," he explains.

As part of its analysis of the quarter ESP also examined the role of TV advertising in the promotion of this year's Barclaycard Music Prize-nominated artists. The company found The xx were the most successful band in terms of helping to increase sales of their debut album xx via TV advertising - with marketing of the band's set focusing primarily on Channel 4 and Channel 4 Digital.

The push to promote the event's winners on TV began in July, just after the group were announced as contenders for the Mercury crown. £110,000 in TV advertising campaign money was transformed into £250,000 worth of albums sales in the run-up to the award ceremony and the weeks following it.

In comparison, although Mumford & Sons and Dizzee Rascal's albums both saw an uplift in sales following their nominations, Chapman says their TV advertising campaigns did not radically contribute to the rise due to the longevity of both TV campaigns prior to their Mercury nods.

"If you look at the life cycle of Dizzee Rascal, he managed to sell 160,000 units without any TV airtime. With Mumford & Sons, although their nomination helped to boost their sales it was only marginally, as they were successful already," says Chapman. He adds that both acts also had lengthy TV campaigns long before their Mercury nominations.



"It could be argued that their nominations only helped to generate an extra 20,000 units - which isn't actually groundbreaking," he adds.

All the nominated acts also concentrated their advertising spend on the Channel 4 group (55% of spend) and Five (11%) - with the majority avoiding the expensive slots on terrestrial channel ITV and ITVB.

Elsewhere, the quarter found Five continue to profit from a rise in investment from major record labels more than the other terrestrial channels, enjoying a year-on-year rise in spend during Q3 of 9.74%.

And, although the channel still experiences the smallest amount of spend from record labels - just above £2m compared to more than £8.6m on Channel 4 and £10.7m on multi-channel - according to ESP research, the station's audiences are far more responsive to what they see on their screens and are far more likely to buy albums advertised on the channel, than any other.

ITV continues to struggle with a drop in advertising spend - experiencing a year-on-year fall of 22.10% while Multichannel saw a drop of 16.35% in investment.

charlotte@musicweek.com

The price is right Q3's biggest TV ad spenders

COMPANY	ALBUM	TV AD SPEND	VIEWERSHIP (M)
1 SONY	VIA AMERICAN ANTHEMS	£422,152	101,645
2 EMI	VIA NOW! 76	£311,010	80,763
3 MINISTRY OF SOUND	VIA 80s GROOVE	£291,773	70,413
4 WARNER	PLAN B	£208,133	42,220
5 UNIVERSAL	TOM JONES	£196,464	53,251
6 SONY	VIA CHILLED R&B	£193,606	45,697
7 SONY	LISSIE	£147,335	33,033
8 SONY	VIA EPIC	£144,674	41,339
9 WARNER	PHIL COLLINS	£135,902	27,285
10 WARNER	MICHAEL BUBLE	£132,909	34,503

Source: ESP

"As uncertainty grows in the industry and tried-and-tested marketing methods stop working effectively, labels are promoting releases they know will do well, rather than take a risk on an unknown entity" **STEVE CHAPMAN, ESP**

Rewards for awards TV ad campaign spend for Mercury-nominated albums

ALBUM (LABEL)	TV AD SPEND	VIEWERSHIP
FOALS (TRANSGRESSIVE)	£14,560	2,972,000
THE XX (YOUNG TURKS/XL)	£110,308	25,758,000
DIZZEE RASCAL (DIRTEE STANK)	£173,500	38,029,000
MUMFORD & SONS (ISLAND)	£276,466	78,533,000
LAURA MARLING (VIRGIN)	£42,526	10,726,000
I AM KLOOT (SHEPHERD MOON/EMI)	£14,785	4,286,000
PAUL WELLER (ISLAND)	£98,605	26,037,000
BIFFY CLYRO (14TH FLOOR)	£235,637	72,480,000
CORINNE BAILEY RAE (VIRGIN)	£70,711	18,490,000

Source: ESP



Big spenders Q3 ad spent, year on year

COMPANY	AD SPEND Q3/09	AD SPEND Q3/10	+/- %
1 SONY MUSIC ENTERTAINMENT	£1,531,452	£1,893,167	+23.6
2 UNIVERSAL MUSIC UK	£3,996,242	£1,890,884	-52.7
3 WARNER MUSIC UK	£1,206,569	£1,341,939	+11.2
4 EMI RECORDS UK	£1,020,232	£1,203,601	+18.0
5 MINISTRY OF SOUND	£1,031,780	£1,040,440	+0.8

Source: ESP

Delga Press Ltd. is proudly celebrating 50 years as a market leader in the supply of print and printed packaging to the UK and European home entertainment industry.

Delga Press

50 YEARS



If you have an idea, a concept for a product, then here at Delga Press our design and development team can work with you to translate, create and provide you with a host of strong innovative ideas. Our versatile finishing equipment can handle even the most complex of designs, to give you a finished product that will stand out.



Within a competitive market place, allow Delga Press to add value and enhance your sales opportunities.

Delga Press thanks its customers for their continued support for the past 50 years and wishes you all a very Merry Christmas and a Prosperous New Year.

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For further info please contact Stuart McLellan from our new business team:
tel: 01634 227000 mobile: 07736 374049 email: stuart.mclellan@delga.co.uk
Seaplane House, Sir Thomas Longley Road, Medway City Estate, Rochester, Kent ME2 4DP

Delga Press believes it is fundamental to the continuation of its success to actively tackle environmental issues and is proud to be certified by Julie's Bicycle and to have been awarded FSC, PEFC and ISO 14001.



Bookings for the Music Week Year Planner are now open!



The Music Week Year Planner - a crucial source of information for the music industry, containing an accurate diary of the most important leading industry events here in the UK and around the world.

Unrivalled year-round exposure for your company, its products and services.

This large glossy insert is included in Music Week on 20th December, the last issue of 2010, with 4,500 copies distributed to our print subscribers. It will also be available online on Musicweek.com's homepage, so that our 73,454 unique users per month can download it ready to use for 12 months, carrying your promotion right up to December 2011.

Bookings for the 2011 Year Planner are already coming through, and the space does fill up quickly, so act now to ensure you are represented on this unique promotional planner.

Deadlines

Booking Deadline: Tuesday 30th November
Ad Copy Deadline: Friday 3rd December

Bookings...

To reserve your place please contact:
Mark Lynch 020 7 921 8315 mark.lynch@musicweek.com

Features

COVERING ALL THE BASES

'Don't judge a book by its cover' is a well-worn idiom – but in the case of music boxed sets, it could not be further from the truth as a product's packaging becomes ever more important for its sales potential

Packaging

By Neil Wilks

DESPITE THE INCREASING DYNAMISM of the digital market, when it comes to selling physical product deluxe packaging seems to be record labels' perennial trump card.

So it is perhaps no surprise that, as a way of countering declining sales and value in the physical market, labels are coming up with ever more spectacular ideas for limited special-edition releases, often in boxed sets.

For new releases this usually means a limited run of a gatefold version of the album, often containing an extra disc of live or previously unreleased material. But for re-releases, particularly of key albums in the classic rock canon, the sky seems to be the limit with any number of additional discs or pieces of merchandise appearing in an invariably lavish box.

Repackaging old product is hardly something new in the music industry, but the increase in special packages over the last few years has had an impact on those companies supplying it.

This change in the market has been mirrored at print specialist Delga Press, based in Rochester, Kent, which has evolved in recent years to meet demand for these increasingly lavish orders. "Eight years ago we were a completely different company, producing standard products only related to the jewel case," says Delga managing director and co-owner Allan Wells.

Although it now has a £10m turnover and employs 140 people, Wells describes the Delga of 2002 as "a catalogue company" and, although that standard work still forms a core part of the business, the company had to look for other revenue streams.

"That means we have to offer customers total solutions and we've got to be able to do bespoke packaging," says Wells.

Having identified boxed sets as a niche market for Delga to occupy five years ago, Wells began bringing about changes. These started with investment in a fulfilment department, allowing the company to take in all the components of a special pack from other suppliers and pack them neatly in the box. Co-ordination of all this is part of Delga's "total solution" for record labels.

"Eight years ago we were a completely different company... [now] we have to offer customers total solutions and we've got to be able to do bespoke packaging..."

ALLAN WELLS, DELGA

A mark of the changing times at Delga has been growth in the number of gluing lines it runs – up to 10 from the four it had during its "catalogue company" days. These lines are where parts, such as the Remus spine which acts as the hinge in a cardboard gatefold sleeve, are made. Wells adds that demand for the five-inch spine, suitable for cardboard CD packaging, has grown hugely in the last five years.

"We've also seen an increased demand for case-bound books in the last three years," says Wells. These are fundamentally hardback books with CD holders, usually in the shape of plastic trays or card wallets, incorporated into

the inside covers. The growth in these books – which, like many of the speciality products that are now becoming commonplace are mostly cardboard – highlights the industry's desire to move away from plastic.

Music industry campaigning body Julie's Bicycle (JB), of which Delga is a member, advocates cardboard-only packaging as a way of reducing greenhouse gas emissions by 95%, compared to a standard jewel case, so some spe-

ABOVE
Who Mk II: this live set's packaging recalls the original album's manilla wallets and title stamp



Know your Station Case study: David Bowie's reissued 1976 album

David Bowie's 1976 album *Station To Station* is largely seen as a transitional work, bridging two quite distinct eras of his career. As such, the album is worthy of much scrutiny by fans, with much more light being shed on it through this re-release, which comes in two formats.

The regular special edition has three CDs containing the original album and a previously unreleased concert, from Nassau Coliseum in 1976, over two discs. The deluxe edition has these three discs, the same content put on three heavyweight vinyl records, a different reissue, a singles version and a DVD. This audio-only disc contains three more mixes, one of which is by original co-producer Harry Maslin, in 5.1 surround sound.

Also included is a 24-page booklet of unreleased photos, a poster and two folders containing repro-



ductions of memorabilia such as a backstage pass, a ticket for the Nassau gig, a fanclub membership card, certificate and two badges.

EMI Catalogue director of repertoire Nigel Reeve says the deluxe

edition was always going to be one for the Bowie connoisseurs.

"There's only a limited audience to appeal to but they will pay extra for the right product," says Reeve.

Although this album was next in

line for a reissue anyway, it has been remastered twice before and so this package had to offer more. "We only had a limited amount of repertoire to play with so it's been about giving that the best possible package," says Reeve.

The process began two years ago with creation of one key ingredient. "We'd been talking to Harry Maslin and got agreement for a new 5.1 mix. The thing I also wanted to achieve was going back to the highest possible source. So we've gone to the original analogue masters," adds Reeve.

EMI's internal design team took a painstaking approach to creating the memorabilia. EMI Catalogue director of marketing Jo Brooks says: "We had the first meeting with our production department 12 months before the release date. This has been a very long time in the planning, to ensure we got it right."

She adds that all those items had to be located, scanned and then cleaned up digitally before being recreated. The depth of detail even included matching the weight of the paper to the originals.

Another nod to the original artwork is the inclusion of a special foam liner. Intended to match the soundproofing depicted on the cover shot, in which Bowie is in the doorway of an anechoic chamber, the layer of foam also helps keep the box contents sitting securely in place. Both foam and box were sourced by German packaging and disc manufacturing group Optimal Media Production.

Much effort was put into finding a faithful, scaled-down version of the foam on the cover. "We got several samples but they weren't quite right. It was worth searching this one out to get the package we now have," says Reeve.

Features



ABOVE The latest Hendrix anthology comes in hardback-book format
BELOW AC/DC sold 1m units of their Black Ice special



cialty packs not only boost sales but hit green targets as well.

While the lavish packaging can appear excessive on some boxed sets, JB points out that they usually contain more music than a regular CD purchase and that the relatively low numbers produced makes it a lower priority in terms of cutting emissions. "The standard market is where the biggest gains will be. There are still huge savings to be made by shifting to cardboard," says JB operations director Catherine Langabeer.

Susanne Klose, director of sales and marketing at German print and packaging group Topac, says the industry is slowly switching to cardboard, firstly, for environmental reasons. "The second reason is the potential for a special finish that makes it an outstanding package, compared to a jewel case," says Klose. She lists finishes such as hot foils, special die cutting, embossing, varnishing and silver foil as increasingly common ways of making cases stand out to buyers.

A particularly successful use of Topac's work in speciality packaging was the deluxe edition of AC/DC's Black Ice, released in 2008. More than 1m were sold. "It only had one CD but was a really special pack in terms of the finishing. They also did it in four different colours and it contained a 12-page booklet with special finishing throughout that, too," says Klose.

To meet demand for this type of bespoke release, rival media packaging group Pozzoli employs six people in its research and development team, working on ways of making special packages using exotic materials.

Pozzoli's UK area manager Gianni Hosch says the challenge is to respond to labels' special demands within the regular timescales. "The industry expects fast turn-around for all kinds of packaging. We always recommend tests if special material or finishing is involved," says Hosch. He adds that, for these projects, "it may take a couple of weeks in order to achieve the print result that satisfies the designer".

An example of this, says Hosch, is the book that accompanied The Rolling Stones' recent reissue of Exile

"The standard market is where the biggest gains will be. There are still huge savings to be made by shifting to cardboard..."

**CATHERINE LANGABEER,
JULIE'S BICYCLE**

on Main Street. "That required a very difficult approach to printing and using foil on the different materials used," he says.

The growing demand for environmentally-friendly products has led Pozzoli to develop a type of rigid packaging that is delivered flat so as to reduce emissions during transportation. Although the final customer has to then create the box, ordered in high enough volumes, the Flat Box can cut transport costs by up to 50%, says Hosch.

Brighton-based packaging specialist Modo is also aware of environmental issues and creative designer Henry Lavelle points out that the cardboard in a boxed set can be an eco-friendly choice in itself. "Most of what we do is board-based packaging and most rigid board is post-consumer recycled waste," he says.

Modo was established in 1998 with the purpose of designing creative packaging for the music industry and Lavelle says recent times have definitely seen greater demand for boxed sets. "Labels are realising that if they spend a little more on the release, they will get a much better product and the public is willing to buy it," says Lavelle.

The sales of Modo's most successful boxed sets, including 2009's Sounds of the Universe by Depeche Mode, seem to back that up. "That sold 100,000 boxed sets, which is big territory for anyone," says Lavelle. Even in a recession, people are willing to pay between £60 and £100 for these, he adds.

A key challenge for box design is ensuring it will hold its contents safely. "The latest pack we're working on has a 4mm thick flip case. Inside will be a 150-page hardcover book along with double vinyl and CD pack," says Lavelle. He adds that the Stone Roses Collectors Edition box Modo designed for Sony required "60mm of rigid board in its spine and there are steel bolts inside that, too".

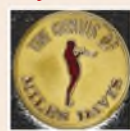
With a general public faced with the option of digital files or a physical format that is close to 30 years old, the further evolution of packaging techniques, design and technology seems assured as the industry continues to explore every avenue in an effort to bolster CD sales levels.

Repackage, not fade away Key Q4 boxed set releases

MILES DAVIS

The Genius Of Miles

Sony Out now



Comprising eight boxed sets, this deluxe package is limited to 2,000 copies and contains 43 CDs in a replica trumpet case,

weighing in at an impressive 9.5kg. Spanning 20 years of Davis' career, it brings together previous boxed sets, themselves containing up to seven CDs, covering the bulk of his studio work from the mid-Fifties onwards. It also contains a T-shirt, a previously unavailable lithograph by Davis and a replica of his custom-made trumpet mouthpiece and retails for just under £600.

JIMI HENDRIX

West Coast Seattle Boy: The Jimi Hendrix Anthology

Sony Out now



Over four CDs and one DVD, this collection tells Hendrix's story from jobbing rhythm guitarist to taking the musical world by storm with the Experience, and finally his work with Band of Gypsies. Most of these songs were recorded in concert and

almost all the tracks are previously unreleased or alternate takes. It comes in a relatively straightforward format, made up of a 52-page book containing two disc holders on each of the inner covers and a wallet at the back.

JOY DIVISION

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Rhino December 6



A collection of 10 seven-inch singles compiled by writer Jon Savage to mark the 30th anniversary of the death of singer Ian

Curtis. As well as the band's singles, the box contains tracks specifically put together for this retrospective. All the singles have been newly remastered by drummer Stephen Morris and come in a clamshell box with artwork from Factory Records' co-founder and resident designer Peter Saville. Each of the numbered 5,000 boxes will also contain a custom-made artwork from Saville.



JOHN LENNON

John Lennon Signature Box

EMI Out now

Marking what would

have been Lennon's 70th birthday, this hefty box contains all eight of his solo albums digitally remastered, in a process overseen by Yoko Ono, as well as two discs of bonus material. These include previously unreleased studio outtakes and home recordings. The almost cubic package holds the CDs vertically, standing them up alongside a 60-page hardback book. Beneath them is a drawer containing a 70th birthday "art print" within a portfolio wallet.

THE WHO

Live at Leeds - 40th anniversary super-deluxe collectors' edition

Universal Out now



Classic snapshot of The Who on tour in 1970, re-released with the addition of the following night's concert. Recorded in Hull, the set has been digitally revived as the bass on four songs was not taped. The packaging stays faithful to the original's mimicking of Seventies bootlegs, which appeared in manilla wallets, with a stamp for the title - albeit in a much sturdier package to hold four CDs, the original LP on vinyl, a seven-inch single, poster and 64-page book.



ABOVE Case in point: the Miles Davies "trumpet case" set
BELOW More Mode: the Sounds Of The Universe collection sold more than 100,000 units



Advertorial



MUSIC WEEK PRESENTS...

1 FILMS OF COLOUR Actions

Contact Paul Carey | paul@themusicmanagement.com



Films Of Colour produce swooning, layered indie, and describe themselves as "the light to the shades, the dark to the brightness." For the poetically challenged among us, that sounds like Boy Kill Boy arguing with Bloc Party on a sodden, windy British beach, over their favourite Coldplay track. The London four-piece have been gigging around the country for the past 18 months, and recently spent time at Air Studios, laying down some new tracks culminating in their debut single Actions out on Label Fandango.

www.myspace.com/filmsocolour

2 TINY MAGNETIC PETS Girl In A White Dress

Contact Una Fagan | +353 85 138 3103



Using only vintage analogue instruments (Moogs, Vox organ and Mellotron), Dublin duo Tiny Magnetic Pets (Paula Gilmer and Seán Quinn) have created a unique sound which has been likened to St. Etienne, Kraftwerk and Berlin-era Bowie. The gorgeous debut single Girl In A White Dress - a drivetime-radio hit in Ireland - is taken from their upcoming debut UK album Return Of The Tiny Magnetic Pets which was released this year in Ireland to unanimous critical acclaim. Recently TMP have been wowing festival audiences with their energetic live performances and are looking forward to their first UK shows in 2011.

www.myspace.com/tinymagneticpets

3 JAZZ MORLEY Disconnected

Contact Iain Martin | 07976 239079



Jazz Morley's rich, warm, emotive voice is capable of the tiniest whisper of love to the full vent of a woman scorned. BBC Introducing regional airplay, a slot on BBC Introducing Stage @ Brighton Live, featuring on Best of MySpace 104 and a busy live diary have fuelled Morley's grassroots fanbase support. But despite this attention, she eschews the beckoning bright city lights and fast cars. She is a girl you're more likely to find padding about barefoot on the beach, walking through puddles in wellies or driving Barry (her battered but beloved van) to the next gig.

www.myspace.com/jazzmorley

4 GRAND CENTRAL Baby You Know

Contact John Robinson | kinetikmuzik@gmail.com



Hip hop has always had a long and storied fascination with the concept of "the duo". Whether it is two MCs or the revered combination of one MC and one producer, some of the greatest hip-hop music to ever grace our ears has been created by two-of-a-kind tag teams such as the likes of dynamic duos including E.P.M.D., Mobb Deep, M.O.P., The Beatnuts, Little Brother and The Clipse.

www.myspace.com/grandcentral

5 DEVILLE Lips

Contact Emma Hughes | thisisdeville@me.com



Deville - a musical concoction of strong pop hooks, electronic soundscapes and pure theatre - are taking pop to its logical conclusion: grotesque, gallant, frank, fabulous, hedonistic, sardonic, vintage yet modern, electronic yet organic, murderous with a loving edge, non-religious but so easy to believe in, non-committal yet so easy to connect with. This is embracing beauty while exposing it for all its ugliness, embracing hedonism yet aware that it will send us to an early grave, embracing everything intellectual and admitting we all know nothing.

www.myspace.com/thisisdeville

6 SWIFT MANOUVER David & Goliath

Contact Paul Paget | paulpaget@02.co.uk



Gaining in popularity and, with word-of-mouth recommendation increasing the numbers attending gigs, Swift Manouver have become a much talked-about subject on the music scene. They have fast become recognised as one of the best up and coming bands in the south west having been regional finalists in the "Live & Unsigned" 2010 competition.

www.myspace.com/swiftmanouver

7 ARCADY BLISS Feeling The Glow

Contact Anil Kishan | kishan.anil@gmail.com



With MTV synchronisation in the US following this year's Midem conference and a string of well-received gigs over the summer, Arcady Bliss, spearheaded by songwriter Charlie Elwess and guitarist Anil Kishan, are a formidable new prospect. Soaring vocals, delicious guitars and winning songs make this band a must-watch for 2011.

www.myspace.com/arcadybliss

8 SAM SALLON Long Way Down

Contact Martin Jefferies | martin@emjaymedia.co.uk



Sam Sallon is a hugely talented singer and songwriter, who has already drawn comparisons to Nick Drake and John Martyn. Listening to the beautiful melodies and lyrics on his forthcoming debut album One For The Road, it is easy to see why (this track is taken from that album). Produced by David Watson at Metropolis, it is an album of stunning beauty that will appeal to a broad range of listeners. Sallon has earned a great reputation supporting the likes of Pete Doherty, Lyle Lovett and Rodrigo y Gabriela, and has recently appeared at London's Luminaire.

www.myspace.com/samsallon

9 THA VILLE FEAT. KELE LE ROC More Than Friends

Contact John Delday | urbanlite@aol.com



Having produced and written for artists such as The Saturdays, Flo Rida, Akon and The Game, LA's Tha Vill has teamed up with London's queen of R&B Kele Le Roc to produce what has already become a Top 10 club smash in the UK and overseas. More Than Friends is a dance track laced with infectious hooklines and massive commercial appeal. The accompanying video, shot in LA and directed by American Pie actress Shannon Elizabeth, has already been added to key UK TV stations. The track is out now.

www.myspace.com/thavillian

10 BERRI FARLEY If I Had A Pound

Contact Amy Swift | amy@musicweek.com



Soulful songstress Berri Farley is at it again with another infectious slab of quirky pop. Proving her flare for songwriting this is certainly a track to fit the void that Lily Allen left. Her playful lyrics along with the ska-infused production means this track will have you toe tapping instantly. Playing a series of gigs in the new year and with a great response from her debut track Office Boy, Berri Farley is currently seeking management after attracting some major A&R interest.

www.myspace.com/berrifarley

11 PETER JACKSON FEAT. SIZZLA Miss Right

Contact John Delday | urbanlite@aol.com



One of the hottest records around at the moment, Canada's Peter Jackson has teamed up with Sizzla to produce an infectious red-hot mix of hip-hop and

Caribbean flavours with top-drawer production. Jackson is the latest on the Canadian hip-hop conveyor belt to be making big moves globally, following in the footsteps of Drake, Kardinal Offishall and K'Naan. Earlier collaborations with D12, Royce da 5'9, Naughty By Nature and Joell Ortiz established his position in his home market, while his debut UK single Miss Right has had plenty of airplay already including 1Xtra, Choice and Kiss. The accompanying video shot in Jamaica in September is due on UK TV screens shortly.

www.myspace.com/peterjackson905

12 K.NERS FEAT. KARDINAL OFFISHALL Messy

Contact Lekan at Marvel Management | lekan.l@gmail.com



Bristol native K.Ners has been making a noise for the last few years gaining fans within the UK hip-hop arena. Now signed to an international deal with Move The Crowd Records he has teamed up with Kardinal Offishall on this track Messy, with its distinct "Bristol sound". It follows in the bass-heavy footsteps of the likes of Massive Attack, Smith and Mighty, Roni Size and Joker in bringing you a very innovative and British sound.

www.myspace.com/kners

13 FREDRIKO Champagne

Contact Frederic Jean Baptise | xtrem01@hotmail.com



Frenchman Fredriko travelled the world before setting out his stall in the UK three years ago. The "global rapper" as he defines himself (indeed he can rap in English, French, Spanish, Portuguese and Creole) is ready to use the UK as his springboard for success. "I really appreciate the quality of UK music professionals and the diversity of genres you find here," he says. "Competition is alive and I like that. I'll make it from here no doubt." This track is his first commercial release, via the Cartel.

www.myspace.com/akafredriko

14 SONIC TEMPLE Reason For Light

Contact Arpad Kollanyi | arpadkollanyi@gmail.com



For almost three years, Sonic Temple have thrilled audiences across London. They meld the essence of American rock, jazz, blues and classical music to create a fresh and unique sound by using different rhythm and drum sounds and musical styles combined with the use of a wider range of instruments. All of which does not compromise the guitar's role at the forefront of their music. Sonic Temple's influences draw on the style of guitar icons including Joe Satriani, Steve Vai, Steve Morse, Ritchie Blackmore and Slash.

www.myspace.com/sonictempleofficial





THE FAIRYTALE OF NEW MEDIA

The battle for Christmas number one may have become a dead duck since The X Factor came to dominate, and new festive hits are few, but downloads have proved to be a shot in the arm for plenty of classic Yuletide catalogue tracks – a trend which shows little sign of abating

ABOVE
Ghosts of Christmas past: chart-topper Mariah Carey and (inset) Shane MacGowan of The Pogues

Charts analysis

By Paul Williams

RAGE AGAINST THE MACHINE ASIDE, The X Factor effectively killed off the annual battle for the Christmas number one several years ago.

But while trying to come up with the nation's festive chart-topper may have turned into something of a pointless task for labels, the popularity of downloads has ensured the overall market for Christmas recordings is now bigger than it has ever been before.

With music fans able to download any Yuletide hit they like from across the decades, so no longer having to rely on the whims of a record company to physically re-issue it, a flurry of Christmas oldies is showing up on the OCC chart year after year.

And in the case of some tracks, it seems the public just cannot get enough of them. The Pogues and Kirsty MacColl's 1987 coupling *Fairytale Of New York* has finished in the Top 20 every Christmas for the last four years, going as high as number four in 2007, while fellow evergreens such as Mariah Carey's *All I Want For Christmas Is You* and *Last Christmas* by Wham! have returned to the Top 40 in every one of the last three seasons.

It is all adding up to big annual business for the record industry; last year alone the 50 top-selling Christmas singles during November and December collectively sold around 792,000 units, according to OCC data. Meanwhile, the Christmas compilations market saw the 50 most popular festive-themed albums combined sell close to 900,000 units over the same period.

Rhino UK managing director Dan Chalmers, whose company's Christmas catalogue includes *Fairytale Of New York*, says the market for festive downloads has become "incredibly important".

"There are a few areas that we look at that are important for our licensing business and we're part of the Now! Christmas joint venture with EMI and Universal that utilises our key Christmas repertoire, but we're also looking at repertoire opportunities for key singles," he says. "One example is around Shane MacGowan's 50th birthday in 2007 we had a real push to make *Fairytale Of New York* the Christmas number one."

The scale of the business for Christmas oldies was just not possible prior to the

arrival of the download market when the public were only able to buy their favourite festive singles if labels had made a conscious decision to re-issue them. The switch in dominance of the singles market from physical to digital has resulted in an annual flood of seasonal songs into the chart with 2009's Christmas chart welcoming 11 such singles into the Top 75 and another 20 appearing lower down in the 200, the vast majority coming from the Eighties or earlier.

"To a degree the public are aware of these key tracks and with services like iTunes people are able to search through to find them, but there is an incredible amount of advertising to re-promote some of these tracks," says Chalmers. These include Chris Rea's *Driving Home For Christmas*, which got a further promotional boost from Warner a year ago as part of its marketing for a new best-of from the singer.

Leading the field last year for Christmas hits was *Fairytale Of New York*, which sold 77,000 downloads during the last two months of 2009, followed by Carey's now Christmas standard adding another 70,000 sales. These were followed by Wham!'s *Last Christmas*, which pipped George Michael's own new festive recording *December Song (I Dreamed Of Christmas)* into third place.

Michael's newer track losing out in sales to one of his oldies was a typical occurrence in a market where the same hits are dominating year after year and any new Christmas recordings struggle to get a look-in. Even if they do when they come out, it is even rarer for them to go on to establish themselves as perennials in the way a *Merry Xmas Everybody* by Slade has managed to.

The desire of the public to go back year after year to the same favourites is illustrated by a comparison of last year's 20 biggest Christmas downloads based on OCC sales and a chart compiled by PPL of the 20 festive songs earning the highest number of plays on radio, TV and across business over the last decade. Fourteen of the songs in each chart are identical.

While *Fairytale Of New York* led *All I Want For Christmas Is You* as the OCC's top festive seller last year, on the decade-long PPL chart it is

Mariah Carey who comes out on top followed by *Last Christmas* and then the Pogues hit. Slade are fourth and Wizzard's *I Wish It Could Be Christmas Everyday* fifth on a chart that contains few surprises and nothing new. Incredibly the Carey hit, which originally reached number two in the UK in 1994, is its newest track.

PPL director of PR and corporate communications Jonathan Morrish says all the tracks on the chart are simply great recordings. "Stop somebody in the street and ask them what is their favourite Christmas song and, pretty much, they would choose one from the PPL Top 20," he notes. "Christmas is a time of tradition so while it's no surprise to see standards in there, it is worth noting that it is the most recent recording – Mariah Carey's *All I Want For Christmas Is You* – that is at number one. At Christmas we embrace tradition and music is a very powerful and engaging way to enforce that feeling. Music really helps define this time of year – be it songs that radio broadcasts because that's what people want to hear or the songs retail use in store because of their mood-enhancing power."

It is a similar story of vintage recordings with regard to last year's 50 top-selling Christmas downloads with only four of them released in 2009, while 36 of them were from the Eighties or earlier. The Seventies was the most dominant decade with 13 representatives among the 50

tracks, followed by the Eighties with 11, while two from the Forties have long been out of copyright: Bing Crosby's *White Christmas* (left) and Judy Garland's original reading of *Have Yourself A Merry Little Christmas*.

"It's difficult to find a really outstanding new Christmas record each year," says Radio 2 head of music Jeff Smith who believes when it comes to the old festive favourites the public never seem to tire of them.

"When I was first programming way back when I thought people would be fed up with these tracks. We don't do research here, but when I have

"At Christmas we embrace tradition. Music really helps define this time of year..."

JONATHAN MORRISH, PPL





done research in the past at other stations we found people still wanted these songs," he says. "They play them at their parties and they are trying to celebrate. I don't think most people have this concept of cheesiness when it gets to Christmas."

However, push Christmas music on to them too early and the reaction is likely to be different. Research published earlier this month by in-store media specialist Mood Media Corporation suggested the vast majority of the public (73%) did not want to hear Slade, Wizzard and the like in stores before December 1, but get the selection right and 59% of respondents said it could improve their shopping experience.

Similarly, Smith notes for Radio 2 the policy is not to go with Christmas songs too early; the tunes start to kick in a couple of weeks before the big day and their presence is then increased gradually.

"We start with one [Christmas song] per show," he says. "We then start to increase the rotation from one per show to one per hour and around the 23rd, 24th and 25th you start to get to saturation point. Boxing Day afternoon, really that's the final part of it."

Smith will trawl through all the new Christmas-themed releases every year, among them this year Mariah Carey's new holiday album Merry Christmas II You, hoping to find something new to programme alongside all the old favourites. Sometimes he strikes gold, such as with Gabriella Cilmi's Warm This Winter two years ago, while he suggests Train's Shake Up Christmas (above), which features in Coca-Cola's new Christmas campaign, could make the grade this year.

But these are few and far between, prompting the question that if there is a public out there buying hundreds of thousands of Christmas downloads every year, why are the current crop of artists not following the exam-

ples of the past by the likes of John & Yoko and Elton John in trying to come up with a festive classic that could keep selling year after year?

EMI Music Publishing UK president Guy Moot, whose company's library of songs includes I Wish It Could Be Christmas Everyday and the Shakin' Stevens hit Merry Christmas Everyone, agrees there is a shortage of new festive songs, but says it is hard to improve on the classics.

"The problem is people are always updating the standards," he says. "I'm not sure people are really up for writing a brand new Christmas song. You don't want it to fall into the clichés so you don't want sleigh bells on it. I'm also not sure with the Christmas number one every year certain to be The X Factor whether there is the same incentive as there used to be to write one."

But he says his sales and licensing teams are always asking for Christmas songs and if you can come up with a good one "it's a wonderful piece for catalogue".

"I think there's a challenge to all the songwriters out there to write a completely new Christmas song without relying on clichés," says Moot whose company's signings Hurts have already done so with their single All I Want For Christmas Is New Year's Day, due out through Phonogenic on December 20.

For some artists, penning that one Christmas classic can make the difference between being long forgotten and being in the minds of the public every year, as someone like Jona Lewis can attest, thanks to his evergreen Stop The Cavalry (eighth on the PPL chart).

If the last few years are anything to go by then we should expect Stop The Cavalry and the other same oldies to start invading the OCC chart any day now. Surely there has to be room for a few new classics to find their way in, too. But they have to be written first.

Christmas tracks of the decade Top 20

This	Artist	Title	Label	Year of release
1	MARIAH CAREY	All I Want For Christmas Is You	Columbia	1994
2	WHAM!	Last Christmas	RCA	1984
3	THE POGUES FEAT. KIRSTY MacCOLL	Fairytale Of New York	Warner Bros	1987
4	SLADE	Merry Xmas Everybody	UMTV	1973
5	WIZZARD	I Wish It Could Be Christmas Everyday	EMI	1973
6	BAND AID	Do They Know It's Christmas?	Mercury	1984
7	CHRIS REA	Driving Home For Christmas	Atlantic	1988
8	JONA LEWIE	Stop The Cavalry	Siff	1980
9	BING CROSBY	White Christmas	MCA	1942
10	DEAN MARTIN	Let It Snow! Let It Snow! Let It Snow!	Capitol	1966
11	GREG LAKE	I Believe In Father Christmas	Sanctuary	1975
12	PAUL McCARTNEY	Wonderful Christmastime	MPL	1979
13	SHAKIN' STEVENS	Merry Christmas Everyone	Sony	1985
14	EITON JOHN	Step Into Christmas	Rocket	1973
15	FRANKIE GOES TO HOLLYWOOD	The Power Of Love	ZTT	1984
16	JOHN & YOKO/PLASTIC ONO BAND	Happy Xmas (War Is Over)	Capitol	1971
17	BRENDA LEE	Rockin' Around The Christmas Tree	MCA	1962
18	DARLENE LOVE	Winter Wonderland	ABKCO/UMTV	1963
19	EAST 17	Stay Another Day	London	1994
20	THE PRETENDERS	2000 Miles	Warner Bros	1983



The above chart is based on plays between 2000 and 2009 and is compiled by PPL, which licenses more than 1,000 TV and radio stations across a number of platforms. This includes more than 250 commercial stations. The chart also takes in plays from thousands of establishments licensed by PPL. Each track's current label is cited, sourced from the OCC, as opposed to the label at the time of original release.

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Key releases

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Out this week

Singles

- **Akon** Angel/Give It To Them (Island)
Previous single (chart peak): We Don't Care (61)
- **Black Eyed Peas** The Time (Dirty Bit) (Interscope)
Previous single: Rock That Body (11)
- **Taio Cruz** Falling In Love (4th & Broadway)
Previous single: Dynamite (1)
- **Alesha Dixon** Radio (Asylum/Atlantic)
Previous single: Drummer Boy (15)
- **Drake feat. TI & Swizz Beatz** Fancy (Cash Money/Island)
Previous single: Miss Me (did not chart)
- **Nicki Minaj** Right Thru Me (Island)
Previous single: Check It Out (11)
- **Pet Shop Boys** Together (EMI)
Previous single: Did You See Me Coming? (21)
- **Mark Ronson & The Business Intl.** Somebody To Love Me (Columbia)
Previous single: The Bike Song (17)
- **Kelly Rowland** Haters (Motown/Island)
Previous single: Commander (9)
- **Nicole Scherzinger** Poison (Interscope)
Debut solo single

Albums

- **Black Eyed Peas** The Beginning (Interscope)
Previous album (first-week sales/total sales): The E.N.D. (30,917/1,464,360)
- **Alesha Dixon** The Entertainer (Asylum/Atlantic)
Previous album: The Alesha Show (26,952/334,666)



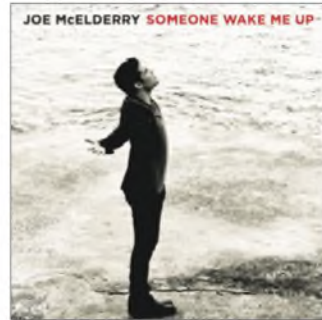
- **Duffy** Endlessly (A&M)
Previous album: Rockferry (184,009/2,144,181)
- **Nelly Furtado** The Best Of Nelly Furtado (Polydor)
Previous album: Loose (33,264/1,071,630)
- **Glee Cast** The Christmas Album (Epic)
Previous album: The Music, Vol. 3 Showstoppers (44,091/53,342)
- **Aled Jones** Aled's Christmas Gift (DMG TV)
Previous album: Reason To Believe (11,771/44,179)
- **Olly Murs** Olly Murs (Epic/Syco)
Debut album
- **N-Dubz** Love Live Life (AATW/Island)
Previous album: (62,342/414,325)
- **Bruce Springsteen** Collection: 1973-84 (Sony)
Previous album: Working on a Dream (67,362/201,202)
- **Paul Weller** Live At The Royal Albert Hall (Island)
Previous album: Wake Up the Nation (52,593/146,510)

Out next week

Singles

- **Abi** Missing You (Transmission)
- **Belleruche** Fuzz Face (Tru Thoughts)
- **The Book Club** Fantastical Misadventures Of Mr K EP (Linky)

- **Boy & Bear** With Emperor Antarctica EP (Chess Club/Universal)
- **Eric Clapton** Hard Times Blues (Reprise)
- **The Courteeners** Electric Lick (A&M)
- **Dirty Projectors** As I Went Out One Morning (Domino)
- **Disturbed** The Animal (Reprise)
- **Engineers** Subtober (Kscope)
- **Far East Movement feat. 50 Cent** Like A G6 (Cherrytree/Interscope)
- **Flo-Rida** Turn Around (5,4,3,2,1) (Atlantic)
- **Nelly Furtado** Night Is Young (Polydor)
- **Gold Fields** Treehouse (Young & Lost)
- **Michael Jackson & Akon** Hold My Hand (Epic)
- **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)
- **Sarah Phillips** Say It Possible/Blue Chair (Strikeback)
- **Phosphorescent** I Don't Care If There's Cursing (Dead Oceans)
- **Plan B** Love Goes Down (679/Atlantic)
- **Primary 1** Never Know (Grow Up/Atlantic)
- **Eric Prydz** Niton (The Reason) (Data/MoS)
- **The Radio Department** Never Follow Suit (Labrador)
- **Robyn** Indestructible (Konichwa)
- **School Of Seven Bells** I L U (Full Time Hobby)
- **Shit Robot** Take Em Up (DFA)
- **Shontelle** Perfect Nightmare (Island)
- **Willow Smith** Whip My Hair (Roc Nation/Sony)
- **KT Tunstall** Fade Like A Shadow (Relentless/Virgin)
- **Wyclef Jean** If I Were President: My Haitian Experience (RCA)

This digital-only release is the musical result of Jean's experiences in the wake of the Haitian earthquake and his attempt to run for President in Haiti, and will be underpinned by the single Election Time. The EP was recorded and produced with Jean's brother Sedeck, who stars with Wyclef in the Steve Hallowin-directed video for the song. Jean will hit the road for a world tour in 2011 and a new album is also on the way.

Albums

- **Alexandra Burke** Overcome: Special Edition (Syco)

- **Deadmau5** 4X4=12 (Maustrap/Virgin)
- **The Great British Barbershop Boys** Christmas Time (Sony CMG)
- **Him** SWRMSX (Sire/Reprise)
- **Quincy Jones** Soul Bossa Nova (Polydor)
- **LCD Soundsystem** This Is Happening (deluxe) (DFA/Parlophone)
- **Sarah McGuinness** Believe: The Eddie Izzard Story (Halyon)
- **Mumford & Sons** Sigh No More (Deluxe) (Gentlemen Of The Road/Island)
- **Olugbenga** The G Is Silent - Vol. 2 (NME.com)
- **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)
- **Tanlines** Volume On (Family)
- **Bryn Terfel** Carols And Christmas Songs (Deutsche Grammophon)

December 13

Singles

- **Bullet For My Valentine** Bittersweet Memories (Columbia)
- **Eva Cassidy** Silent Night (Blix Street)
- **Cee-Lo Green** It's OK (Warner Brothers)
- **Crystal Castles feat. Robert Smith** Not In Love (Fiction)
- **Miley Cyrus** Who Owns My Heart (Hollywood)
- **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 (Parlophone)
- **Gypsy & The Cat** The Piper's Song (RCA)
- **Harry Hill** Ken (Island)
- **Jonathan Jeremiah** See (Island)

Jonathan Jeremiah has earned early praise from *The Guardian*, *The Sunday Times* and *The Sun*

among others and performed this single on Later... with Jools Holland earlier this month. See's release precedes the 2011 release of his debut album *Solitary Man* and the singer has been previewing material at a string of live dates in the capital - he recently supported Rumer at her sold-out Bloomsbury Theatre show and was resident at London's Borderline throughout November.

- **Alicia Keys** Wait Til You See My Smile (1)
- **Lykke Li** Get Some (Atlantic)
- **George Michael** December Song (I Dreamed Of Christmas) (Island)
- **Mona** Trouble On The Way (Island)
- **N-Dubz** Girls (AATW/Island)
- **The Pierces** You'll Be Mine (Polydor)
- **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)
- **Rumer** Rumer Sings Bacharach At Christmas (Atlantic)
- **Seal** Weight Of My Mistakes (Reprise)
- **Shakira feat. Dizzee Rascal** Loca (Epic)
- **Usher** More (LaFace)

Albums

- **Ciara** Basic Instinct (RCA)



- **Crystal Bowersox** Farmer's Daughter (RCA)
- **The Damned Things** Ironclad (Mercury)
- **Jamie Foxx** tbc (1)
- **Michael Jackson** Michael (Epic)

- **R Kelly** Love Letter (live)
- **Ghostface Killah** The Apollo Kid (Def Jam)
- **Pitbull** Planet Pit (1)
- **Various** For Coloured Girls (Atlantic)
- **Lil' Wayne** Tha Carter IV (Island)

December 20

Singles

- **Arcade Fire** The Suburbs (Sonovox)
- **The Bees** Winter Rose (Fiction)
- **Caribou** Leave House (Rough Trade)
- **Caro Emerald** Riviera Life (Dramatico)
- **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)
- **Train** Shake Up Christmas (Columbia)

Albums



- **Aloe Blacc** Good Things (Stones Throw)
- **Duran Duran** All You Need Is Now (Parlophone)
- **Jamie Foxx** Best Night Of My Life (1)

December 27

Singles

- **Eliza Doolittle** Skinny Genes (Parlophone)
- **Ne-Yo** Cos I Said So (Def Jam)
- **Tinie Tempah feat. Kelly Rowland** Invincible (Parlophone)

THE PANEL

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



LEE PUFFEFOOT (ARTROCKER/CLASH)
Cold In Berlin: Give Me Walls (2010)

Building on a formidable live reputation, this debut album perfectly captures the raw energy and power of this London four-piece. It's dirty, sexy, sizzles under the collar and is the kind of sleazy record that puts on its leathers, throws you against the wall and makes you sweat.



CHRIS PURNELL (TOUR NEWS)
David E Sugar: Flea Market (Sunday Best)

If electronica and indie rock are becoming entwined, then Sugar deserves credit for showing us how it can be done. Here we get a stripped-back sound: acoustic guitars, handclaps and a Mike Skinner-y vocal further cementing his reputation as one of the most exciting talents around.



TIM BEARDER (BBC OXFORD)
Dive Dive: Liar (Xtra Mile)

This year, instead of sending a few minutes of silence to the top of the charts in protest, why not buy this record? A brilliant two-and-a-half-minute slab of visceral energy played with raw unadulterated passion. We could all benefit from the kind of genuine reality Dive Dive provides.



ANDY ROBBINS (MEAN FIDDLER)
General Elektris: Good City For Dreamers (Discograph)

General Elektris is Hervé RV Salters, a Parisian best known for his stream-of-consciousness keyboard playing and vintage sounds - think Air, but with more groove. His reputation had led him to collaborate with DJ Shadow, Femi Kuti and DJ Mehdi.

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

- **The Wanted** Lose My Mind (Geffen)

Albums

- **Alfie Boe** Bring Him Home (Decca)

January 3

Singles

- **James Blunt** So Far Gone (Atlantic/Custard)
- **Cheryl Cole** The Flood (Fascination)
- **Emma's Imagination** This Day (Must Be The Music)
- **Jessie J** Do It Like A Dude (Mercury)
- **Pendulum** Crush (Warner Brothers)
- **Professor Green, feat. Maverick Sabre** Jungle (Virgin)
- **White Lies** Bigger Than Us (Fiction)

Albums



- **Israel Kamakawiwo'ole** Over The Rainbow (Decca)
- **Queen** Greatest Hits I/Greatest Hits II (Island)

January 10

Singles

- **30 Seconds To Mars** Hurricane (Virgin)
- **30-STM** Hurricane (Virgin)
- **Alex Clare** Up All Night (Island)
- **Jodie Connor** Now Or Never (Polydor)
- **J Cole** Blow Up (RCA)
- **The Joy Formidable** Austere (Atlantic)

- **Bruno Mars** Grenade (Elektra/Atlantic)
- **Travis McCoy** tbc (Decaydance/Fueled By Ramen)
- **My Chemical Romance** Sing (143/Reprise)
- **Rihanna feat. Drake** What's My Name? (Def Jam)
- **You Me At Six feat. Chiddy Bang** Rescue Me (Virgin)

Albums

- **Various** 127 Hours (OST) (Polydor)
- **Diddy & Dirty Money** Last Train To Paris (Bad Boy/Polydor)
- **Emma's Imagination** Stand Still (Polydor)
- **My Little Cheap Dictaphone** The Tragic Tale Of A Genius (Tri-Tone)

January 17 and beyond

Singles

- **Adele** Rolling In The Deep (XL) (17h)
- **Anberlin** Impossible (Island) (17h)
- **Richard Ashcroft** This Thing Called Life (Parlophone) (17h)
- **Chapel Club** Surfacing (Polydor) (17h)
- **Encore** Make Your Mind Up (Island) (17h)
- **Everything Everything** Photoshop Handsome (Geffen) (17h)
- **Nervo** Irresistible (Positiva/Virgin) (17h)
- **Aggro Santos** Like U Like (Future) (17h)
- **Sunday Girl** Stop Hey (Geffen) (17h)
- **Tinchy Stryder feat. Bridget Kelly** Take The World (4th & Broadway) (17h)

Albums

- **Adele** 21 (XL) (24h)
- **James Blake** James Blake (Atlas/A&M) (7/2)

A hugely anticipated debut album from Blake, whose career foundations are in good shape thanks to a series of R&S-released EPs issued over the past year that won him strong praise from the dubstep community and beyond. His recent cover of Feist's Limit To Your Love kick-started his transition to a more mainstream audience, while this eponymous set continues the evolution of his sound to incorporate soulful vocals into the mix. You can expect this 22-year-

old Londoner to fare well in the 2011 ones to watch polls.

- **Anna Calvi** Anna Calvi (Domino) (17h)
- **Chase & Status** No More Idols (Mercury) (31h)
- **Cloud Nothings** Cloud Nothings (Wichita) (24h)
- **Cold War Kids** Mine Is Yours (Downtown/Cooperative V2) (24h)
- **The Decemberists** The King Is Dead (Rough Trade) (17h)
- **Esben And The Witch** Violet Cries (Matador) (31h)
- **Far East Movement** Free Wired (Polydor) (28/2)
- **Bob Geldof** How To Compose Popular Songs That Sell (Mercury) (7/2)



- **Keri Hilson** No Boys Allowed (Interscope) (31h)
 - **Camilla Kerslake** Moments (Future) (7/3)
 - **Iron And Wine** Kiss Each Other Clean (4AD) (24h)
 - **Wanda Jackson** The Party Ain't Over (Nonesuch) (24h)
 - **The Japanese Popstars** Control Your Allegiance (Virgin) (7/3)
 - **The Joy Formidable** tbc (Atlantic) (14/2)
 - **Adam Keshner** Challenging Nature (Disque Primeur) (7/3)
 - **Lykke Li** Wounded Rhymes (LI Recordings) (28/2)
- Wounded Rhymes is the follow-up to Lykke Li's acclaimed 2008 debut Youth Novels and sees the young Swede delivering a confident, ambitious record that offers something different with every listen. The album was produced by Björn Yttling and is her first new work since the Twilight:

New Moon, soundtrack, which featured the track Possibility. Following the album's release, Li will be taking the album on the road with dates across the UK, kicking off at Trinity in Bristol on April 12 and including a headline date at The O2 Shepherd's Bush Empire in London.

- **Lia Ices** Grown Unknown (Jagjaguwar) (14/2)
- **The Low Anthem** Smart Flesh (Bella Union) (21/2)
- **Bruno Mars** Doo-Wops & Hooligans (Atlantic) (31h)
- **Jessica Lea Mayfield** Tell Me (Nonesuch) (7/2)
- **George Michael** Faith: Remastered (Epic) (31h)
- **Neon Trees** Habits (Mercury) (21/2)
- **Noah & The Whale** tbc (Mercury) (7/3)
- **PJ Harvey** Let England Shake (Island) (14/2)
- **Pearl Jam** Live On Ten Legs (Island) (17h)
- **Port Isaac's Fisherman's Friends** Port Isaac's Fisherman's Friends (Special Edition) (Island) (31h)
- **Mike Posner** 31 Minutes To Takeoff (J) (28/2)
- **Gruff Rhys** Hotel Shampoo (ONVI/Turnstile) (14/2)

“As the maverick Super Furry Animal's whirlwind European tour draws to a close, fans will be looking forward to this enchanting third solo set. Unlike his previous solo albums Hotel Shampoo is English-sung and is arguably his most commercial to date. Led by the Andy Votel-produced single Shark Ridden Waters, Hotel Shampoo was inspired by Rhys's collection of purloined mini-shampoos and was recorded in his native North Wales before being mixed in LA. Hotel Shampoo is overflowing with delightfully eccentric, lush love songs including the summer harmonies of Honey All Over, mellow Mariachi of Sensations In The Dark and lyrical loveliness of If We Were Words (We Would Rhyme). Between his many other projects including Neon Neon and the numerous collaborations it is great to hear Rhys at his mellifluous, enchanting and unpredictable best.”

www.musicweek.com/reviews

- **Aggro Santos** Aggro Santos.com (Future) (24h)

- **Sea Of Bees** Song For The Ravens (Heavenly) (7/2)
- **Jay Sean** Freeze Time (Cash Money/Island) (21/2)
- **The Streets** Computers And Blues (679/Atlantic) (7/2)

“It's hard to escape the feeling that The Streets' Mike Skinner was trapped by the excellence of his first two albums which, respectively, introduced a whole new form of British rap to the world and proved that the concept album could still work, if done with skill and finesse. And so to Computers And Blues, the fifth and final Streets album, billed as 'dancing music to drink tea to' and 'ravey'. That makes it sound like a simple listen, full of easy-on-the-ear dance anthems, but in fact the album is anything but. While Skinner remains one of the best lyricists in the UK, the production is all over the place – largely a good thing, but making for a very strange, disjointed listen. In many ways it is reminiscent of MGMT's recent album Congratulations, in that you feel Skinner could easily deliver a standard 'Streets' album, full of hip-hop beats and street rhymes but he simply doesn't want to. And nor does he really need to, considering this is his swansong. It is likely to split opinion, but maybe that's a suitable ending for one of the most interesting acts of the last 10 years.”

www.musicweek.com/reviews

- **T.I** No Mercy (Atlantic/Grand Hustle) (24h)
- **Teddy Thompson** Bella (Blue Thumb/UCI) (31h)



- **White Lies** Ritual (Fiction) (17h)
- **The Wombats** This Modern Glitch (14th Floor) (7/2)
- **Yuck** Yuck (Mercury) (21/2)

SINGLE OF THE WEEK

Black Eyed Peas The Time (Dirty Bit) (Interscope)



This lead single from Black Eyed Peas' sixth album The Beginning sees will.i.am and co reinventing

Bill Medley and Jennifer Warnes' Dirty Dancing hit (I've Had) The Time Of My Life, taking it from MOR territory and turning it into a modern club banger. Opinion over its musical merit will be split down the middle, but whatever side of the fence you sit, there is little doubt about this track's commercial punch. Vocoders and a throbbing synth beat come courtesy of rising talent DJ Ammo, who shares production credits with will.i.am here. A-listed at Radio 1, the single's physical release coincides with the release of its parent album, also out today (Monday).

ALBUM OF THE WEEK

Glee Cast The Christmas Album (Epic)



Since springing to life, The Glee machine has been responsible for 17m downloaded tracks and 6.5m

album sales worldwide. The show broke more records last week when the Glee Cast surpassed both The Beatles and James Brown to claim the second-highest amount of entries – 93 – on the Billboard Hot 100. This latest installment in the spin-off series and the second Glee release this month sees the Cast offering up faultlessly performed renditions of Christmas classics including Oh Holy Night, Jingle Bells, Last Christmas and Oh Christmas Tree among others. The album will enjoy a huge spike when the Glee Cast appear live on the semi-finals of The X-factor on next Sunday (December 5).

Charts analysis

Analysis Alan Jones



The boy bands are back in town

BOY BANDS AND THE X FACTOR dominate the charts this week, with a unique top three configuration comprising entirely of boy bands on the album chart, while three of the top five singles are by acts uncovered by The X Factor.

The boy bands – some of whom, admittedly, are now a little long in the tooth for that epithet and all of whom appeared in the same episode of The X Factor results show 15 days ago – are Take That, JLS and Westlife.

Take That's Progress opened at number one last week with a century-high first-week sale of 518,601, and remains at the summit with second-week sales of 208,219. It advances 9-4 on the year-to-date chart and is a shoe-in to move to the top of the list in the next fortnight.

After consecutive number ones with first two singles The Club Is Alive and Love You More, **JLS'** second album Outta This World debuts at number two on sales of 152,473 copies. That is well below the 239,643 copies their introductory, self-titled 2009 album sold on its debut week. The latter album falls 38-48 but with sales increasing for the seventh week in a row. Its career sales of 1,241,701 include 8,608 in the latest frame.

With first single Safe sliding 10-21 (18,090 sales), confirming its status at the lowest-charting single

to date by **Westlife**, the Irish band's new album Gravity debuts at number three. Their 11th straight top three album since their self-titled 1999 debut, it sold 94,894 copies last week. Their last album Where We Are opened at number two a year ago next week, on sales of 135,511, and has sold 491,779 copies to date, making the smallest contribution of any album to their career sales tally, which stood at 11,522,797 before Gravity's release. Westlife's best first week came in 2000 when Coast To Coast sold 234,767, and its worst came in 1999, when Westlife sold 83,032 copies.

Knocked out of the medal positions by the boy bands, **Susan Boyle's** The Gift dips 3-4 with sales up slightly (69,453), while **Rihanna's** Loud fades 2-5 (68,069 sales).

Four years after The Black Parade provided them with their first Top 10 album, **My Chemical Romance** fall short with follow-up Danger Days: The True Lives Of The Fabulous Killjoys. Debuting at number 14 (32,766 sales), it cannot match the initial thrust of its predecessor, which debuted at number two on sales of 85,805 copies, and has thus far sold 603,808 copies, making it the band's biggest seller.

Russell Watson's album career sales topped the 3m mark on

Sales statistics

Vs last week	Singles	Artist albums
Sales	3,025,758	2,857,913
prev week	3,083,652	2,723,172
% change	-1.9%	+4.5%

Vs last week	Compilations	Total albums
Sales	878,492	3,736,405
prev week	457,712	3,192,027
% change	+91.9%	+17.1%

Year to date	Singles	Artist albums
Sales	129,079,831	74,264,158
vs prev year	120,026,487	75,753,626
% change	+7.5%	-2.0%

Year to date	Compilations	Total albums
Sales	17,581,734	91,845,892
vs prev year	18,672,111	94,425,737
% change	-5.8%	-2.7%

Compiled from sales data by Music Week

Wednesday (24th) – the same day he turned 44. He racks up the 11th top 20 album of his career – and his second in a week – as La Voce, his introductory Epic album, debuts at number 13 (37,524 sales). It overshadows The Platinum Collection which debuted last week at 14, and now slips to 17 (23,187 sales).

Irish country/MOR crooner **Daniel O'Donnell** is the most prolific chartmaker of the 21st century, chalking up 12 top 20 albums since 2000. Even more impressively, the 48-year-old from Donegal has charted an album on the Top 75 every single year since his 1988 chart debut – that is 23 years in a row, and something no other act can match.

His latest release O Holy Night: The Christmas Album has not increased that tally of top 20 albums yet – it debuts this week at number 21 (20,677 sales). It is, however, his 26th Top 40 album, and his 30th Top 75 entry. That is the most for an Irish act, putting him ahead of Foster & Allen, who drew level last week, when Magic Moments became their 29th chart entry. Both acts started out on Ritz, reached a wider audience through TV-advertised albums on Telstar and currently record for the DMG TV label.

Kanye West's third album Graduation debuted at number one on sales of 84,611 in 2007, but follow-up 808s & Heartbreak arrived at number 11 (44,720 sales) in 2008. Critically acclaimed for its quality and diversity, and on schedule to debut at number one in the US on sales of more than 5000,000, his fifth album, My Beautiful Dark Twisted Fantasy cannot arrest his UK slide, debuting here at 16 (24,236 sales).

Also new to the Top 40 on a busy week: Josh Groban's Illuminations (number 30, 15,769 sales) and Pink Friday by Nicki Minaj (number 34, 13,304 sales).

Housing more number ones – 12 – among its 44 tracks than any

ARTIST ALBUMS



Universal	35.9%
Sony	35.3%
Warner	15.0%
EMI	11.1%
Others	2.7%

SINGLES



Universal	39.6%
Sony	32.7%
EMI	10.9%
Warner	10.7%
Others	6.2%

previous volume, **Now That's What I Call Music! 77** gets off to a suitably brisk start, debuting atop the compilation chart on first-week sales of 333,772. That is 15.4% up on 2009 equivalent Now! 74's first-week sales of 289,231, and 33.94% above immediate predecessor Now! 76's opening volley of 249,195. The last Now! album to open with a higher sale was Now! 70, which sold 383,002 copies to debut at number one in August 2008.

Overall album sales increase for the sixth week in a row, climbing 17.1% week-on-week to 3,736,405. That is their best level thus far this

year but 12.9% below same-week 2009 sales of 4,289,991.

There is a charity handover at the top of the singles chart, with JLS' Children In Need single Love You More slipping 1-3 (60,592 sales) to be replaced by **The X Factor Finalists 2010's** recording of Heroes to benefit the Help For Heroes charity. Originally a 1977 number 24 hit for David Bowie – who wrote the song with Brian Eno – Heroes sold 144,014 copies last week, recording the third-highest weekly sale of any single in 2010. It is the 20th number one spawned by The X Factor, of which JLS have contributed most (four), while Leona Lewis and Alexandra Burke have had three apiece. **Olly Murs** has had one, but his second single Thinking Of Me is unlikely to add to that total, as it debuts at number four (59,657 sales) following his performance of it on The X Factor results show eight days ago.

While Heroes is number one, another 1970s song – Elton John's Your Song – climbs 3-2 for **Ellie Goulding** on sales of 72,292 copies. After a fortnight at number two, Take That's The Flood surrenders, falling to number six (47,041 sales).

Further down the Top 40, there are debuts for Do It Like A Dude, the debut single from Jessie J (number 25, 13,123 sales), Brett Domino's tongue-in-cheek tribute to I'm A Celebrity drama queen Gillian McKeith (number 29, 11,361 sales) and Doncamatic by Gorillaz feat. Daley (number 37, 7,262 sales).

The number of **Beatles** songs in the top 200 slides from 32 to 12, with Let It Be (up 46-38, 7,186 sales) taking over as the top title from Hey Jude (40-47, 6,216 sales). Meanwhile, the band's 1967-1970 and 1962-1966 albums rise 33-28 and 32-29, with sales up 86.8% and 82.6% respectively, at 17,374 and 17,011.

They are joined in the chart by the 1962-1966/1967-1970 boxed set, which debuts at number 59 (6,182 sales).

Singles sales fall 1.9% week-on-week to 3,025,758 – 11.73% above same-week 2009 sales of 2,708,023.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT The Progress	£8.93	£8.99	£8.95	£8.93
2 JLS Outta This World	£8.93	£8.99	£8.95	£8.93
3 WESTLIFE Gravity	£8.83	£8.99	£8.95	£8.93
4 SUSAN BOYLE The Gift	£8.93	£8.99	£8.95	£8.93
5 RIHANNA Loud	£8.93	£8.99	£8.95	£8.93

Source: Music Week

International charts coverage Alan

Sharp Blunt on top but needs to hone his edge in the US

REPLACING JAMIROQUAI'S ROCK DUST LIGHT STAR as the UK album with the highest international profile, Some Kind Of Trouble by James Blunt is now charting in 20 overseas territories. Newly arrived in the charts in Italy (number seven), Denmark (10), Poland (14), Sweden (18), Portugal (28), Greece (32) and Mexico (73), it also improves 12-2 in Wallonia and 25-14 in Flanders. But it falls in Switzerland (1-3), Austria (3-6), France

(3-6), Germany (2-8), the Netherlands (2-8), Ireland (6-12), Finland (9-14), Canada (6-16), New Zealand (7-16), Australia (11-17) and Spain (17-29).

It is charting in one more country than Susan Boyle's second album, The Gift, and is also in the Top 10 in eight countries to its rival's seven – but with Blunt still to chart in the US, where The Gift retains leadership of the chart for a second week, it is fair to say that Boyle is winning the battle for sales.

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)	(Producer)
1	1	2	TAKE THAT	Progress	Polydor 274474 (ARV)	★
2	New		JLS	Outta This World	Epic 88697742862 (ARV)	HIGHEST NEW ENTRY
3	New		WESTLIFE	Gravity	Syco 88697724482 (ARV)	
4	3	3	SUSAN BOYLE	The Gift	Syco 88697702772 (ARV)	SALES INCREASE
5	2	2	RIHANNA	Loud	Def Jam 2752365 (ARV)	
6	4	2	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA	Moonlight Serenade	Decca 5331178 (ARV)	
7	6	4	BON JOVI	Greatest Hits	Mercury 2752339 (ARV)	★
8	12	6	KINGS OF LEON	Come Around Sundown	Hand Me Down 88697782411 (ARV)	SALES INCREASE
9	5	2	PINK	Greatest Hits... So Far!!!	LaFace 88697802732 (ARV)	
10	9	58	MICHAEL BUBLE	Crazy Love	143/Reprise 9362496277 (CIN)	6★
11	10	13	KATY PERRY	Teenage Dream	Virgin CDV3084 (E)	SALES INCREASE
12	8	4	CHERYL COLE	Messy Little Raindrops	Fascination 2753287 (ARV)	
13	New		RUSSELL WATSON	La Voce	Epic 88697773392 (ARV)	
14	New		MY CHEMICAL ROMANCE	Danger Days: The True Lives Of The Fabulous Killjoys	143/Reprise 9362495995 (CIN)	
15	11	7	ROBBIE WILLIAMS	In And Out Of Consciousness - The Greatest Hits 1990-2010	Virgin DVD3082 (E)	★
16	New		KANYE WEST	My Beautiful Dark Twisted Fantasy	Roc-a-fella/Def Jam 2752373 (ARV)	
17	14	2	RUSSELL WATSON	The Platinum Collection	Decca 4804484 (ARV)	
18	21	11	THE SCRIPT	Science & Faith	Fhongenic 88697754492 (ARV)	SALES INCREASE
19	16	4	ROD STEWART	Fly Me To The Moon - Vol V	J 88697765092 (ARV)	SALES INCREASE
20	18	5	THE WANTED	The Wanted	Ceffen 2741607 (ARV)	SALES INCREASE
21	New		DANIEL O'DONNELL	O' Holy Night - The Christmas Album	EMG TV DMCTV040 (SDU)	
22	22	5	BARBRA STREISAND	The Ultimate Collection	Columbia/Legacy 88697790432 (ARV)	SALES INCREASE
23	7	2	BRUCE SPRINGSTEEN	The Promise	Columbia 88697761772 (ARV)	
24	13	3	JAMES BLUNT	Some Kind Of Trouble	Atlantic/Custard 7567889301 (CIN)	
25	17	4	RUMER	Seasons Of My Soul	Atlantic 5249825752 (CIN)	
26	19	5	THE SOLDIERS	Letters Home	Rhino 5249826222 (CIN)	
27	23	8	TINIE TEMPAH	Disc-Overy	Parlophone 9065132 (E)	★
28	33	8	THE BEATLES	1962-1966 Red: Remastered	Apple/Parlophone CDPCS717 (E)	★
29	32	6	THE BEATLES	1967-1970 Blue: Remastered	Apple/Parlophone BLUE6770 (E)	★
30	New		JOSH GROBAN	Illuminations	143/Reprise 9362496479 (CIN)	
31	34	33	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN)	★
32	Re-entry		JUSTIN BIEBER	My World	Def Jam 2752523 (ARV)	★
33	29	62	ADELE	19 XL CD33 (PIAS)		★
34	New		NICKI MINAJ	Pink Friday	Cash Money/Island 2754184 (ARV)	
35	26	3	CEE-LO GREEN	The Lady Killer	Warner Brcthrs 7567889289 (CIN)	
36	24	3	THE CHELSEA PENSIONERS	Men In Scarlet	Rhino 5249818892 (CIN)	
37	25	4	NEIL DIAMOND	Dreams	Columbia 88697798392 (ARV)	
38	27	2	ANNIE LENNOX	A Christmas Cornucopia	Island 2753309 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Producer)
39	31	4	ELAINE PAIGE	Elaine Paige & Friends	Rhino 5249828742 (CIN)	SALES INCREASE
40	15	2	SHAYNE WARD	Obsession	Syco 88697658952 (ARV)	
41	30	23	EMINEM	Recovery	Interscope 2739452 (ARV)	SALES INCREASE
42	35	63	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	2★
43	20	2	MCFLY	Above The Noise	Island/Super 2756203 (ARV)	
44	36	98	LADY GAGA	The Fame	Interscope 1789138 (ARV)	4★
45	New		BETTE MIDLER	Memories Of You	Rhino 2564677186 (CIN)	
46	39	60	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2722538 (ARV)	
47	42	131	TAKE THAT	Never Forget - The Ultimate Collection	RCA 82876748522 (ARV)	3★
48	38	48	JLS	JLS	Epic 88697564572 (ARV)	4★
49	62	28	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV)	7★
50	56	11	PHIL COLLINS	Going Back	Atlantic 7567890599 (CIN)	
51	28	3	RAY DAVIES	See My Friends	UMTV 2752942 (ARV)	
52	51	15	THE SATURDAYS	Headlines	Fascination/Ceffen 2746350 (ARV)	
53	50	20	KYLIE MINOUGE	Aphrodite	Parlophone 6429032 (E)	
54	60	114	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★
55	58	11	ROBERT PLANT	Band Of Joy	Decca 2748331 (ARV)	
56	44	4	THE OVERTONES	Good Ol' Fashioned Love	WME/Rhino 5249825442 (CIN)	
57	46	4	PETER ANDRE	Accelerate	Onehead (ONE18) (Nova Arvato)	
58	37	3	JAY-Z	The Hits Collection Vol. 1	Def Jam 2738811 (ARV)	
59	New		THE BEATLES	1962-1966/1967-1970	Apple/Parlophone 9099112 (E)	
60	47	20	ELIZA DOOLITTLE	Eliza Doolittle	Parlophone 6099542 (E)	
61	65	78	PAOLO NUTINI	Sunny Side Up	Atlantic 2564690137 (CIN)	4★
62	55	4	DEVLIN	Bud, Sweat & Beers	4th & Broadway 2741390 (ARV)	
63	40	2	FOSTER & ALLEN	Magic Moments	DMCTV DMCTV039 (SDU)	
64	63	24	LED ZEPPELIN	Mothership - Best Of	Atlantic 8122799513 (CIN)	★
65	45	4	JAMIROQUAI	Rock Dust Light Star	Mercury 2747054 (ARV)	
66	43	2	JOOLS HOLLAND & HIS R&B ORCHESTRA	Rocking Horse	Rhino 524983372 (CIN)	
67	41	2	GLEE CAST	Glee - The Music - Best Of Season One	Epic 88697814092 (ARV)	
68	57	5	TAYLOR SWIFT	Speak Now	Mercury 2749394 (ARV)	
69	75	7	CLIFF RICHARD	Bold As Brass	EMI 6335172 (E)	
70	71	4	PAUL McCARTNEY & WINGS	Band On The Run	Capricorn 7232148 (ARV)	
71	49	5	JOE MCELDERY	Wide Awake	Syco 88697646772 (ARV)	
72	68	17	OASIS	Time Flies: 1994 - 2009	Big Brother 8869722662 (PIAS)	
73	72	45	KATY PERRY	One Of The Boys	Virgin CDV3051 (E)	★
74	54	71	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	4★
75	74	55	BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN)	★

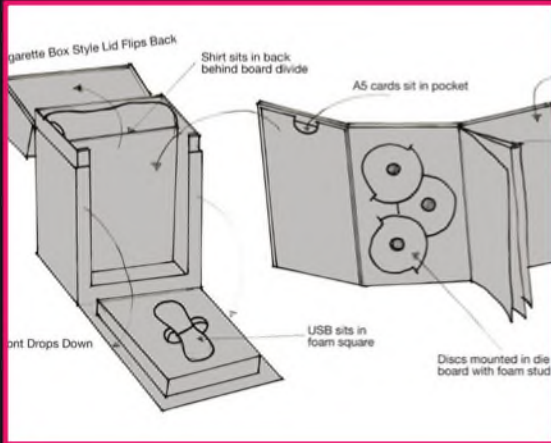
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container contents complete

Box sets | From concept to finished product.



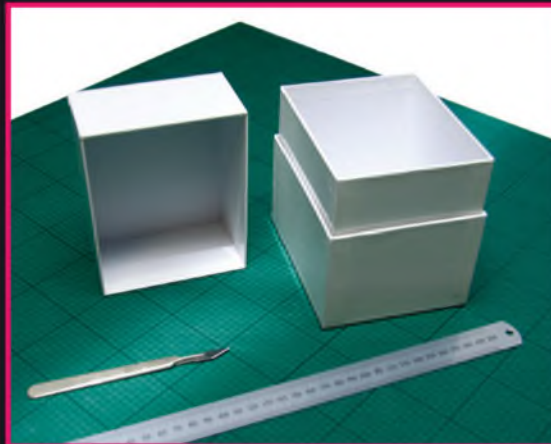
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+44 (0)20 8469 4401 | info@boxsetco.com